

NEH Application Cover Sheet (MT-234084)

Digital Projects for the Public: Prototyping Grants

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Field of expertise: Digital Humanities

INSTITUTION

Historic Hudson Valley
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APPLICATION INFORMATION

Title: *Slavery in the North Website Project*

Grant period: From 2016-01-01 to 2016-12-31

Project field(s): Public History; African American History; African American Studies

Description of project: Historic Hudson Valley is requesting \$100,000 to develop a prototype that demonstrates the humanities ideas, digital technology, and public outreach for an online interactive documentary tentatively titled Slavery in the North. The website will shed light on the history of slavery in the colonial North, with a focus on individual stories as a means to personalize the past. Continuing our successful collaboration with design firm C&G Partners and evaluation firm ExposeYourMuseum, HHV will use the Prototyping grant to: 1) Consult with humanities scholars, museum professionals, education advisors, and multi-media storytellers; 2) Compile and expand upon content relating to all northern colonies; 3) Refine the website structure and user experience; 4) Develop scripts and digitize selected assets; 5) Develop a website prototype; 6) Test and evaluate the user experience; and 7) Finalize the website design and technical specifications for Production.

BUDGET

Outright Request	100,000.00	Cost Sharing	58,836.00
Matching Request	0.00	Total Budget	158,836.00
Total NEH	100,000.00		

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**Historic Hudson Valley
Slavery in the North Website Project**

**National Endowment for the Humanities
Digital Projects for the Public: Prototyping Grant**

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Historic Hudson Valley – *Slavery in the North* Website Project

A. Nature of the Request

Historic Hudson Valley (HHV) is requesting \$100,000 to develop a working prototype that demonstrates the integration of humanities ideas, digital technology, and public outreach for an online interactive documentary tentatively titled *Slavery in the North*. The website will shed light on the often-overlooked history of slavery in the colonial North, with a special focus on individual stories as a means to personalize the past. The project is an outgrowth of the National Endowment for the Humanities-funded reinterpretation of Philipsburg Manor, HHV's National Historic Landmark in Sleepy Hollow, NY. Since this reinterpretation, HHV has presented the history of northern colonial slavery at Philipsburg Manor for hundreds of thousands of onsite visitors. Now, empowered by the accessibility and flexibility that a digital platform offers, and moved by issues of race emerging in the national conversation, HHV is determined to bring this history online for a vast audience.

Having undergone a rigorous Discovery phase with a Digital Projects for the Public grant, HHV is seeking funding to create a proof-of-concept prototype for *Slavery in the North*. Rooted in the history of Philipsburg Manor, a 26-acre living history museum that presents northern enslavement as its primary interpretive theme, HHV's proposed website will advance HHV's strategic goals and transform the way we engage the public through digital and experiential learning. Rather than an examination of the institution of slavery, *Slavery in the North* will present a collection of individual stories and experiences of enslaved people. The names of the enslaved men, women, and children listed on Adolph Philipse's 1750 probate inventory, as well as runaway slave ads, legal and court documents, slave narratives, and other primary sources related to northern slaveholdings serve as entry points for exploring the human dimensions of slavery. Philipsburg Manor stands as the primary case study, augmented by additional content representing New York, Connecticut, Massachusetts, New Hampshire, New Jersey, Pennsylvania, and Rhode Island. The website, operating as an **interactive documentary**, will provoke thought and help audiences make connections to the past. Through consultations with our advisors, **HHV has articulated the following humanities themes for the project:**

1. Colonial economic development depended upon the enslaved.
2. The inhumanity of enslavement stems not from the labor or living conditions, but from the classification of captive Africans as property rather than person.
3. Resistance (in its many forms) by slaves was a means of reasserting personal volition.
4. Manumission was gradual, not uniformly adopted by the northern states, and did not equal equality.

The attached Design Document serves as our blueprint for presenting this content. Continuing our successful collaboration with design firm C&G Partners and evaluation firm ExposeYourMuseum, HHV will use the Prototyping grant to: 1) Consult with humanities scholars, museum professionals, education advisors, transmedia experts, and multi-platform storytellers; 2) Compile and expand upon content relating to all northern colonies; 3) Refine the website structure and hierarchy; 4) Develop scripts and digitize selected assets; 5) Develop a website prototype; 6) Test and evaluate the user experience; and 7) Finalize the website design and technical specifications in preparation for Production. The total budget for this phase is \$158,836.

B. Humanities Content

Introduction

HHV's digital project is **deeply grounded in humanities scholarship and will inform a topic of national historical significance—enslavement in the American North**. HHV tells this story onsite at Philipsburg Manor through the lives of the 23 enslaved individuals who operated the provisioning plantation in the 18th century. Adolph Philipse's probate inventory, which lists all of the enslaved individuals living at Philipsburg Manor in 1750, serves as our touchstone. A reading of it, informed by decades of commissioned research reports, archeological excavations, and humanities scholarship, has given HHV powerful insights into a population for which very few records exist—the enslaved. What we know about the identities of the individuals owned by Adolph Philipse—their names, skilled trades, family relationships, languages, cultural and religious practices—distinguishes Philipsburg in the context of African American historic presentation. **Importantly, it allows us to individualize the often anonymous institution of northern colonial slavery.**

Before the NEH invested \$340,000 in Philipsburg Manor's reinterpretation, this history was a story untold. Not only was the educational focus at the site narrowly trained on the lives of the prominent Philipse family, but our national understanding of slavery was largely relegated to a textbook study of the antebellum South. Today, thanks to the NEH's catalytic support, Philipsburg Manor presents the history of northern colonial slavery and its effects on the commercial, economic, and cultural development of New York. HHV's permanent African American Advisory Board established two goals for the interpretation:

1. *As a living history museum*, Philipsburg Manor will set the standard for interpreting enslavement in the northern colonies. With a thought-provoking and hands-on approach, the site and its collections will enable visitors to better understand the varied individual relationships among slave, owner, and tenant, and the inseparable institutional relationships among enslavement, commerce, and culture.
2. *As a resource*, Historic Hudson Valley will provide research materials necessary to academics, educators, and students of history for public discourse on the history and legacy of enslavement. Through educational and community outreach, programs, and special events, HHV will spark interest in public history, provide an open environment for scholarly debate, and encourage new interpretive methods for presenting these and related issues to our visitors.

HHV takes seriously our role as interpreter of this history. Because Philipsburg Manor is comparably well documented, HHV has been able to dig beneath the surface and explore the identities, skills, family connections, and cultural retention practices among the enslaved population at the site. However, even with this breadth of material, we still only get a partial view of history and must therefore use interpretation to evoke the human experience of slavery. With staff trained not only in the content, but also in the presentation skills necessary for this complex and sensitive story, HHV has realized the first goal of the reinterpretation with great success. However, in order for HHV to develop this story on a larger scale and become a resource for a wider public, we must improve our online presence. **As with the onsite experience, HHV's digital project will use story and interactivity as a means to convey this history to a general audience.**

Research and Scholarship

It was not until the late 1960s that historians began to shift from slavery as an economic institution to in-depth studies of enslaved life. John Blassingame, Eugene D. Genovese, and Herbert Gutman examined the cultural practices that sustained enslaved Africans in America: belief systems, kinship networks, naming practices, music, and folk tales. Following the publication of these works, the issues that they introduced received a great deal of scholarly attention including Ira Berlin's *Many Thousands Gone: The First Two Centuries of Slavery in North America*; Gary B. Nash's *Forging Freedom: The Formation of Philadelphia's Black Community, 1720-1840*; Shane White's *Somewhat More Independent: The End of Slavery in New York City, 1770-1810*; and William D. Pierson's *Black Yankees: The Development of an Afro-American Subculture in Eighteenth-Century New England*. Other scholars have focused on slavery in rural settings including Graham Russell Hodges (*Slavery and Freedom in the Rural North: African Americans in Monmouth County, New Jersey, 1665-1865*) and A. J. Williams-Myers (*Long Hammering: Essays on the Forging of an African American Presence in the Hudson River Valley to the Early Twentieth Century*). Archeological discoveries such as the African Burial Ground in lower Manhattan and the Sylvester Manor provisioning plantation on Shelter Island represent additional sources of information about slavery at specific northern sites.

HHV has contributed to this body of work by commissioning such studies as "The Physical Experience of Northern Slavery: Housing, Food, Health and Medical Care" by Susan Klepp (1995); "The Slaves of Philipsburg Manor Upper Mills" by Jacquetta Haley (1988); "Slaves and Slave Holding in New York's Philipse Family, 1660-1750" by Dennis J. Maika (1997); and "The Slaves' Garden at Philipsburg Manor" by Margaret Vetare (2003). These and related research reports continue to inform the onsite experience at Philipsburg and will help to build the intellectual foundation of the new website. Beginning in Discovery and continuing in 2016, HHV is reviewing new scholarship that has surfaced since the reinterpretation. Outside of Philipsburg, we are looking to identify more stories and resources pertaining to other northern historic sites where slavery existed (and beyond HHV's own Van Cortlandt Manor and Montgomery Place) including the Bush-Holley House (Cos-Cob, CT), Mont Gulian (Beacon, NY), Peter Mott House (Lawnside, NJ), African American Meeting House (Nantucket, MA), and Cliveden (Germantown, PA).

Over the last 12 years, several books have been published that have enriched HHV's interpretation of northern colonial enslavement. Consulting scholar Leslie M. Harris's *In the Shadow of Slavery: African Americans in New York City, 1626-1863* (University of Chicago Press, 2003) examines issues of race and class through two centuries of slavery. Harvard historian Jill Lepore consulted HHV's library collections while writing *New York Burning: Liberty, Slavery, and Conspiracy in Eighteenth Century Manhattan* (Alfred A. Knopf, 2005), which focuses on a single event: the 1741 "Great Negro Plot" to burn New York City and murder those who came to put out the flames. Prior to Lepore's book, the ordeal of Adolph Philipse's enslaved man Cuffee inspired an original screenplay by HHV's Associate Director of Education, Michael A. Lord, entitled: *The Fire This Time: Cuffee's Trial*. Performed in front of sold-out audiences at multiple venues following the Philipsburg reinterpretation, including the New-York Historical Society and St. Paul's Church National Historic Site in Mount Vernon, this courtroom drama will have a presence on *Slavery in the North*.

Historical research has added to the knowledge base of HHV's staff and, ultimately, the public. Two works stand out for their contributions to public history: *Representations of Slavery: Race and Ideology in Southern Plantation Museums*, by Jennifer L. Eichstedt and Stephen Small (Smithsonian Institution Press, 2002) and *Slavery and Public History: The Tough Stuff of American Memory* edited by James O. Horton and Lois Horton (University of North Carolina Press, 2008). The February 2014 publication of *The Public Historian* revisits the interpretation of enslavement in the years following Horton's book. Of note in this issue of the *Historian* is an interview with HHV's Discovery-phase advisor Azie M. Dungey, creator of the *Ask A Slave* web series, in which she discusses the difficulties encountered when presenting slave life as a first-person interpreter at Mount Vernon. Also, the newly published book *Best Practices for Interpreting Slavery at Historic Sites and Museums* (Rowman & Littlefield, 2014) indicates that there are successful, nationally recognized models to follow (including Philipsburg Manor, which serves as a case study in one chapter of this book), as well as sites where good models are needed to inspire change. These publications critique the various interpretations of slavery and race at historic sites and will continue to inform HHV's strategies for the proposed website.

Convening of Humanities Advisors

On April 23-24, 2015, HHV convened a distinguished group of humanities scholars, museum professionals, education consultants, and media experts to examine the humanities content, learning objectives, and narrative treatment of this website project. In addition to members of HHV's African American Advisory Board, as well as staffs from our digital programs, library, curatorial, and education departments, the group consisted of: Ana Lucia Araujo, Ph.D. (Howard University), Laura Chmielewski, Ph.D. (Purchase College, State University of New York), Azie M. Dungey (*Ask a Slave* web series), Leslie M. Harris, Ph.D. (Emory University), Jacqueline A. Simmons, Ed.D. (Columbia University), and Kate Tinworth (Evaluator, ExposeYourMuseum). The group pored over the humanities themes and tackled difficult questions for the website such as: "Where does the story begin and end?"; "What is the narrative arc?"; "Who is the intended audience?"; "What types of content are needed to advance the site's learning goals?"; "How do we organize this content for web-based engagement?"; and "How do we appropriately and respectfully tell stories with little or no evidence?" Jeffrey W. McClurken, Ph.D. (University of Mary Washington), who, along with a digital media background has taught college-level courses on American slavery, participated remotely.

Through two days of discussion (including a tour of Philipsburg Manor) and through their continuing consultation with HHV, this interdisciplinary team has reinforced the intellectual foundation of the project. Group consensus was reached on three major points: 1) HHV's scholarship from the reinterpretation, augmented by external scholarship and research planned for the Prototyping phase, is sound and relevant; 2) HHV should embrace fictional narrative as a teaching tool in instances where historical evidence is limited or non-existent; and 3) To foster effective learning, engagement, and empathy, the website content should be driven by the following **four humanities themes**:

1. Colonial economic development depended upon the enslaved.

We need to understand that slavery and the African American presence were fundamental to the building of a nation, point blank. – Leslie M. Harris, Ph.D., April 2015

Throughout the northern colonies, both the labor of the enslaved and the establishment of the transatlantic slave trade proved to be vital to the region's developing economy. From the fertile valley of the Hudson River to the shorelines of Long Island, provisioning plantations used enslaved labor to produce staple foods such as flour and butter for export to the sugar islands of Barbados and Curacao. New England merchants in Boston, Newport, Salem, and New London established profitable trade routes delivering human cargo from Africa to the West Indies in exchange for molasses, distilled into rum in refineries along the New England coast, and shipped back to the West African coast in exchange for more captive Africans. As early as 1644, merchants in Salem were sending locally built ships to make the so-called "triangle trade" route among Africa, the West Indies, and New England. By the middle of the 18th century, nearly two-thirds of Rhode Island's fleet was engaged in the slave trade, and New York City was second only to Charleston, SC, among urban centers of slavery.

Legal codes that bound slaves were the same throughout the English colonies in their attempt to control and dehumanize enslaved workers. The nature of northern agriculture combined with the growth of commercial enterprises such as Philipsburg Manor gave rise to a work force that included a high proportion of African American artisans skilled in different trades—such as Caesar, the enslaved miller, and Dimond, the enslaved riverboat pilot, both of whom were vital to Philipsburg's operation. The labor of these and the thousands of other enslaved Africans was instrumental in the early success of the colonies.

As HHV established during the reinterpretation, Philipsburg Manor is a case study of a larger American story. At its zenith, the estate was a rural, proto-industrial complex with strong ties to Manhattan and the Atlantic world. Merchant ships sailed up the Hudson and docked at the Philipsburg wharf on the Pocantico River. There they were loaded with provisions like wheat flour ground by Caesar in the site's gristmill and butter churned by Massy, a dairymaid. By focusing on these enslaved individuals whose labor helped to fuel the Philipses' commercial empire, HHV is able to localize this history and connect it to our broader humanities themes. Similarly, **this project aims to recognize the vast number of enslaved people who played a crucial role in building America's economy.**

2. The inhumanity of enslavement stems not from the labor or living conditions, but from the classification of captive Africans as property rather than person.

In late January 1750, an "Inventory of all and Singular the goods, Rights Chattels & Credits of the Estate of Mr. Adolph Philipse Deceased" was undertaken. Included in the four pages of "movable property" at the Upper Mills, alongside the cattle, horses, and silverware, were the names of 23 enslaved men, women, and children. The "negro property" included the skilled laborers required to run a milling operation, several farmers on the site, a small domestic staff, eight young children, and several "men not fitt for work."¹ One of the young children listed on the inventory was an eight-year-old boy named Sam. On April 19, 1750, Sam was sold for £62 to Abraham DePeyster at public vendue. Sampson, the man we infer was his father, was also enslaved at Philipsburg Manor and had been sold a few weeks before to Lawrence Cortwright for £75.

As an historian, I struggled with my professional objectivity when I first read about the separation of a father from his son. As a father, the thought of being forcibly separated from my children is unbearable. Still to this day, when I speak to museum visitors about the plight of Sam, Sampson, and the others enslaved at Philipsburg Manor, I see mothers and fathers, grandparents and children, grappling with the harsh realities of the past while making personal connections with the present. – Michael A. Lord (Project Team), 2013

Since 2002, HHV has been delivering this emotional and educational experience to hundreds of thousands of onsite visitors, thanks to our nationally recognized, NEH-funded reinterpretation of Philipsburg Manor. When visitors learn that Sam and Sampson were separated during the spring of 1750, they begin to understand the human tragedy of enslavement—that slaves were treated as property rather than person. From students to retirees, visitors to the site often express anger at the system of enslavement and suggest that they would have resisted through various acts of rebellion, violence, and by running away. By establishing an immediate, empathetic connection to people of the past, **it is our hope that visitors to our online documentary will be moved to ask themselves: *How would I have reacted in this situation?***

¹ MssCol 2412, Adolph Philipse estate records, Manuscripts and Archives Division, The New York Public Library.

3. Resistance (in its many forms) by slaves was a means of reasserting personal volition.

Similar to the onsite experience, visitors to the new website will discover that individuals coped with enslavement through a complex range of responses as they attempted to improve their circumstances. The retention of African cultural practices and the struggle to build and maintain families also countered the dehumanizing aspects of bondage. Such cultural retention is evident in the survival of African names, language, music, and rituals such as Pinkster, a traditional African American celebration of spring (which HHV has been presenting at Philipsburg for 37 years). Enslaved Africans also developed survival skills such as collectively setting a sustainable pace of work for group tasks, feigning illness or ignorance, or even sabotaging equipment as a means of resisting the physical exhaustion of slave labor. More overt methods for fighting the system included running away (or “stealing oneself” as abolitionist Frederick Douglass termed it) and open rebellion such as the slave uprisings of 1712 and 1741. Still, others chose accommodation.

Although every type and individual feat of resistance has its own story, there is much to be learned from the act of “stealing oneself.” The hundreds of runaway ads printed in colonial newspapers provide us with a wealth of knowledge about enslaved individuals and their community. The ads show evidence of ongoing, active resistance by individuals against the institution of slavery and give us a glimpse into the physical appearance, skills, education, personalities, and the perceived behavior of those who chose to run. Running away often meant more than finding freedom; individuals frequently ran to find or maintain family. For example, a notice from March of 1763 describes a woman named Lucretia who chose to run away while pregnant. Another speaks of a 10-year-old enslaved girl, Dinah, who, in April of 1778, was “stolen by her mother,” a woman named Cash.

Unlike traditional textbook treatments, these primary documents shed light on the individuals who were enslaved. Their relevance was recently reaffirmed by an NEH Digital Humanities Start-Up grant awarded to Cornell University to develop a database of runaway slave ads from pre-1865 U.S. newspapers. This database, which will draw from several historical collections and experiment with crowdsourcing, is an exciting development. It also attests to the interpretive expertise of history museums such as HHV to add appropriate context. HHV’s proposed website will not only feature these ads but it will also help users “read between the lines” to understand the choices made by real people. Indeed, **the defiant act of running away represented a powerful assertion of one’s humanity at a time when slaves were defined as property**. In this vein, a subsection of the website will include educational resources for HHV’s *Runaway Art: Interpreting Colonial Slave Ads* program. Fueled by a multi-year grant from The New York Community Trust, *Runaway Art* uses local 18th-century runaway slave ads as a springboard for thousands of New York City students to create an original artwork and essay. The program is a successful example of how HHV is working to foster empathy and engagement with history among schoolchildren.

4. Manumission was gradual, not uniformly adopted by the northern states, and did not equal equality.

Through legislative acts, judicial cases, and constitutional decree, manumission took many forms in the northern states; it was also lengthy, contested, and often ignored. Most northern states adopted a gradual manumission that ensured slave owners a period of 18-28 years to determine how to divest themselves of their human property. Pennsylvania’s 1780 legislative “Act for the Gradual Abolition of Slavery” set the standard for most northern states. Any person born in Pennsylvania after March 1, 1780 was born free. Those enslaved in Pennsylvania before the 1780 law went into effect, however, remained enslaved for life. It wasn’t until 1847 that another act of the legislature declared all Pennsylvanians free. Over the next four years, Rhode Island, Connecticut, and New Hampshire all passed similar bills for gradual abolition. The process of complete abolition, however, took decades. Although Connecticut’s gradual abolition began in 1784, the State did not end slavery until 1848. In New Hampshire, slaves were noted on the 1790 and 1800 censuses, and the State did not officially end slavery until 1857.

New York and New Jersey, with larger enslaved populations than the New England states, began their gradual emancipations in 1799 and 1804, respectively. Any persons born after those dates were considered free, although they were required to serve their former owners for a period of 25-28 years. New York eventually abolished slavery for all in 1827. New Jersey never fully abolished slavery until it ratified the 13th amendment in December of 1865. Massachusetts was the only state to end enslavement by a ruling of the state’s Supreme

Court. In the *Commonwealth v. Jennison* case, an enslaved man named Quock Walker sued his owner for his freedom. The court ruled that he was free and subsequently used the Massachusetts Declaration of Rights, which states that “all men are born free and equal,” as the basis for abolishing slavery under the Massachusetts Constitution. Four years later, in 1787, the first cotton manufactory in the U.S. was established in Beverly, MA. Perversely, the abolition of northern slavery coincided with the establishment of textile mills in New England where profits were made through the use of southern cotton cultivated by enslaved labor. By examining this history and depicting it through an interactive timeline, HHV’s project aims to provide further insight into the legacy of race-based slavery and its impact on issues of discrimination and inequality.

Examples of Priority Website Content and Relation to Humanities Themes

Content Type	Examples	Relation to Humanities Themes
Documents	1750 probate inventory	People as property
	Deposition from <i>The Charles</i>	Colonial economic development depended on enslaved
	New York Slave Code	People as property
	Manumission Acts of 1799	Emancipation was gradual, did not ensure equality
Runaway slave ads	Nell, <i>New-York Weekly Post-boy</i> , April 23, 1753	Resistance; People as property
Images - historic and contemporary	Slave Market in New York	People as property
	Portrait of the Potter Family (RI)	People as property
	Image of enslaved child's shoes next to an adult's	People as property
Illustrations - commissioned for project	Cuffee on the stand at 1741 trial	Resistance
	Enslaved woman churning butter	Colonial economic development depended on enslaved
	Caesar, the enslaved miller	Colonial economic development depended on enslaved
	Negro House	People as property; Resistance (covert)
Maps	Historic map of Africa; <i>Novi Belgii</i> map of New Netherland; Ratzer 18th-century map of Manhattan	Colonial economic development depended on enslaved
Videos - contemporary	Dramatic vignette of "On the Run"	Resistance (overt)
	Performance of traditional African dance at Pinkster	Resistance through cultural retention (covert)
	Costumed interpreter operating gristmill at Philipsburg	Colonial economic development depended on enslaved
	Filmed interviews with humanities advisors, AAAB members, Vanessa and Helen Williams, and HHV’s staff interpreters at Philipsburg	All
Audio	Excerpt from 1741 slave rebellion trial transcript	Resistance (overt)
	Venture Smith narrative	All
	Recitation of African folktales; work songs	Resistance (covert)
Objects	Reproduction chocolate pot and cups, hard tack, beaver pelts, mill stones from Philipsburg	Colonial economic development depended on enslaved
	Slave shackles	People as property
Data graphics	Men v. women in rural and urban settings; monetary value of a slave's work	Colonial economic development depended on enslaved
Comparisons - contemporary v. historic	Driver's license v. passport to receipt; contemporary real estate ad v. vendue ad	People as property

Contemporary Relevance

The Philipsburg Manor reinterpretation continues to inform HHV's onsite programming and shape the content for the website. However, since 2002, the landscape in which we present this content has changed dramatically, from sociopolitical issues to pop culture to technological advancements. Developments in the following categories demonstrate that this project is of particular interest to a 21st-century audience.

Issues of Race/Legacy of Slavery in Law, Jurisprudence, Government

At a time when many American historical institutions struggle to retain or redefine their importance to the public, **HHV's website reinforces the lesson that the story of enslavement and resistance in the colonial North remains relevant and timely.** The 2008 election of President Barack Obama, followed by key appointments of African American cabinet members including Eric Holder and Loretta Lynch, led many Americans to conclude that the nation had entered a "post-racial" phase. Recent Supreme Court rulings on sections of the Voting Rights Act of 2012 and Affirmative Action initiatives have sparked debate on the usefulness of legal protections for minorities, which some justices see as outdated. Yet, racial bias persists on all fronts, from widening socioeconomic gaps, to the use of a derogatory chant by a University of Oklahoma fraternity, to the tragic deaths of Trayvon Martin, Michael Brown, Eric Garner, and Freddie Gray. While some argue that these are isolated events, others contend that racial injustice has permeated all levels of society, thus sparking the nationwide movement (complete with Twitter hashtag), "Black Lives Matter." **Through sharing history and linking it to contemporary events, the website will advance the conversation.**

Popular Culture

As a nation, our interest in the diverse aspects of American enslavement continues to grow, along with our knowledge of the institution. American students and consumers of popular culture often express amazement that slavery was much more than a regional southern phenomenon and had existed for centuries before cotton became a major American crop. In the past decade, this level of interest has made inroads into various entertainment industries. Treatments of the topic on television speak of a growing presence of African American history-focused programs. Prominent examples are the PBS series *The African Americans: Many Rivers to Cross* (2013) and *African American Lives* (2006), both hosted and produced by Harvard scholar Henry Louis Gates, Jr. ABC and BET have recently created fictional series based on American slavery: "Forever" and "The Book of Negroes," respectively. This attention recently crossed over to the big screen. Quentin Tarantino's *Django Unchained* (2013) features an enslaved hero who combats the institution with violent resistance and was a box office success. Steve McQueen's Academy Award-winning *12 Years a Slave* (2013), taken from Solomon Northrup's 1853 narrative, tells the personal story of an overlooked chapter in American enslavement: the "reverse Underground Railroad." As these examples illustrate, **interest in American enslavement and freedom has grown in popular culture, and we are increasingly comfortable with humanizing the institution as a means to understanding it more fully.**

Cultural and Academic Institutions

HHV's quest to create an interactive documentary on slavery in the North is in part motivated by recent endeavors to address this part of our nation's history. Foremost among these is the Smithsonian's National Museum of African American History and Culture (opening in 2016), which recently made international news with the discovery of a sunken slave ship off the coast of South Africa.² Other relevant examples include:

- The creation of the Center for the Study of Slavery and Justice at Brown University (2012-13), which stems from the University's grappling with how the slave trade benefited the school.
- The Mulberry Row project and new *Slavery at Monticello* app (2015) at Thomas Jefferson's Monticello, which bring the experience of enslaved individuals to the forefront of the site experience and demonstrates an institutional commitment to sharing a more inclusive history.
- The Whitney Plantation Museum in Wallace, LA (2014), which, while focused on the South, uses first-person slave narratives as a means to preserve public memory and consciousness.
- An increasing number of local and national initiatives to commemorate and memorialize spaces that no longer exist, such as the former New York Slave Market in lower Manhattan, where enslaved African Americans and Native Americans were hired or purchased.

² Cooper, Helene. "Grim History Traced in Sunken Slave Ship Found off South Africa." *The New York Times*, 31 May 2015. Web. 01 June 2015.

These projects serve as a sign of the societal shift in consciousness toward incorporating more and varied experiences in the historical record. Like the forgoing scholarly institutes and university-based efforts, **HHV's proposed website will use multiple points of entry—primary documents, historical vignettes, audio and video clips, linked data, essays, and artwork—to serve the public.**

C. Project Format

Facts are not enough. Story is where it begins. It sticks with people more when it comes from a place of empathy. – Azie M. Dungey, April 2015

The project corresponds to HHV's mission, expertise, and strategic goal to use **digital storytelling as a means to convey the interpretive themes of our historic sites**. For more than 12 years, interpreters at Philipsburg Manor have been sharing with visitors the story of slavery and resistance in the colonial North, focusing on the enslaved individuals who lived and worked on this 18th-century provisioning plantation. However, the physical location limits audience reach, and time constrains the onsite experience. Similarly, the implied authority of live interpretation can, at times, hinder visitor inquiry that leads to deeper understanding.

Slavery in the North will employ innovative digital storytelling and web design to share knowledge, add context, provide platforms for user-generated content, and offer meaningful interactive experiences for users. In so doing, it aims to address the ongoing challenge of broad audience engagement. As HHV has found through years of experience conducting public tours, school programs, and special events, multiple factors have shifted the way museums and historic sites across the nation view audience engagement including: 1) increased challenges in attracting onsite audiences; 2) growing public preference for interactive and self-guided experiences; and 3) the prevalent use of digital, mobile, and transmedia strategies to engage, connect, and share. For the past decade, HHV has been addressing these challenges through the presentation of popular events and, more recently, through the development of digital programs. As such, we have been able to thrive and build a far-reaching constituency—270,000 annual onsite visitors³ and 1 million annual web visitors. Strengthened by our reach and decades of experience, HHV is positioned to develop an interactive website that engages the public with a vital piece of American history. The website's **objectives** are to:

- Provide an understanding of slavery in the colonial North.
 - Explore the human dimensions of enslavement, as opposed to the institution, as a means to encourage empathy for the individual.
 - Help give recognition to the enslaved, for whom little physical evidence remains.
- Use specific entry points (1750 probate inventory, runaway slave ads, slave narratives, shipping records, legal documents, etc.) to key humanities themes.
- Bring together content from disparate locations, providing an experience beyond a traditional site visit.
 - Present Philipsburg Manor as the primary case study.
 - Apply historical interpretive techniques to create individual stories and experiences of enslaved communities from various northern sites using the limited information available in extant sources.
 - Be a valuable resource for teachers and students.
- Encourage visits and promote public programs at Philipsburg and other historic sites.

To ensure an optimal user experience, the website employs the following **interactive storytelling approach**:

- Use the homepage as a start page, not a gateway with menus.
- Break longer stories into numbered chapters to motivate longer-term engagement and set expectations.
- Indicate lengths of content to help visitors select what they have time for.
- Allow visitors to advance, skip, go back ... while keeping the order/sequence clear.
- Allow for additional layers of exploration beyond basic narrative outline.
- No dead ends—but reserve links out to other sites as secondary or tertiary.
- Present narrative from different vantage points.
- Use the Inzovu Curve⁴ to help us reach the outcomes we want in our audiences and help them manage their emotional reactions to the content.

³ Of HHV's total annual visitorship of 270,000 at our six historic sites, Philipsburg Manor accounts for 60,000 annual visitors.

⁴ "The Inzovu Curve." *Inzovu Curve*. UX for Good, 2015. Web. 08 April 2015.

Users will be able to explore content through the multiple chapters, which correspond to the project's humanities themes. Tentatively titled, these chapters are: **1) There were slaves in the North?; 2) Why slavery?; 3) Why Africa?; 4) What did it mean to be a slave?; 5) What choices did they have?; 6) When did slavery end in the North?; and 7) What is the legacy of slavery?** Currently, the names of these chapters are deliberately simple and accessible, so as to incite curiosity and action (i.e., clicking through, sharing) among a general audience. Also, the website is designed to accommodate varying degrees of knowledge, interest, and attention. For shorter visits, users will be introduced to the top-level content of each chapter through simple content types such as: text overviews, short videos and audio clips, slide shows, myth-busters, did-you-knows, quotes, data-graphics and statistics, and polls. For longer, self-guided journeys, users can go deeper on subtopics and more complex content types such as longer narratives, videos in chapters, interactive features, comparisons, visitor commentary, and opinion pieces. Cross-navigation will be a vital usability function of the website. In addition to preventing dead ends, it allows users to toggle between related, non-sequential topics and subtopics, which will increase their online engagement time.

Existing projects that use formats or technology similar to what HHV proposes include: [*Some Were Neighbors*](#) (C&G Partners) by the United States Holocaust Memorial Museum, a provocative website that integrates linked first-person narrative, historical images with tagged metadata, video to complement the museum exhibition, resources for educators, a robust image gallery, and multiple opportunities for users to reflect upon and share content; and [*The Hollow*](#), (McMillion, Soyk) a groundbreaking interactive documentary centered on the rise and fall of McDowell County, WV. Unlike a traditional documentary, viewers of *The Hollow* must scroll and click through a detailed multi-storyline experience that evokes the plight of hundreds of economically depressed American towns and counties. Its multi-media platform, which weaves together historical images and footage, audio clips, an interactive timeline, news clippings, data graphics, and a chilling score, serves as a model to which *Slavery in the North* aspires.

D. Audience and Distribution

The website will reach a wide audience in diverse segments including HHV's onsite visitors to Philipsburg Manor, our vast online audience (1 million annual visitors), adult learners interested in diving deeper into the history of Philipsburg Manor and the legacy of northern colonial enslavement and resistance, and students and educators. Each year, some 60,000 people visit Philipsburg for site tours, school programs, teacher training workshops, and popular cultural events. Another 30,000 annual visitors to Kykuit, the Rockefeller Estate, pass through the shared visitor center at Philipsburg Manor, where they encounter HHV's orientation exhibit, *Slavery and Resistance in the Hudson Valley*. HHV conducts ongoing formal audience research and analyzes visitation statistics to best meet the needs of our beneficiaries. Our typical visitor group is comprised of parents ages 35-50 with children under 10. Not surprisingly, HHV's audience is web and social media savvy, with 81% of survey respondents in 2014 identifying as regular or occasional Facebook users, 62% identifying as regular or occasional YouTube viewers, and 32% identifying as regular or occasional Pinterest users.

But, as HHV established in Discovery, demographic and survey data provide only a partial view of our audience. To ensure effective engagement and optimal user experiences, we have defined four personas for the website. Personas are fictional, generalized characters that embody the diverse needs, goals, and behaviors of our existing and potential visitors. The targeted personas are: **1) Culture Seeker; 2) Teacher; 3) Popular Culture Visitor; and 4) 7th-8th Grade Student**. The attached design document provides a detailed profile for each persona including learning behaviors and expectations, level of interest in history, ability to focus, device and sharing preferences, and frequency of museum and historic site visits. Each persona also comes with a specific set of challenges and intended outcomes when visiting *Slavery in the North*.

In terms of distribution, the website has the potential to garner unlimited users, regardless of location. It will receive high visibility onsite and online, and will be a focal point of HHV's communication efforts locally, regionally, and nationally. Our staff members regularly present at professional conferences, such as those organized by the Museum Association of New York and the American Alliance of Museums, and we intend to make the *Slavery in the North* project a centerpiece of our upcoming speaking engagements.

Individuals across the country will be able to access the website via a link on HHV's website. HHV was an early, aggressive adopter of social media. Our digital-savvy in-house Marketing, Public Relations and New Media Department, comprised of two full-time staff members augmented by key outside vendors, uses social

and electronic media to connect with, dialogue with, and ultimately grow our audience. HHV has more than 53,000 Facebook fans and 6,000 Twitter followers. Additionally, we have some 100,000 email addresses collected from ticket buyers, members, and e-newsletter subscribers. HHV's overall engagement rate of 25% on our email campaigns demonstrates how powerful this direct marketing tool has become for HHV, despite increasing inbox saturation in the media marketplace.

To reach educators and students, HHV will also provide a link to the website on heavily-trafficked portals such as the [National Council on the Humanities](#), [National Council for the Social Studies](#), and related sites. As part of our overall web optimization strategy, HHV employs sophisticated SEO techniques to capture relevant traffic. These techniques will help to raise the profile of the website and its layered content. In addition to featuring *Slavery in the North* on our own podcast, HHV will pitch the project to the editors of American history-themed podcasts such as *Stuff You Missed in History Class*, *American Experience* (PBS), and *Footnoting History*. Because HHV's initiatives dovetail with partner institutions including Colonial Williamsburg, National Museum of African American History and Culture, New York Public Library, and Schomburg Center for Research in Black Culture, HHV will work with their communications teams to promote *Slavery in the North* resources on their webpages and social media channels. We will also micro-target audiences via Google AdWords, Twitter, and Facebook Sponsored Stories and Promoted Posts.

E. Project Evaluation

Continuing the longstanding practice of embedding evaluation into development and practice, HHV will leverage the insights gleaned during Discovery by re-engaging independent evaluator Kate Tinworth (Founder and Principal, ExposeYourMuseum LLC) in the Prototyping phase. Ms. Tinworth will work closely with the HHV project team and design firm C&G Partners to lead usability testing of an early rendition of the prototype (a static click-through sequence of a limited number of full-visual designed screens) focusing on two of the four targeted personas: Culture Seeker and Popular Culture Visitor. Focusing on these two personas represents opposite ends of the engagement spectrum and will provide a nuanced understanding of use. Students and teachers—both distinct and complex user groups—are anticipated to be the focus of later phases of the project. Usability testing will accomplish multiple goals: 1) to assess whether learning, engagement, and empathy are present for participants; 2) to evaluate the four humanities themes for the website (economic development; property not person; resistance and personal volition; manumission not equal to equality); and 3) to determine if and how the site structure is intuitive and clear for primary users. This combines traditional usability testing with content evaluation, providing both HHV and C&G Partners key information to inform decision-making and next steps. The prototype will be tested in four distinct communities to assess a range of responses: Hudson Valley, NY; New York City, NY; New Haven and/or Hartford, CT; and Durham and/or Chapel Hill, NC (where ExposeYourMuseum is headquartered). This is particularly important due to the site's intended wide geographic reach. A target sample size of two Culture Seekers and two Popular Culture Visitors is set for each community (a total of 16 tests). Following usability testing, ExposeYourMuseum will analyze and summarize results and devise a list of actionable recommendations for the final prototype.

F. Rights, Permissions, and Licensing

HHV's research library contains invaluable resources for *Slavery in the North*. The library collection contains the **Philipse Family Papers**, including receipts, letters, bonds, leases, legal papers, rent rolls, maps, deeds, and wills. A number of these documents contain vital clues to understanding enslavement at Philipsburg and in the region, as well as references to acts of resistance and the conditions that motivated such actions. These documents, as well as extensive materials in the **Corporate Records** (including research reports, memoranda, and letters dating to early American and European research surveys for Philipsburg and the Philipse family, augmented by research reports conducted for the reinterpretation) provide the foundational material for this project. **Documents and historic images** will be gathered from the New-York Historical Society, New York Public Library, Columbia University, the Library of Congress, the New York State Archives, the New York State Museum, and Winterthur, with appropriate permissions obtained. Microfilm versions of the colonial-era **runaway newspaper ads**, vital primary sources for this project, are found in the collections of the sister organizations listed above. Although the advert text is in the public domain, permissions will be obtained for images of original source material. Together with C&G Partners and our digital media advisors, HHV will

analyze website platform options and identify additional **technologies** needed best to convey the project's humanities themes and enable user-friendly interaction.

G. Humanities Advisors

For the Prototyping phase, which will rely heavily on outside expertise in digital storytelling, transmedia, digital humanities, and interactive educational technology, HHV has secured the commitment of new scholars. These advisors, along with four veteran scholars from Discovery, will convene at HHV's library and headquarters in the spring of 2016. Following a tour of Philipsburg (offered to both new and returning scholars), they will review an early version of the website prototype (a static click-through sequence of a limited number of full-visual designed screens). They will assess the website in terms of its usability, navigation, interactivity, content presentation, and adherence to the humanities themes. The advisors will also review HHV's research results and content development to date and provide recommendations for Production.

Ana Lucia Araujo, Ph.D., Professor of History and Director of Graduate Studies in the Department of History at Howard University. Dr. Araujo's work explores the history and the memory of the Atlantic slave trade and slavery and their social and cultural legacies. In the last 10 years, she has published three monographs, four edited books, one co-edited book, and several articles and book chapters published in English, French, Portuguese, and Spanish. Dr. Araujo is the editor of the book series *Slavery: Past and Present* at Cambria Press and the creator of the website *A Historian's Views: Digital Humanities and Arts in the Age of Presentism*. *Dr. Araujo was a valuable addition to the Discovery phase. Her focus on public memory, heritage, and the visual culture of slavery will continue to guide our storytelling approaching in Prototyping.*

Kevin Clark, Ph.D., Professor in the Division of Learning Technologies, and Founding Director of the Center for Digital Media Innovation and Diversity in the College of Education and Human Development at George Mason University. Dr. Clark has extensive experience as a designer and consultant in the areas of educational game design, online and interactive media, and issues of diversity and inclusion in digital media. His recent publications include *Culture Learning and Technology: Research and Practice* (Routledge Publishing, 2014), and *Emotions and Technology: Communication of Feelings for, with and through Digital Media*. (Elsevier Publishing Company, 2014). *Dr. Clark's prolific research and direct experience designing and developing educational interactive media for diverse audiences will inform the project in a significant way.*

Leslie M. Harris, Ph.D., Associate Professor of History and African American Studies, Emory University. Dr. Harris's research focuses on the history of pre-Civil War African Americans in the U.S. She is the author of *In the Shadow of Slavery: African Americans in New York City, 1626-1863* (University of Chicago Press, 2003), which challenged the prevailing view of slavery as a phenomenon of the South with little impact in the North. She advised the New-York Historical Society's *Slavery in New York* exhibit and co-edited the accompanying book. She co-founded and directed Emory's Transforming Community Project, which encourages reflective, fact-driven engagement with the University's history and experiences of race, gender, and sexuality. *Dr. Harris's knowledge of slavery in New York, combined with her experience dealing with sensitive topics, will help HHV prioritize and present content on the website prototype.*

Adeline Koh, Ph.D., Associate Professor of Literature and Director, South Jersey Center for the Digital Humanities, Stockton University. Dr. Koh works on the intersections between postcolonial studies and the digital humanities, 19th-21st century British and Anglophone literature, Southeast Asian and African studies, and games in higher education. She directs *Digitizing 'Chinese Englishmen,'* a digital archival project on 19th-century 'Asian Victorians' in Southeast Asia, and is the designer of *Trading Races*, an elaborate historical role-playing game designed to teach race consciousness in the undergraduate classroom. She is also a core contributor to the "Profhacker Column" at the *Chronicle of Higher Education*. *HHV selected Dr. Koh for her diverse background in digital humanities, digital pedagogy, and web design—combined with her experience with issues of race and ethnicity.*

Jeffrey W. McClurken, Ph.D., Professor of History and American Studies, Special Assistant to the Provost for Teaching, Technology, and Innovation, University of Mary Washington. Dr. McClurken's expertise exists at the intersection of American history (including the history of slavery), teaching, and technology. He has authored numerous chapters and articles in publications including *A Different Kind of Web: New Connections between Archives and Our Users* (Chicago: Society of American Archivists, 2011) and *Learning through Digital Media: Experiments in Technology and Pedagogy* (New York: The New School and the MacArthur

Foundation, 2011). *Although Dr. McClurken was unable to attend the scholars' meeting in April, he provided invaluable feedback remotely to the design document. As a suitable match to Dr. Clark and Dr. Koh, he will contribute knowledge pertaining to web content, student engagement, and teaching through digital media.*

Felicia Pride, Writer and Producer, Founder of The Pride Collaborative. During her 15 years of working in media, Ms. Pride has produced large-scale media projects; developed and executed comprehensive engagement plans and content strategy for projects and campaigns; spearheaded the development of web, media, and content initiatives; and helped to build physical and digital communities. She has worked on transmedia projects with organizations including PBS, Participant Media, and NPR, and has developed multi-media content and engagement initiatives for award-winning films including *Slavery by Another Name*, *Middle of Nowhere*, and *Alice Walker: Beauty in Truth*. Ms. Pride is the author of seven books; her most recent, *To Create*, is a collection of interviews with black storytellers and media makers. *Ms. Pride carries a remarkable background in creative humanities work, strong multi-platform experience, and audience development, which will help drive our audience engagement and outreach strategy for the project.*

Jacqueline A. Simmons, Ed.D., Lecturer, Department of Curriculum and Teaching at Teachers College, Columbia University. Dr. Simmons teaches graduate courses on curriculum theory and history, teaching and learning, and curriculum design. She advises a range of institutions and leads a creative team for Project Innovation, a web-based toolkit commissioned by The Rockefeller Foundation to teach the research, creative facilitation, and collaboration skills needed to effect social change. *In addition to developing the Common Core-aligned curriculum for Runaway Art (as part of the NYCT-funded project), Dr. Simmons skillfully moderated the convening of scholars in Discovery. In Prototyping, she will continue her expanded role as Meeting Facilitator and Moderator to guide the group discussions and stoke further inquiry and analysis.*

Craig S. Wilder, Ph.D., Professor of History, Head of History Faculty, Massachusetts Institute of Technology. Dr. Wilder specializes in American urban, intellectual, and cultural history. He has authored the books *Ebony & Ivy: Race, Slavery, and the Troubled History of America's Universities* (Bloomsbury, 2013) and *In the Company of Black Men: The African Influence on African American Culture in New York City* (New York University Press, 2001/2004), among others. He has advised historical documentaries as well as exhibits at regional and national museums including the New-York Historical Society, Chicago History Museum, and Weeksville Heritage Center. *HHV selected Dr. Wilder for his historical background, his experience planning and implementing historical exhibitions, and his familiarity with documentary-style content. In addition, he will assist in the treatment of filmed historical vignettes and other media.*

H. Production Team

Working in tandem with C&G Partners, HHV's African American Advisory Board, our humanities advisors, and evaluator, the individuals below are responsible for co-curating the website, prioritizing content, guiding our interactive and digital storytelling strategy, and driving the project to successful completion.

Public Historian and Content Consultant (résumé and letter of commitment attached):

Laura M. Chmielewski, Ph.D., Associate Professor of History at Purchase College, State University of New York. Dr. Chmielewski brings 20+ year of academic experience specializing in Early American and Atlantic World history. She has deep knowledge of the history of Philipsburg, developed through site visits with her students and having worked on consulting projects for HHV. A former historic site director, Dr. Chmielewski writes and lectures on Early American history topics including colonial slavery and transatlantic trade. For this project, she will continue to help shape the user experience, conduct research, and develop content.

Historic Hudson Valley Staff (résumés attached):

Ross W. Higgins (Project Director), Director of Digital Programs: BA, French, Skidmore College. Ms. Higgins directs the design and implementation of all digital programs for HHV. She also oversees the library, archive, and curatorial functions, especially as they relate to presenting digital experiences. A member of HHV's senior management team for 20 years, Ms. Higgins played a key role in the Philipsburg reinterpretation and was instrumental in the planning of public and educational programs in her former position as Director of Programs. She oversaw the completion of three digital humanities projects related to the NEH-funded reinterpretation of Montgomery Place, as well as the Discovery phase of this current project.

Michael A. Lord, Associate Director of Education: BA, History and Black Studies, Amherst College. Mr. Lord came to HHV in 1998 to help lead the reinterpretation of Philipsburg, creating and implementing a new interpretive plan for the site. He has since served in other capacities including Site Manager of Washington Irving's Sunnyside. Prior to HHV, Mr. Lord worked in the African American Programs department of Colonial Williamsburg, where he interpreted the "Slave Quarters" at Carter's Grove, led tours focusing on enslavement in colonial Virginia, managed and acted in museum theater programs, and trained interpreters.

Jessa J. Krick, Collections Manager: MA, The Bard Graduate Center for Studies in the Decorative Arts, Design and Culture; BA, English, Willamette University. Ms. Krick is the senior staff member responsible for HHV's collection of 16,000 objects and serves on the Digital Programs team. She played a key role in the implementation phase of the NEH-funded Montgomery Place reinterpretation, which she discussed as part of an NEH-assembled panel at the annual meeting of the National Council on Public History in March 2014. Ms. Krick also served as the lead for HHV's implementation of Gallery System's eMuseum software.

Karen Walton Morse, C.A., Manager of Library and Archival Services: MSI, Archives and Records Management, University of Michigan; BA, Comparative Literature, University of Chicago. Ms. Morse brings to the project a facility for using archival and manuscript material as the basis for online exhibitions and digital humanities projects. As part of HHV's Digital Programs team, Ms. Morse is also overseeing an IMLS-funded library automation and retrospective conversion project.

Margaret W. Hughes, Education Manager: MAT in Museum Education, George Washington University; BA, American Studies, University of the South. Ms. Hughes works alongside Mr. Lord to develop, deliver, and refine HHV's school programs. Prior to joining HHV in 2014, she served as Director of Education at The Museum at Bethel Woods/Bethel Woods Center for the Arts. In that role, she developed school programs for K-12 audiences, pre- and post-visit materials, and professional development workshops for teachers.

Advisory Board:

The project builds on HHV's foundation of institutional knowledge and deep ties to the community. Our 12-member, all-volunteer **African American Advisory Board (AAAB)**, which guided the Philipsburg reinterpretation, oversees all programming at the site. Under the AAAB's guidance, HHV has experimented with a number of innovative youth programs including *Pretends to Be Free* and a museum theater workshop in which students worked from scripted vignettes to portray moments in the lives of enslaved individuals at Philipsburg. The AAAB meets quarterly and will continue to play a key advisory role in this project.

Consulting Vendors (résumés/proposals and letters of commitment attached):

C&G Partners, an award-winning, multi-specialty design studio that has deep expertise in multiple interrelated design fields: brands, exhibits, infographics, interactives, motion, print, signage, and websites. From the United States Holocaust Memorial Museum to The King Center, C&G has extensive experience interpreting sensitive issues from the past and making history meaningful to a variety of audiences.

Kate Tinworth, Founder and Principal of **ExposeYourMuseum LLC**, a boutique consultancy delivering the tools and data needed to better understand current and potential visitors, teams, communities, and audiences. Ms. Tinworth's approach prioritizes making connections, facilitating conversations, elevating voices, engaging creatively, and strong, clear communication to inspire innovation, inform strategy, and drive decision-making.

I. State of the Project

The proposed website represents the first significant digital outgrowth of HHV's NEH-funded Philipsburg Manor reinterpretation. While digital means have been used extensively to promote onsite visitation to Philipsburg, only a limited amount of historical content has been made available online, largely through rudimentary efforts like posting on HHV's website sections of printed guidebooks and school program curricula. With the 1997 NEH planning grant, nationally prominent scholars were retained to conduct research that continues to serve as the basis of the presentation of Philipsburg. The 2000 implementation grant made possible a new interpretive plan, as well as interpreter training, the reinstallation of period rooms, the acquisition of reproduction objects for teaching, more accurate period clothing, and a new printed guidebook to the site. As funding has allowed, HHV has since introduced a variety of educational programs at Philipsburg that focus on slavery in the North. These include school-time workshops for K-12 students, after-school programs for underserved youth, a summer day camp, apprenticeships in wooden boatbuilding and

historic agriculture, and public festivals including Pinkster, a Dutch celebration of spring adapted by African Americans in the 18th-century. And, an orientation exhibition installed in 2011 in the visitor's center focuses on issues of resistance.

Located just 30 miles north of midtown Manhattan, Philipsburg is near four other National Historic Landmarks interpreted by HHV: Washington Irving's Sunnyside, Van Cortlandt Manor, Union Church of Pocantico Hills, and Kykuit, the Rockefeller Estate. Other sites in the area include Lyndhurst (a National Trust site) and the Old Dutch Church of Sleepy Hollow (a 1685 church originally part of the Philipse estate). The Philipsburg Manor visitor's center serves as a Regional Interpretative Center on New York's Underground Railroad Heritage Trail, and the site is on Westchester County's African American Heritage Trail.

Initial planning for *Slavery in the North* began in March 2014. Upon receiving a Discovery grant of \$30,000 from the NEH in December, HHV immediately set to work on this phase. An inter-departmental team from HHV's education, curatorial, library/archive, and digital programs departments began convening once a week to strategize and shape the project. Importantly, two members of this team (along with HHV's President, Waddell Stillman) were involved in the Philipsburg reinterpretation, providing vital continuity. Beginning in February 2015, HHV has corresponded and met regularly with C&G Partners. The firm has proved to be a stealthy and proactive partner and was instrumental in creating the design document, which underwent more than a dozen revisions. Lastly, members of HHV's AAAB have been devoting significant time to the project. Of the 12 members of this group, 10 were involved with the launch of the Philipsburg reinterpretation (including one member who has since become HHV's Director of Human Resources).

The April 2015 convening of humanities scholars, media consultants, and AAAB members was rigorous, thought-provoking, and insightful. Dr. Jacqueline Simmons moderated the group discussions and prompted the advisors to tackle difficult questions surrounding northern colonial enslavement, resistance, the human experience of slavery, and how these stories can and should be told online. Evaluator Kate Tinworth observed and participated in the discussions, employing a "critical friend" approach to nudge the group in helpful directions. Following these sessions, the advisors reviewed the draft design document and submitted their edits and comments. Dr. Jeffrey McClurken, who was unable to attend the April meetings, critiqued the design document remotely through joint conference calls with HHV and C&G.

J. Work Plan

Months	JAN 2016				FEB				MAR				APR				MAY				JUN				JUL				AUG					
Weeks	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34
Kickoff, content briefing																																		
Continuing research, content development																																		
Final sitemap and wireframes																																		
Visual look and feel development																																		
Visual design templates; placeholder photo/video																																		
Tech specifications/requirements																																		
Usability test plans, subject recruitment, scheduling																																		
Usability testing (four locations)																																		
Usability test results, prioritized recommendations																																		
Final tech specifications/requirements																																		
Convening of advisors, review content/prototype																																		
Input from advisors, actionable recommendations																																		
Post-usability test: content, UX/design revisions																																		
HTML5 prototype development																																		
Continuing content development, entry in prototype																																		
Prototype quality assurance																																		
Production phase proposal development																																		
Continuing research, content development																																		
Ongoing design consultation																																		
Ongoing evaluation consultation																																		

K. Organization Profile

Chartered in 1951 by the Board of Regents of the State University of New York as an educational institution, Historic Hudson Valley (FKA Sleepy Hollow Restorations) was created by John D. Rockefeller, Jr., after he founded Colonial Williamsburg. The mission of the organization is to celebrate the history, architecture, landscape, and culture of the Hudson Valley, advancing its importance and thereby assuring its preservation. HHV operates a network of six National Historic Landmark sites along the Hudson River in New York. The sites possess documented historical integrity, architectural distinction, superb decorative and fine arts collections, and exceptional importance of landscape and setting. In addition to Philipsburg Manor, they are:

- Sunnyside, the home of Washington Irving;
- Van Cortlandt Manor, an estate that presents the social, political, and economic life of a prominent Patriot family in the years following the American Revolution;
- Montgomery Place, a vast country estate recently reinterpreted with funding from the NEH to present Americans' changing relationship with nature and landscape;
- Union Church of Pocantico Hills, featuring stained-glass windows by Henri Matisse and Marc Chagall;
- Kykuit, the Rockefeller Estate. Kykuit is a National Trust Historic site that is operated by the Rockefeller Brothers Fund as a center for its philanthropic program. Historic Hudson Valley conducts the visitation program of the house, Coach Barn, and gardens.

HHV is a major contributor to the educational, artistic, environmental, and economic vitality of the region. Upwards of 270,000 people of all ages visit our historic sites each year. In the digital realm, HHV boasts 1 million annual visitors to our website, more than 53,000 Facebook fans, more than 6,000 Twitter followers, and more than 10,000 downloads of our free smartphone apps to Montgomery Place (created with NEH funding) and the Union Church of Pocantico Hills. HHV maintains 53 historic structures; 750 acres of historic landscapes; and a collection of 16,000 objects relating to the history of the region. In 2011, HHV opened the Regional History Center. With our distinguished research library as its centerpiece, the building includes spaces for public programs and meetings, and facilities for staff, researchers, volunteers, and interns. HHV offers a range of public programs designed to appeal to a variety of interests. Included are daily site tours, school-time programs, after-school programs for underserved youth, teacher training workshops, exhibitions, and internships. Seasonal, popular events celebrate the history, culture, and folklore of the region, helping to build traditional museum audiences, attract visitors, and generate economic activity through heritage tourism.

L. Fundraising Plan

Bringing the history and human experience of northern colonial slavery to the digital realm is a major institutional priority for HHV. As such, it drives a significant portion of our fundraising efforts. Last December, HHV submitted a proposal to the (b) (4) to support new film production of HHV's original scripted vignettes including "Trying Times," which would be featured on the website. If funded, the (b) (4) grant would help to ensure that the *Slavery in the North* website contains two high-quality short films that illustrate the nuanced relationships and power dynamics among the enslaved community, overseer, and owner of Philipsburg Manor. Also, because the *Runaway Art* program materials would be included as a resource on the proposed website, approximately \$10,000 from the New York Community Trust grant is available to be applied to the Prototyping phase. Additionally, through a longstanding partnership with the DoubleTree by Hilton in Tarrytown, HHV is able to secure in-kind lodging for the visiting scholars (valued at approximately \$1,960). HHV would cover salaries and fringe benefits for staff involved in the project in its 2016 operating budget (\$40,988). And, as we have successfully done in the past, HHV would use NEH funds to leverage contributions from private donors, such as the (b) (4) which provided a grant for the Discovery phase. HHV's four-person Development Department is led by the same Director of Development and President who oversaw fundraising for the NEH-funded Montgomery Place and Phillipsburg Manor reinterpretation projects. Over the long term, HHV also plans to approach select individuals from its current donor pool, including: 1) members of the (b) (4) who make annual gifts (b) (4) and periodically provide additional support for special projects; and 2) foundation and corporate donors who have provided past support for the Philipsburg reinterpretation including (b) (4), (b) (4), and the (b) (4).

Historic Hudson Valley – *Slavery in the North* Website Project – Bibliography

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- Miller, William Rickarby. *Mill at Philipsburg Manor*, 1869. Oil on canvas. Historic Hudson Valley.
- de Neuville, Baroness Hyde. *The Scrubwoman*, 1807-1822. Watercolor on paper. New-York Historical Society.
- Schussele, Chrisitian. *George Washington and His Family with Servant*, c. 1863. Oil on canvas. Historic Hudson Valley.
- Unknown artist, *Nieu Amsterdam*, c. 1643. Ink on paper. Historic Hudson Valley.
- Unknown artist, *The Old Plantation*, c. 1790-1800. Watercolor on paper. Abby Aldrich Rockefeller Folk Art Museum, Colonial Williamsburg.
- Unknown artist, *Representation Du Feu Terrible A Nouvelle Yorck*, 1776-1810. Ink on paper. Library of Congress.

Documents

- “Acc’t of the Estate of Mr. Adoph Philipse, Deceas’d August 1763.” Manuscript Collection. New York Public Library.
- April 5, 1750 *New-York Gazette Revived in the Weekly Post-Boy* advertisement for public auction.
- A List of Negroes Committed on Account of the Conspiracy. Published in Daniel Horsmanden, *A Journal of the Proceedings...in the Detection of the Conspiracy*, 1744. The Gilder Lehrman Insitute of American History.
- Brom and Bett v. Ashley* (1781). Berkshire County (MA) Court of Common Pleas.
- Clinton, George to Catharine (Clinton) Van Cortlandt. Letter dated April 28, 1803. New York Public Library.
- "Deposition of Seaman William Johnson and Peter Lochcourt Concerning the Voyage of the Pink Charles," August 4, 1685 (published in *The Dongan Papers*, 1683-1688. Syracuse, 1993) and similar reports.
- Frederick Philipse I's Will, 1770 (1768 copy). P815, Philipse Family Papers. Manuscript Collection. Historic Hudson Valley Library. Tarrytown, NY.
- Indenture between Frederick Philipse and William Pugsley, June 2, 1761. P249, Philipse Family Papers. Manuscript Collection. Historic Hudson Valley Library. Pocantico Hills, NY.
- Josselyn, John (1674). Travelogue: *An Account of Two Voyages to New England*.
- List of Slaves in the Upper Part of the Manor of Philipsburg, 1755: New York State Archives, New York Council Papers.
- Van Cortlandt, Pierre to James Mandiville. Letter dated January 1, 1799. HHV Manuscript Collection.
- Walker v. Jennison* (1781). Worcester County (MA) Court of Common Pleas / *Commonweath v. Jennison* (1783). Supreme Judicial Court of Massachusetts.

Maps

- Seutter, M. *Novi Belgii in America Septentrionali*, 1730-1740. Historic Hudson Valley.
- Wells, Edward. *A New Map of Africa*, 1718. Rucker Agee Map Collection Birmingham Public Library.

Secondary Sources

- Berlin, Ira. *Many Thousands Gone: The First Two Centuries of Slavery in North America*. Cambridge, MA: Harvard University Press, 1998.
- Berlin, Ira and Leslie Harris, eds. *Slavery in New York*. New York: The New Press, 2005.
- di Bonaventura, Allegra. *For Adam's Sake: A Family Saga in Colonial New England*. New York: Liveright, 2013.
- Hayes, Katherine Howlett. *Slavery before Race: Europeans, Africans, and Indians at Long Island's Sylvester Manor Plantation, 1651-1884*. New York: New York University Press, 2013.
- Horne, Gerald. *The Counter-Revolution of 1776: Slave Resistance and the Origins of the United States of America*. New York: New York University Press, 2014.

- Diouf, Sylviane. *Slavery's Exiles: The Story of the American Maroons*. New York: New York University Press, 2014.
- Eichstedt, Jennifer L. and Stephen Small. *Representations of Slavery: Race and Ideology in Southern Plantation Museums*. Washington, DC: Smithsonian Institution Press, 2002.
- Eltis, David. *Economic Growth and The Ending of the Transatlantic Slave Trade*. New York: Oxford University Press, 1987.
- Eltis, David. *The Rise of African Slavery in the Americas*. New York: Cambridge University Press, 1999.
- Harris, Leslie M. *In the Shadow of Slavery: African Americans in New York City, 1626-1863*. Chicago: University of Chicago Press, 2003.
- Harris, Leslie M. "Uncovering, Discovering, and Recovering: Digging in New York's Slave Past Beyond the African Burial Ground," with Ira Berlin. *The New-York Journal of American History*, 66.6 (2005): 23-33.
- Hodges, Graham Russell. *Root and Branch: African Americans in New York and East Jersey, 1613-1863*. The University of North Carolina Press, 1999.
- Hodges, Graham Russell and Alan Eward Brown, eds. *"Pretends to be Free": Fugitive Slave Advertisements from Colonial and Revolutionary New York and New Jersey*. New York: Garland Publishing, 1994.
- Horton, James O. and Lois E. Horton. *Slavery and Public History: The Tough Stuff of American Memory*. Chapel Hill, NC: The University of North Carolina Press, 2008.
- Johnson, Kathleen Eagen. *Cross Roads and Cross Rivers: Diversity in Colonial New York*. Tarrytown, NY: Historic Hudson Valley, 1999.
- Klepp, Susan E. "The Physical Experience of Northern Slavery: Housing, Food, Health, and Medical Care." Research Report. Tarrytown, NY: Historic Hudson Valley, 1995.
- Kruger, Vivienne L. *Born to Run: The Slave Family in Early New York, 1626-1837*. Dissertation. New York: Columbia University, 1985.
- Lepore, Jill. *New York Burning. Liberty, Slavery, and Conspiracy in Eighteenth-Century Manhattan*. New York: Vintage Books, 2006.
- Levine, Lawrence W. *Black Culture and Black Consciousness: Afro-American Folk Thought from Slavery to Freedom*. New York: Oxford University Press, 1977.
- Maika, Dennis. "'Old Susan': Speculations on One of Philipsburg Manor's First Slaves." Historic Hudson Valley Research Report, undated
- Maika, Dennis. "Slaves and Slaveholding in New York's Philipse Family, 1660-1750." Research Report. Tarrytown, NY: Historic Hudson Valley, 1997.
- Manegold, C.S. *Ten Hills Farm: The Forgotten History of Slavery in the North*. Princeton, NJ: Princeton University Press, 2010.
- Price, Clement A. "Diversity on Common Ground: The Troubled Quest for Order by American Museums," *Connecticut Humanities* (Spring, 1994), 4.
- Price, Clement A. "Cultural Pluralism: An Historical Perspective," *The Afro-American Artist in the Age of Cultural Pluralism*. Montclair, NJ: Montclair Art Museum, 1987.
- Vetare, Margaret. "Philipse Family Slaves During/After the Revolution." Historic Hudson Valley Research Report (2001).
- Wilder, Craig S. *In the Company of Black Men: The African Influence on African American Culture in New York City*. New York: New York University Press, 2001.
- Williams-Myers, Albert James. *Long Hammering: Essays on the Forging of an African American Presence in the Hudson River Valley to the Early Twentieth Century*. Trenton, NJ: Africa World Press, 1994.

Fiction

- Anderson, Laurie Halse. *Chains*. New York: Simon and Schuster, 2008.

Historic Hudson Valley – *Slavery in the North* Website Project

Résumés, Letters of Commitment, and Consultant Proposals

Humanities Advisors:

- **Ana Lucia Araujo**, Ph.D., Professor of History and Director of Graduate Studies in the Department of History at Howard University
- **Kevin Clark**, Ph.D., Professor in the Division of Learning Technologies, and Founding Director of the Center for Digital Media Innovation and Diversity in the College of Education and Human Development at George Mason University
- **Leslie M. Harris**, Ph.D., Winship Distinguished Research Professor in the Humanities 2011-14, Emory University
- **Adeline Koh**, Ph.D., Associate Professor of Literature and Director, South Jersey Center for the Digital Humanities, Stockton University
- **Jeffrey W. McClurken**, Ph.D., Professor of History and American Studies, Special Assistant to the Provost for Teaching, Technology, and Innovation, University of Mary Washington
- **Felicia Pride**, Writer and Producer, Founder of The Pride Collaborative
- **Jacqueline A. Simmons**, Ed.D., Lecturer, Department of Curriculum and Teaching at Teachers College, Columbia University; *Scholars' Meeting Facilitator and Moderator*
- **Craig S. Wilder**, Ph.D., Professor of History, Head of History Faculty, Massachusetts Institute of Technology

Production Team – Consultants:

- **C&G Partners**, an award-winning, multi-specialty design studio, with deep expertise in multiple interrelated design fields: brands, exhibits, infographics, interactives, motion, print, signage and websites.
- **Kate Tinworth**, Founder and Principal of **ExposeYourMuseum LLC**, a boutique evaluation consultancy delivering the tools and data needed to better understand current and potential visitors, teams, communities, and audiences.

Production Team – Historic Hudson Valley:

- **Laura M. Chmielewski**, Ph.D., Public Historian and Content Consultant for Historic Hudson Valley
- **Ross W. Higgins**, Director of Digital Programs, Project Director, Historic Hudson Valley
- **Michael A. Lord**, Associate Director of Education, Historic Hudson Valley
- **Jessa J. Krick**, Collections Manager, Digital Programs Department Member, Historic Hudson Valley
- **Karen W. Morse**, Manager of Library and Archival Services, Digital Programs Department Member, Historic Hudson Valley
- **Margaret W. Hughes**, Education Manager, Historic Hudson Valley

Ana Lucia Araujo

Curriculum Vitae

Howard University
Department of History
Frederick Douglass Memorial Hall
2441 6th Street NW, # 316B
Washington DC, 20059
E-mail: aaaraujo@howard.edu
Phone number: 571-266-9231
Personal website: www.analuciaaraujo.org

EDUCATION

- | | |
|------|--|
| 2007 | PhD in History
Université Laval, Quebec City, Canada |
| 2007 | Doctor in Social and Historical Anthropology
EHESS, Paris, France |
| 2004 | PhD in Art History
Université Laval, Quebec City, Canada |
| 1998 | MA in History
Pontificia Universidade Católica do Rio Grande do Sul, Porto Alegre, Brazil |
| 1995 | BA in Fine Arts
Universidade Federal do Rio Grande do Sul, Porto Alegre, Brazil |

ACADEMIC POSITIONS

- | | |
|--------------|--|
| 2014–present | Full Professor
Department of History, Howard University, Washington, DC |
| 2011–14 | Associate Professor
Department of History, Howard University, Washington, DC |
| 2008–11 | Assistant Professor
Department of History, Howard University, Washington, DC |
| 2008 | Sessional Lecturer
Department of History, Université du Québec à Trois Rivières, Trois-Rivières, Canada |
| 2007–08 | Lecturer
Department of History, University of Ottawa, Ottawa, Canada |
| 2007–08 | Lecturer
Department of History, Carleton University, Ottawa, Canada |
| 2004–07 | Sessional Lecturer |

- Department of History, Université Laval, Quebec City, Canada
- 2006–07 Research Assistant
Department of History, Université Laval, Quebec City, Canada
- 2000–02 Teaching Assistant
Department of History, Université Laval, Quebec City, Canada
- 1997 Substitute Professor
Department of Arts and Letters, Fundação Universidade de Rio Grande, Rio Grande, Brazil
- 1993–95 Research Assistant
Department of Visual Arts, Universidade Federal do Rio Grande do Sul, Porto Alegre, Brazil

PUBLICATIONS

Books

- 2015 4. *Brazil through the French Eyes: A Nineteenth-Century Artist in the Tropics*. Albuquerque: University of New Mexico Press, 2015. 264 p. In press.
- 2014 3. *Shadows of the Slave Past: Memory, Heritage, and Slavery*. New York: Routledge, 2014.
Reviewed in: *The Public Historian*.
- 2010 2. *Public Memory of Slavery: Victims and Perpetrators in the South Atlantic*. Amherst, NY: Cambria Press, 2010. 502 p.
Reviewed in: *The International History Review*, *Hispanic Historical Review*, *New West Indian Guide*, *The Americas*, *Cahiers d'études africaines*, *Public Historian*, *The Journal of African History*, *Itinerario*, *Afro-Asia*, and *Choice*.
- 2008 1. *Romantisme tropical: l'aventure illustrée d'un peintre français au Brésil*. Quebec: Presses de l'Université Laval, 2008. 282 p.
Reviewed in *Luso-Brazilian Review*.

Edited Books

- 2015 4. *African Heritage and Memories of Slavery in Brazil and the South Atlantic World*. Amherst, NY: Cambria Press, 2015. 428 p.
- 2012 3. *Politics of Memory: Making Slavery Visible in the Public Space*. New York: Routledge, 2012. 296 p.
Reviewed in: *H-Memory* and *Historical Dialogues*
- 2011 2. *Paths of the Atlantic Slave Trade: Interactions, Identities and Images*. Amherst, NY: Cambria Press, 2011. 476 p.
Reviewed in: *Itinerario* and the *Journal of Latin American Studies*.
- 2009 1. *Living History: Encountering the Memory of the Heirs of Slavery*. Newcastle, UK: Cambridge Scholars Publishing, 2009. 290 p.

HOWARD UNIVERSITY

College of Arts and Sciences
Department of History

Washington DC, May 22, 2015.

Ms. Ross W. Higgins
Director of Digital Programs
Historic Hudson Valley
639 Bedford Road
Pocantico Hills, NY 10591

Dear Ross,

Thank you for inviting me to participate in the Slavery in the North website project. Your team has done significant work on this topic, and I look forward to seeing it continued online. As I mentioned at the scholars' meeting, Philipsburg Manor is a goldmine as a national heritage site. It allows you to go beyond the institution of slavery and shed light on the individual human experience.

This letter confirms my willingness to participate in the Prototyping phase. As an advisor, I will help your team advance the important work that has been actively underway during Discovery. I sincerely hope the National Endowment for the Humanities will approve this grant request.

With thanks and best wishes,

Ana Lucia Araujo, Ph.D.
Professor of History
Director of Graduate Studies
Howard University



2441 6th Street, NW
Washington, DC 20059



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KEVIN A. CLARK. Ph.D.

George Mason University • 4400 University Drive, MS 5D6 • Fairfax, VA 22030
(703) 993-3669
kclark6@gmu.edu

EDUCATION

North Carolina State University Computer Science B.S., 1989
North Carolina State University Computer Science (minor Mathematics Education)
M.S., 1991
Pennsylvania State University Instructional Systems (minor African American Studies)
Ph.D., 1994

SELECTED POSITIONS

George Mason University, Professor, 2012 - present
George Mason University, Director, Center for Digital Media Innovation and Diversity, 2009 – present
George Mason University, Associate Professor, 2008 - 2012
George Mason University, Program Coordinator, 2006 – 2009
George Mason University, Assistant Professor, 2000 – 2006

SELECTED PUBLICATIONS

Sumaroka, M., Clark, K., and Reich, S. (in press). Social and Emotional Learning Opportunities in Online Games for Preschoolers. In S. Tettegah & R. Ferdig (Eds.), *Emotions and technology: Communication of feelings for, with and through digital media*. Amsterdam, Netherlands: Elsevier Publishing Company.

Clark, K. (2014). Using STEM to create the future you want to see (Invited Blog Post). The White House Champions of Change. Available at <http://www.whitehouse.gov/blog/2014/03/05/using-stem-create-future-you-want-see-0>

Clark, K. (2013). *Diversity in children's media is more than just race or gender* (Invited Blog Post). The Fred Rogers Center. Available at <http://www.fredrogerscenter.org/blog/diversity-in-childrens-media-is-more-than-just-race-or-gender/>

Scott, K. & Clark, K. (Eds.) (2013). Digital Engagement for Urban Youth: From Theory to Practice [Special Issue]. *Urban Education*, 48(5).

Sheridan, K., Clark, K., & Williams, A. (2013). Designing Games, Designing Roles: A Study of Youth Agency in an Urban Informal Education Program. *Urban Education*, 48(5), 734 – 758.

Khalili, N., Sheridan, K., Williams, A., Clark, K., & Stegman, M. (2011). Students designing video games about immunology: Insights for science learning. *Computers in the Schools*, 28(3), 228 – 240.

SELECTED GRANTS

Bill and Melinda Gates Foundation (2015-2017). African American Families' Uses of Technology for Learning Outside of School. Co-Principal Investigator. Amount: \$500,000.

Dell (2013-2014). HFB STEM: Introducing STEM to elementary students. Principal Investigator. Amount: \$75,000.

National Science Foundation (2012-2016). *STEM For All*. Principal Investigator. Amount: \$137,021.

National Science Foundation (2007-2011). *ITEST: Game Design Through Mentoring And Collaboration*. Principal Investigator. Amount: \$758,424.

SELECTED PRESENTATIONS

Clark, K. (2015). *Growing up digital: Media research symposium*. Invited Panelist. American Academy of Pediatrics, Chicago, IL.

Clark, K. (2015). Using technology to broaden STEM participation though relevance and inclusion. Invited Panelist/Discussant. U.S. Department of Education and American Institutes for Research, Washington, DC.

Clark, K. (2014). Using digital media to meet educational needs. Invited Speaker, Federal Games Guild. White House Conference Center, Washington, DC.

Clark, K. (2014). Producing children's content for public media. Invited Panelist, National Association of Latino Independent Producers Summit. Los Angeles, CA.

Scott, K., Sheridan, K., & Clark, K. (2014). Culturally responsive computing: A theory revisited. American Sociological Association Annual Conference, San Francisco, CA.

Clark, K., Scott, K., Campbell, L., & Washington, G. (2013). STEM for all: Participation and pathways for students of color. Urban Education Institute. Addressing the 21st Century Imperative: Improving STEM success in communities of color. North Carolina A & T University; Greensboro, NC.

SELECTED AWARDS & HONORS

Academy of Television Arts & Sciences Foundation Faculty Seminar Fellow (2014)

White House Champion of Change for STEM Opportunities for African American Students (2014)



Center for Digital Media Innovation & Diversity

College of Education and Human Development

4400 University Drive, MS 5D6, Fairfax, Virginia 22030

Phone: 703-993-3669; Fax: 703-993-2722; Web: cdmid.gmu.edu

May 26, 2015

Ms. Ross W. Higgins
Director of Digital Programs
Historic Hudson Valley
639 Bedford Road
Pocantico Hills, NY 10591

Dear Ross,

I appreciate Historic Hudson Valley's invitation to serve as an advisor to the Slavery in the North website project. This is a worthwhile endeavor, not only for its historical and cultural relevance but also for its timely digital platform. I hope the National Endowment for the Humanities will value it just as highly as it did for Discovery and invest in Prototyping.

Historic Hudson Valley's project speaks directly to my background in educational interactive media, particularly with regard to diverse audiences. There is significant potential with this website, and I would be honored to join your team of advisors.

Sincerely,

A handwritten signature in black ink that reads "Kevin Clark".

Kevin Clark, Ph.D
Professor & Director

Leslie M. Harris
History Department, Bowden Hall
Emory University
Atlanta, GA 30322
Email: LHARR04@EMORY.EDU
Phone: 404-727-5130

EDUCATION: **1995:** Stanford University: Ph.D., American History. Secondary Field: African History. Tertiary Field: Humanities.
 1993: Stanford University: M.A., American History.
 1988: Columbia University: B.A., American History Major, Literature Minor.

POSTGRADUATE APPOINTMENTS:

2003-Present: Joint Appointment, Associate Professor, History and African American Studies Departments, Emory University
2011-2014: Winship Distinguished Research Professor in the Humanities, Emory University
Fall 2004-2011: Co-Founder and Director, Transforming Community Project, Emory University
2004-2006; 2007-2008: Chair, Department of African American Studies, Emory University
2003-2004: Associate Chair, Department of African American Studies, Emory University
Fall 2001: Associate Professor, History Department, Emory University
1995-2001: Assistant Professor, History Department, Emory University.
1998-99: Ford Foundation Postdoctoral Fellow, Columbia University, New York.
1998-99: Independent Scholar-in-Residence, Schomburg Center for Research in Black Culture, New York Public Library.
Fall 1994-Fall 1995: Postdoctoral Fellow, University of Maryland at College Park.

Teaching and Research Interests: Nineteenth-Century United States History, African-American History, United States Labor History, History of Women, Gender and Sexuality, History of Race and Ethnicity, Southern History, History of the Atlantic World.

SELECTED GRANTS AND AWARDS:

2013: University Scholar-Teacher Award, Emory University and the Board of Higher Education of the United Methodist Church.
2012-2014: Co-PI (with Dona Yarbrough, Center for Women at Emory), Arcus Foundation Grant, Points of Convergence and Divergence of the Black Civil Rights and LGBT Rights Movements (originally awarded to Rudolph Byrd, Goodrich C. White Professor, Emory University).
2011-2014: Winship Distinguished Research Professor in the Humanities, Emory University
2011: Unsung Heroine Faculty Award, Center for Women at Emory, Emory University
2010-2011: Institute of International Education Grant on behalf of the Ford Foundation for the two-part conference, "The Transforming Community Project: Lessons Learned" and "Slavery and the University: Histories and Legacies," held Feb. 3-5, 2011 (\$30,050).
2009-present: Organization of American Historians Distinguished Lectureship Program
2008-2010: Principal Investigator, Ford Foundation Difficult Dialogues Renewal Grant, Emory University Transforming Community Project (\$100,000)

SELECTED BOOKS:

Awards: 2014 Leadership in History Award of Merit, American Association for State and Local History.
Slavery in New York, co-edited with Ira Berlin, New Press, 2005.
Awards: Honorable Mention, 2005 Book Award, Gustavus Myers Center for the Study of Bigotry and Human Rights
In the Shadow of Slavery: African Americans in New York City, 1626-1863, University of Chicago Press, 2003.
Awards: Honorable Mention, 2003 Frederick Douglass Prize, Gilder Lehrman Center, Yale University.
2003 Wesley-Logan Prize for African Diaspora History, American Historical Association and Association for the Study of African-American Life and History

SELECTED BOOK PROJECTS:

"Slavery and the University: Histories and Legacies," Lead Editor, with Susan Ashmore, Mark Auslander, Albert Brophy, James Campbell, forthcoming 2015.
"Leaving New Orleans: A Personal Urban History," forthcoming 2015.
"Sexuality and Slavery: Reclaiming Intimate Histories in the Americas," co-editor with Daina Ramey Berry, forthcoming 2015.

SELECTED ARTICLES IN REFEREED JOURNALS:

"Ar'n't I a Woman?, Gender and Slavery Studies," in "The History of Woman and Slavery: Considering the Impact of *Ar'n't I a Woman? Female Slaves in the Plantation South* on the Twentieth Anniversary of Its Publication," roundtable in The Journal of Women's History 19.2 (2007): 151-155. -- Roundtable Awarded the 2007 Letitia Woods Brown Memorial Prize for best article by the Association of Black Women Historians.

With Ira Berlin. "Uncovering, Discovering, and Recovering: Digging in New York's Slave Past Beyond the African Burial Ground." The New-York Journal of American History 66.6 (2005): 23-33

"Slavery, Emancipation and Class Formation in New York City, 1626-1827," Journal of Urban History, March 2004.

SELECTED PAPERS PRESENTED:

May 2014: with Daina Ramey Berry, *Slavery and Freedom in Savannah*, New Book Series, History Department, University of Texas, Austin, TX

March 2014: "Civic Trauma in New Orleans Before Katrina," History and Trauma Conference, Institute for Historical Studies, University of Texas, Austin, TX

April 2013: Writing African American History in the Age of Obama: Thomas Holt's Children of Fire, Organization of American Historians, San Francisco, CA

March 2012: "Race Dialogue is for Everyone: Transforming University Communities Around Diversity," Pre-Conference Workshop at the Tenth National Conference on Best Practices in Achievement for Students of Color, Clemson University, Clemson, SC.

January 2012: "Slavery and Public History," Northeastern Workshop for Museum Professionals, The National Historic Trust, Providence, RI.

January 2011: "Histories and Legacies of Slavery and Race at Emory University," Life of the Mind Series, Emory University, Atlanta, GA

April 2010: "Slavery in the Northern United States." Roundtable: State of the Field: Slavery. Organization of American Historians Annual Meeting, Washington, D.C.

July 2006: "The End of Slavery In New York City: Free but Unequal," Emancipation Day Celebration, Wyckoff House, Brooklyn, New York.

January 2006: "Uncovering, Discovering and Recovering: What Happened to the History of Slavery in New York?" New-York Historical Society, New York, NY.

November 2005: "Race in the Museum: 'Slavery in New York' at the New-York Historical Society," Massachusetts Institute of Technology, Cambridge, Mass.

SELECTED CONSULTANTSHIPS:

Fall 2012 to present: "Segregation and the Suburbs: The Yonkers Desegregation Case, 1970-2010," Hudson River Museum, Yonkers, NY.

July 2012 and July 2013: African American Slavery in the Public Eye, Yale University and National Museum of African American History and Culture Public History Institute Summer Seminar, New Haven, CT

June 2012 and June 2013: Slavery and Freedom in Savannah, NEH Landmarks in History Workshop, Georgia Historical Society, Savannah, GA

February 2012: Maintaining Racially Diverse Communities in Higher Education, Duke University, Durham, NC.

SELECTED MEDIA: **March 2014:** Ebony and Ivy Part 3, with Craig Steven Wilder and Joseph Graves (March 25, 2014) Intelatin Cloudcast Conversation with Craig Wilder and Joseph Graves on Wilder's book Ebony and Ivy: Race, Slavery and the Troubled Histories of America's Universities.

Fall 2005: Interviews in connection with "Slavery in New York" Exhibit

February 2005: History Expert, Slavery and the Making of America PBS series broadcast.

SELECTED COLLEGE SERVICE: **Spring 2011:** Digital Stewardship Task Force Committee, Convened by Rick Luce, Director of Emory Libraries, and Michael Elliott, Senior Associate Dean of Emory College.

Fall 2011: Joint Appointments Committee, Convened by Dean of Emory College

Fall 2011: Digital Scholarship Commons Selection Committee for Faculty Projects, Woodruff Library.

SELECTED: **Fall 2008-11:** Co-leader, Race and Difference Initiative, Strategic Planning, Emory University

UNIVERSITY SERVICE: **Fall 2004-11:** Co-Founder and Director, The Transforming Community Project, Emory University



EMORY
UNIVERSITY

Department of History
College of Arts and Sciences

May 22, 2015

Ms. Ross W. Higgins
Director of Digital Programs
Historic Hudson Valley
639 Bedford Road
Pocantico Hills, NY 10591

Dear Ross,

Once again, thank you for inviting me to serve as an advisor to the Slavery in the North website project. It was an honor to visit Philipsburg Manor earlier this year and see the site through the lens of the enslaved people who lived and worked there. Everyone should know this history, and I think Philipsburg Manor is an appropriate springboard to discussing the broader practice of northern colonial slavery in America.

As my fellow advisors can attest, the discussion that followed our tour was rigorous and thought-provoking. We made strong progress, which is evident in the design document. I hope the National Endowment for the Humanities will approve your request for a Prototyping grant, so that we can continue to refine this content and present it online in a way that resonates with a large public audience.

Best wishes,

Leslie M. Harris, Ph.D.
Winship Distinguished Research Professor in the Humanities, 2011-2014
Associate Professor, History
Emory University

Emory University
221 Bowden Hall
Atlanta, GA 30322
An equal opportunity, affirmative action university

Tel 404.727.6555
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ADELINE M. KOH

Richard Stockton College
101 Vera King Farris Drive
Galloway, NJ 08250
Office: (609) 652 1776
Email: Adeline.Koh@stockton.edu

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(b) (6)
Cell: (b) (6)
Website: <http://adelinekoh.org>
Twitter: @adelinekoh

EMPLOYMENT

Director, DH@Stockton

The Digital Humanities Center at Richard Stockton College, 2013-present

Associate Professor of Postcolonial Literature, Richard Stockton College

The Literature Program, Fall 2014—Present

Assistant Professor of Postcolonial Literature, Richard Stockton College

The Literature Program, Spring 2010—Summer 2014

Visiting Faculty Fellow, Duke University

Franklin Humanities Institute, The Humanities Writ Large Program, Fall 2012-Spring 2013

Postdoctoral Fellow, National University of Singapore

December 2007—December 2009

Department of English Language and Literature

EDUCATION

University of Michigan at Ann Arbor, Department of Comparative Literature

Ph.D. conferred May 2008, passed with high distinction

M.A., December 2004, passed with high distinction

University of Melbourne, Australia, Department of English

B.A., December 2001

BOOKS

Rethinking Third Cinema: The Role of Anti-colonial Media and Aesthetics in Postmodernity. Co-edited with Frieda Ekotto. Berlin: LIT Berlin, 2009.

Women and the Politics of Representation in Southeast Asia: Engendering Discourse in Singapore and Malaysia. Co-edited with Yu-Mei Balasingamchow. Edited collection of essays. Forthcoming, Routledge, 2015.

Critical Histories of the Digital Humanities: Media, Science, Pedagogy. Under contract with Northwestern University Press.

Digital Humanities: Global Genealogies. Under contract with Punctum Books.

SPECIAL JOURNAL ISSUES

“Troublesome Women in Asia: The Politics of Women, Gender and Sexuality in Singapore and Malaysia.” *Intersections: Gender and Sexuality in Asia and the Pacific*. Co-edited with Yu-Mei Balasingamchow. Issue 36, October 2014. http://intersections.anu.edu.au/issue36_contents.htm
Accessed October 3, 2014.

SCHOLARLY EDITING

Permanent section editor of “Interface,” a special section on Asian/American digital humanities in *Verge: Studies in Global Asias*, edited by Tina Chen and Eric Hayot, published by the University of Minnesota Press.

PEER REVIEWED JOURNAL ARTICLES

“Inspecting the Nineteenth-century Literary Digital Archive: Omissions of Empire” *Journal of Victorian Culture*. Vol. 19, No. 3, 385-395, September 2014. <http://dx.doi.org/10.1080/13555502.2014.947182>

“Introducing Digital Humanities Work to Undergraduates: An Overview” *Hybrid Pedagogy*. August 14, 2014. <http://www.hybridpedagogy.com/journal/introducing-digital-humanities-work-undergraduates-overview/>

“Niceness, Building and Opening the Genealogy of the Digital Humanities: Beyond the Social Contract of Humanities Computing.” “In the Shadows of the Digital Humanities.” A special issue of *differences: a journal of feminist cultural studies*. 25(1), Spring 2014. pp. 93-106. DOI. 10.1215/10407391-2420015.

“Marriage, *Métissage* and Women’s Citizenship: Revisiting Race and Gender in Claire de Duras’s *Ourika*.” *French Forum*. V. 3 no. 3, 2013. pp. 15-30. DOI. 10.1353/frf.2013.0025

“DHThis: An Experiment in Crowdsourcing Review in the Digital Humanities.” *Ada: A Journal of Gender, New Media, and Technology*. No. 4 2013. DOI .10.7264/N3RX99C5.
<http://adanewmedia.org/2014/04/issue4-koh/>

“The Political Power of Play.” *Hybrid Pedagogy*. April 3, 2014. Simultaneously prepared as a keynote address for the Re:Humanities digital humanities conference at Haverford College, PA.
<http://www.hybridpedagogy.com/journal/political-power-of-play>

“The Uses of Racial Melancholia in Colonial Education: Reading *Ourika* and *Saleh: A Prince of Malaya* as Cautionary Tales. *Journal of Postcolonial Writing*. 48(4): 384-395. Print July 2012. Online October 2011.
DOI:10.1080/17449855.2011.616341.
<http://www.tandfonline.com/doi/abs/10.1080/17449855.2011.616341>

“Comparative Racializations: Reading Joseph Conrad across Africa, Asia and Poland.” *Third Text*. 24(6): 641-652. November 2010.

101 Vera King Farris Drive | Galloway NJ 08205-9441
stockton.edu

May 24, 2015

Ms. Ross W. Higgins
Director of Digital Programs
Historic Hudson Valley
639 Bedford Road
Pocantico Hills, NY 10591

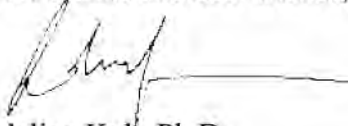
Dear Ross,

I was delighted to receive your invitation to serve as a digital humanities advisor for the Slavery in the North website. Thank you for considering me for this opportunity.

Historic Hudson Valley's digital project resonates with me on multiple levels. Using Philipsburg Manor as a cultural and historical touchstone, it aims to bring issues of northern slavery and individual empowerment to the fore. Not only is the topic highly relevant, but also the website platform ensures that this history will be accessible to the widest possible audience.

Having awarded a Discovery grant for this project (and a Prototyping grant for Stockton's *Pox in the City* digital learning game), the NEH recognizes the power of this medium to convey vital humanities content. I look forward to potentially working alongside Kevin Clark, Jeff McClurken, and the rest of the team to help shape both the prototype and your public outreach strategy.

With thanks and best wishes,



Adeline Koh, Ph.D.
Associate Professor, Literature
Director, Center for the Digital Humanities
Richard Stockton College

Enclosure

Jeffrey W. McClurken

<http://mcclurken.org/>

Special Assistant to the Provost for Teaching, Technology, and Innovation, University of Mary Washington. 2014-present.

Professor of History & American Studies, University of Mary Washington. 2013-present.

Chairperson of History & American Studies, University of Mary Washington. 2008-2014.

Associate Professor of History & American Studies, University of Mary Washington. 2007-2013.

Assistant Professor of History & American Studies, Mary Washington College/UMW. 2002-2007.

Research Specialist, Valley of the Shadow Project, Institute for Advanced Technology in the Humanities, University of Virginia. Fall 1994-Summer 1995, Summer 1996.

EDUCATION

Ph.D., American History, 2003, Johns Hopkins University, Baltimore, MD.

M.A., American History, 1997, Johns Hopkins University, Baltimore, MD.

B.A., History, 1994, Mary Washington College, Fredericksburg, VA.

SELECTED PUBLICATIONS

- McClurken, Jeffrey W. **“Digital Literacy and the Undergraduate Curriculum,”** In *Hacking the Academy*. Ann Arbor, MI: University of Michigan Press, 2011 (e-book), 2013 (print volume). Available online at <http://www.digitalculture.org/hacking-the-academy/hacking-teaching/#teaching-mcclurken>.
- McClurken, Jeffrey W. **“Archives & Teaching Undergraduates in a Digital Age.”** In *A Different Kind of Web: New Connections between Archives and Our Users*, edited by Kate Theimer. Chicago: Society of American Archivists, 2011.
- McClurken, Jeffrey W. **“Teaching and Learning with Omeka: Discomfort, Play, and Creating Public, Online, Digital Collections,”** in *Learning through Digital Media: Experiments in Technology and Pedagogy*, edited by Trebor Schultz. New York: The New School and the MacArthur Foundation, 2011. Also available online at <http://learningthroughdigitalmedia.net/teaching-and-learning-with-omeka-discomfort-play-and-creating-public-online-digital-collections>
- McClurken, Jeffrey W. **‘Take Care of the Living’: Reconstructing the Confederate Veteran Family in Virginia.** Charlottesville and London: University of Virginia Press, 2009 (print and e-book versions). [Nominated for the Library of Virginia Literary award and the Jefferson Davis Award of the Museum of the Confederacy.]
- McClurken, Jeffrey W. **“American Civil War History.”** Chapter in *The History Highway: A 21st-Century Guide to Internet Resources*, ed. Dennis Trinkle and Scott Merriman, 317-324. Armonk, NY: M. E. Sharpe, 2006.
- McClurken, Jeffrey W., and Jerry Slezak. **“Research-Based Web Sites: Students Creating Online Scholarship.”** *Journal of the Association of History and Computing* 9 (October 2006) <http://quod.lib.umich.edu/j/jahc/3310410.0009.203>.
- Contributing author, **ProfHacker**, *Chronicle of Higher Education*, 2009-present. See <http://chronicle.com/blogs/profhacker/author/jmclurken> for articles.

SELECTED PROFESSIONAL PRESENTATIONS

- **Keynote address**, *Exploring the Digital Medium: Cross Disciplinary Collaboration in the Digital Humanities Conference*, February 28, 2015, Kansas State University, Manhattan, KS.
- **“Domain of One’s Own,”** invited presentation at the *American Historical Association Conference*, January 3, 2015, New York, NY.
- **“Reach Them and They Will Come: New Approaches for the Archival Educator,”** invited panelist, *Society of American Archivists*, August 2014, Washington, DC.
- **“Century America: A Case Study in Distance Learning,”** *Council on Undergraduate Research*, June

2014, Washington, DC.

- **“Digital Studies in the Undergraduate Classroom,”** Plenary Speaker at Truman State Student Research Conference, April 2014, Kirksville, MO.
- **“Doing Digital History with Undergraduates,”** invited panelist for the American Historical Association Conference, January 2-5, 2014, Washington, DC.
- **“Teaching in the Open,”** presenter and panel organizer for the State Council of Higher Education of Virginia’s Open VA Conference, October 15, 2013, Fredericksburg, VA.
- **“Minding the Future: Visions of Higher Ed,”** panel moderator at pre-OpenVA Conference, October 14, 2013, Fredericksburg, VA.
- **“WordPress as a Public History Platform,”** invited panelist for the National Council for Public History Conference, April 18, 2013, Ottawa, Canada.
- **“Undergraduates as Digital Scholars,”** invited panelist for the American Association of Colleges and Universities (AAC&U) Conference, January 24, 2013, Atlanta, GA.
- **“Re-Creating the Mid-Twentieth Century College Classroom using University Archives,”** invited presentation for Mid-Atlantic Regional Archives Conference, Oct. 26, 2012, Richmond, VA.
- **“Teaching with Social Media,”** presentation at the American Historical Association Conference, January 6, 2012, Chicago, IL.
- **“Teaching DH 101: Introduction to the Digital Humanities,”** invited panelist for web seminar, National Institute for Technology in Liberal Education, December 16, 2011.
- **“Finding Their Own Way: Student Digital History Projects,”** poster session co-organized and presented at the EDUCAUSE Learning Initiative Annual Meeting, Feb. 14, 2011, Washington, DC
- **“Teaching and Learning with Student-Generated, Online, Creative, and Public New Media,”** invited keynote presentation at Teaching and Learning with Technology Conference, James Madison University, October 8, 2010, Harrisonburg, VA.
- **“Blogs, Wikis, and Open-Source, Oh My!: Assessing Uses of Digital Tools in Teaching and Learning,”** presented at the 10th Conference of the International Society for Scholarship on Teaching and Learning, October 25, 2009, Bloomington, IN.
- **“Integrating Teaching and Research in Online Digital History Projects,”** presented at the American Historical Association Conference, January 4, 2009, New York, NY.
- **“Teaching Undergraduates using Blogs,”** invited presentation at WordCamp Ed DC 2008, Center for History & New Media, George Mason University, November 22, 2008, Fairfax, VA.

OTHER SELECTED ACTIVITIES, HONORS, GRANTS AND AWARDS

- Open Virginia Advisory Committee, State Council of Higher Education for Virginia, 2015-present.
- Advisory Board, NEH-funded Military History and Digital History Workshop, 2014.
- Outstanding Faculty Award, State Council for Higher Education of Virginia, 2014.
- Contributing Editor for Digital History Reviews, *Journal of American History*, 2013-present.
- J. Christopher Bill Outstanding Faculty Service Award, UMW, 2012.
- Listed in Princeton Review’s *The 300 Best Professors*, 2012.
- Project Scholar with Central Rappahannock Regional Library for ALA/NEH grant, “Making Sense of the American Civil War,” 2011-2012.
- Banner Lecture, Virginia Historical Society, 2010.
- Award for Teaching Excellence, UMW Center for Advancing Teaching & Learning, 2010.
- Lead Faculty, Teaching American History, Stafford, Spotsylvania & Fredericksburg Schools, 2003-2010.



June 4, 2015

Ms. Ross W. Higgins
Director of Digital Programs
Historic Hudson Valley
639 Bedford Road
Pocantico Hills, NY 10591

Dear Ross,

Thank you for inviting me back to serve as an advisor for your Prototyping grant to the National Endowment for the Humanities. I was sorry to miss the scholars' meeting in April, but I am glad we were able to convene remotely and walk through the design document so that I could offer my comments. I've enjoyed reviewing C&G's concepts so far, and I look forward to seeing how the process unfolds in the next phase.

This letter confirms my continued commitment to Historic Hudson Valley's project. I hope the NEH will again pave the way for the Slavery in the North website, which promises a compelling fusion of African American history, digital pedagogy, and interactive educational content.

With kind regards,

Thank you,

Jeffrey W. McClurken, Ph.D.
Professor of History and American Studies
Special Assistant to the Provost for Teaching, Technology, and Innovation
University of Mary Washington
1301 College Avenue
Fredericksburg, VA 22401
jmcclurk@umw.edu
540-654-1475

Felicia Pride, MA

(b) (6)
(b) (6)

Phone: (b) (6)

Email: felicia@pridecollaborative.com

EDUCATION

Master of Arts, Publishing & Writing
Concentrations: Book Publishing

May 2005
Emerson College, Boston, Massachusetts

Bachelor of Science, Business Administration
Concentrations: Marketing

May 2001
Towson University, Towson, Maryland

SELECTED CONSULTANCIES

Curriculum Developer & Strategist, kali films

2013 – 2014

Develop full college curriculum and viewing guide for the documentary *Alice Walker: Beauty in Truth*. Project manage the production of an educational DVD that contains curriculum, materials, and bonus film assets. Develop and execute social media strategy around film's PBS broadcast.

Education Consultant & Engagement Specialist, Participant Media

2012-2013

Develop strategic digital engagement strategies and communication outreach efforts aimed at the educational market for the Sundance award-winning film, *Middle of Nowhere*; Conceptualize and create communication and content tools to achieve outreach and engagement goals aligned with the film's social action campaign.

Curriculum Developer, State of the Re:Union / NPR

2012

Develop a standards-based curriculum for the radio show State of the Re:Union. Convene educational advisory board. Develop outreach and partnership plan to distribute curriculum to schools.

Communications & Media Strategist, National Council for Negro Women

2011-2013

Combating HIV on Campus: Three-year program supported by the Office of Minority Health, Community HIV Partnership Grant

Co-developed Me @ 30, a multimedia, youth-centered campaign that combined digital media and traditional engagement—video, social media, web, event programming, and a student action network—to effectively engage Black college students around HIV/AIDS; Facilitate student focus groups to test messaging, branding, and campaign activities; Write and develop all communication and content tools including action alerts, email newsletters, advertising campaigns, and stakeholder communication; Track and analyze key metrics; Ensure brand consistency across activities and platforms; Produce student-created videos and multimedia assets; Launch, manage, and develop editorial calendars for social media platforms (Twitter, Facebook, Tumblr, YouTube and Instagram); Manage Me @ 30 Action Network, cohort of students who implement the campaign on their campuses; Work with evaluator to develop evaluation systems and methods for social media and communication

efforts; Preliminary evaluation of Me @ 30, showed that over a six month period, there was a 23% increase of awareness of the campaign; 47% of students heard about the campaign from a friend; and 92% of students identify with the campaign.

Curriculum Developer & Engagement Specialist, Twin Cities Public Television (tpt)

2010 – 2012; 2013 - 2014

Conceptualized and developed the multimedia education component for *Slavery by Another Name*, a documentary produced by tpt; Wrote and developed a standards-based, asset-centered, curriculum for high school and college classrooms that utilizes multimedia tools such as video, audio, and primary source documents as teaching tools; Organized and facilitated six digital storytelling teacher trainings around the country that introduced educators to the history of forced labor and digital storytelling using mobile devices; Produced training videos for teachers; Managed outreach to education-based institutions which resulted in securing national partnerships, reaching more than 100,000 educators and garnering significant qualitative data.

TEACHING EXPERIENCE

American University

Summer 2014

Washington, DC

Adjunct Faculty, School of Communication

Courses: Strategic Communication Writing

Bowie State University

2013 - 2014

Bowie, MD

Adjunct Faculty, School of Visual Arts

Courses: Screenwriting; Self-Promotion for Artists

Howard Community College

2008-2012

Columbia, Maryland

Adjunct Faculty, English and World Languages

Courses: English Composition; Fundamentals of Writing; Strategies for Success

The College of New Rochelle

2006

New York, New York

Adjunct Faculty, English

Courses: Essay as Experience; Library as Research Tool

Emerson College

2004

Boston, Massachusetts

Teaching Assistant, Writing, Literature & Publishing

Served as TA for the graduate course: Issues in Alternative Publishing

FELLOWSHIPS

2013 Media Fellow, Center for Social Impact Media, American University

2011-2012 Senior Hip-Hop & Education Fellow, Metropolitan Center for Urban Education, New York University

June 3, 2015

Ms. Ross W. Higgins
Director of Digital Programs
Historic Hudson Valley
639 Bedford Road
Pocantico Hills, NY 10591

Dear Ross,

Thank you for contacting me. I was delighted to hear that Marc Ruppel recommended me as advisor to your NEH project. It would be an honor to help Historic Hudson Valley convey this part of our history.

Specifically, your focus on individual perspectives as a means to interpret the history of northern slavery is very compelling. It reminds me of a TEDx talk I recently did, in which I discussed the vital role that three-dimensional characters play in any narrative—no matter the context or medium. The fact that you have the names and other singular characteristics of former enslaved individuals—which historically have been viewed through a narrow, one-dimensional lens—gives powerful currency to this website.

Furthermore, the time is ripe for this type of content. I am hopeful that my expertise in multi-platform storytelling, media production, and audience engagement will serve the project well.

Thank you for considering me for this opportunity.

Sincerely,

A handwritten signature in black ink that reads "Felicia Pride". The script is fluid and cursive, with the first name and last name clearly distinguishable.

Felicia Pride
Founder, Pride Collaborative

JACQUELINE A. SIMMONS, Ed.D.

(b) (6)

Office: (212) 678-3080 | Mobile: (b) (6)
simmons@tc.edu | (b) (6)

EDUCATION

Teachers College, Columbia University

Doctorate of Education, 2009 – Curriculum Studies

Research interests include cultural and critical perspectives on curriculum, youth and media studies, innovation and possibilities in education. Dissertation Title – *Teenagers and Media, "It's Just Life": Pedagogical Possibilities in Collaborative Research with Youth*.

Master of Education, 2005 – Curriculum and Teaching

Columbia University

Bachelor of Arts, 1992 – American History

PROFESSIONAL EXPERIENCE | University Teaching & Research

Teachers College, Columbia University, New York, NY

Department of Curriculum & Teaching | Lecturer, September 2010 to present

- Full time faculty member for professional certification (MA) and advanced masters (Ed.M.) programs, including advisement of 50-hour M.A. practicum and Ed.M. thesis projects.
- Graduate Courses Taught:
 - Designing Curriculum & Instruction (C&T 4052), 2009 to present
 - Principles of Teaching & Learning: Professional Certification Practicum (C&T 4005), 2010 to present
 - Ed.M. Masters Project – (C&T 5500), 2012 to present
 - Curriculum Theory & History (C&T 4002), 2009 to present
 - Masters Action Research Project (CT 4502 as Guest Lecturer), 2003
- Doctoral Courses Taught
 - Advanced Curriculum Design (C&T 6199), January 2015 to present
 - Theory & Inquiry in Curriculum and Teaching (C&T 5000 as Co-Instructor), 2001 to 2003
- Chair of M.A. and Ed.M. admissions committee and member of various faculty committees

Developing an Effective Innovation Toolkit Through Curriculum Design | Project Director and Co-Principal Investigator, September 2011 to present

- Recipient of two grants from the Rockefeller Foundation for the research, design and implementation of *Project Innovation*, a toolkit that enables NGOs to increase impact through social innovation.
- Collaborate with local and international NGOs, social innovation think tanks, and NYC-based media agency to design an interactive website to house the toolkit.
- Design and lead a global film competition to build innovation capacity using the toolkit. Individuals and NGOs in Africa, Asia, UK, Australia, Central and North America entered story ideas for a short film to be produced in Summer 2014.

Supporting and Researching Teacher Professional Development in Kakuma Refugee Camp-Kenya | Co-Principal Investigator, June 2014 to present

- Collaborate with faculty in International and Transcultural Studies Department to create professional development resources and a complementary long-term research study to support Kakuma refugee camp teachers in Kenya.

Enhancement of Technology Education in Palestine | Lecturer, December 2010 to October 2012

- Taught series of capacity building seminars on curriculum design, project based learning and assessment, and educational research for World Bank funded project to support development of pre-service teacher education programs in Palestinian technology universities.
- Collaborated with Center for New Media Teaching & Learning at Columbia University.

University of KwaZulu-Natal, School of Education, Durban, South Africa | Researcher, February to Dec 2006

- Collaborated on research about HIV/AIDS teaching in South African higher education. Conducted interviews, transcribed and coded data, identified themes for analysis, and wrote findings for publication and presentation.

Spencer Foundation Research Grant | Researcher, November 2002 to April 2005

- Collaborated on qualitative research about doctoral study in schools of education, entitled *Coming to Know in Doctoral Research*. Conducted individual interviews and focus groups, transcribed and coded data, identified themes for analysis, and wrote findings for publication and presentation.

Afghanistan Education Project, Ministry of Education Kabul, Afghanistan | Curriculum Consultant, March & July 2004

- Led teacher training workshops and coached Ministry of Education social studies and math textbook writers on syllabi construction.
- Conducted needs assessment to guide Ministry's plan for textbook development and teacher training

PROFESSIONAL EXPERIENCE | K-12 Teaching & Non-Profit Leadership

F·E·G·S Health and Human Services System, New York, NY

Senior Director of Curriculum and Instruction, September 2008 to July 2010

- Senior management for the Education and Youth Services Division of one of the largest social service organizations in NYC and the US.
- Designed and led professional development conferences, learning institutes, and workshops for 100+ employees.
- Developed curriculum framework for proprietary career education resource to assist disconnected youth population with college preparation, job readiness, and internship programming.

Brooklyn Bridge Academy, Brooklyn, NY

Curriculum and Instruction Coach, September 2009 to June 2010

- Advise and mentor English and Social Studies teachers in alternative high school

Afghanistan Education Project, Teachers College, Columbia University, New York, NY

Program Manager, January to July 2004

- Established and managed stateside office for education initiative to develop national curriculum framework with Afghanistan Ministry of Education and UNICEF.
- Managed \$1M project budget, coordinated recruitment, hiring, and travel. Assisted with grant writing and contracts. Maintained team communication locally and abroad.

Sponsors for Educational Opportunity, New York, NY

Director of Middle School Programs | Senior Program Specialist, January 1999 to July 2003

- Supervised development of curriculum, program structure, policies, and evaluation in after-school remediation learning center for middle school students.
- Managed \$1.5M department budget, hiring, and supervision of staff.
- Collaborated with DOE and school administrators to coordinate program activities.

The Brooklyn Historical Society, Brooklyn, NY

Director of Education, Acting | Director of School Programs | Museum Educator, July 1994 to October 1998

- Managed \$250K department budget and prepared contracts and grants to support programs.
- Supervised staff, managed high school and college internship program, and recruited teacher advisory committee.
- Taught workshops, developed curriculum guides, implemented in-service teacher trainings, planned adult and family programs focusing on Brooklyn's history and diverse communities.

Lower East Side Tenement Museum, New York, NY

Museum Educator, September 1994 to January 1995

- Taught educational workshops about New York City immigration history to students in grades 4-12 and adults. Trained museum education staff.

Public School 5, Bronx, NY

Teacher, September 1992 to June 1993

- Taught all basic subjects in first grade curriculum.
- New York City Board of Education, Provisional Certification, Grades 1-6, 1992-1994

Monte Vista School, Los Angeles, CA

Student Teacher, May – August 1992

- Assisted first grade classroom teacher.

Community Impact, Columbia University, New York, NY

GED Program Coordinator and Adult Math Tutor, September 1988 to May 1992

- Supervised tutoring program for adults seeking a high school equivalency degree. Developed teacher instructional guidelines. Recruited and trained volunteer tutors.

Upward Bound Program, Georgian Court College, Lakewood, NJ

Teacher, Summers 1989 to 1991

- Taught African-American History and Communication Arts to 9th – 12th grade students. Developed original course curricula. Residence counselor for 30 high school girls.

CONSULTING | Curriculum Development, Program Design, Strategic Planning, Leadership Coaching

Philipsburg Manor, Sleepy Hollow, NY, April 2014 to present

Designed standards-aligned social studies and arts integrated curriculum about colonial slavery in New York for middle school students. Designed and led full-day professional development program for teachers.

Leroy and Clarkson, New York, September 2014 to January 2015

Project Director and curriculum consultant to develop, “*The Resilience Age*”, a multimedia curriculum to support the National Disaster Resilience Competition sponsored by the US Department of Housing and Urban Development (HUD). Developed content in collaboration with a wide range of government officials and professionals in urban planning, climate science, engineering, architecture and design.

Fabretto Children’s Foundation, Washington DC and Nicaragua, May 2014

Designed teaching guide for a documentary film called *Dreaming Nicaragua*, to support education and nutrition programs for children living in poverty in Nicaragua.

New American Leaders Project, New York, NY, November 2010 to June 2011; January 2014

Designed comprehensive curriculum for a national candidate training program for immigrants interested in electoral politics. Designed follow up curriculum for school board candidates.

NYC Department of Education, iZone, New York, NY, September 2013

Facilitated strategic planning session for senior leadership team of the NYCDOE Office of Innovation.

NYC Department of Education, Office of Post Secondary Readiness, New York, NY, October 2010 to January 2012

Designed and facilitated a 9-month social innovation lab for alternative high schools and GED programs sponsored by the F-E-G-S Health and Human Services System.

Young Foundation, Global Innovation Academy, London UK and Bilbao, Spain, November 2010 to May 2011

Developed the curriculum framework for a global innovation network of cross-sector social impact organizations to guide ongoing teaching and learning.

Ping Chong Dance Company, New York, NY, September 2010 to January 2011

Conduct a needs assessment to determine an evaluation strategy for educational programming focused on performance and literacy.

Urban Community Teachers Project, Brooklyn College, Brooklyn, NY, September to December 2010

Facilitated strategic planning process for college-wide initiative to support minority teacher recruitment.

New Yorkers for Parks, New York, NY, August to October 2010

Designed curriculum on citizenship and NYC parks as spaces for community activism and revitalization.

WNYC Radio Rookies Program, New York, NY, September 2009 to February 2010

Developed a curriculum guide for youth-produced radio documentaries aired on National Public Radio (NPR).

Hester Street Collaborative, New York, NY, January to June 2008

Developed curriculum to guide school partnerships with a community-based architecture education organization.

Mentored staff in curriculum development, lesson planning, and teaching strategies.

Pearson Foundation, Digital Arts Media Learning Institute, New York, NY, May to June 2008

Designed summer youth program for educational use of mobile phones.

The Skyscraper Museum, New York, NY, July 2006 to June 2008

Designed and wrote curriculum guide for a museum resource kit to accompany permanent exhibition.

Brooklyn Bridge Academy, Brooklyn, NY, June 2007

Support principal to design and implement effective leadership strategies and instructional materials.

F-E-G-S Health and Human Services System, New York, NY, August 2005

Developed a comprehensive outcomes-based curriculum for after-school and evening programs at PS/MS 43

Beacon Center in Far Rockaway, Queens. Identified targeted outcomes to guide programming and implementation, including courses and activities, daily schedule, staff assignments, resources, and assessment tools.

A.U.S.S.I.E. Literacy Consultants, New York, NY, October to December 2003

Designed and led school-wide teacher training workshops on balanced literacy.

Brooklyn Public Library, Brooklyn, NY, January to April 1999

Coordinated the "Brooklyn Teen Summit", one-day forum to assess needs and concerns of Brooklyn youth.

Designed program, collaborated with community partner organizations, recruited over 150 youth and adult participants, managed budget, and prepared final evaluative report.

PRESENTATIONS | Conferences and Workshops

"Why Arts Integration? Imagination, Emotion and Risk in Education," Keynote Speaker, Center for Arts Education, New York, May 2015

"Digital Projects for the Public: History of Northern Colonial Enslavement and Resistance," Facilitator of Scholars Meeting for National Endowment for the Humanities funded project, Historic Hudson Valley, Tarrytown, NY, April 2015

"Runaway Art: Interpreting Colonial Slave Ads," Facilitator, Professional Development Workshop, Philipsburg Manor, Sleepy Hollow, NY, August 2014

"Analyzing Places and Spaces to Develop an Innovation Mindset," Invited Presenter, Social Innovation Exchange Summer School, Vancouver, May 2014

"Methods for Researching Cultures of Social Innovation," Speaker, Social Frontiers Canada: Culture, A New Agenda for Social Innovation Research, Vancouver, May 2014

"Rethinking Pedagogy in Participatory Cultures," DML Café Presenter, Digital Media Learning Conference: Connecting Practices, Boston, MA, March 2014

Discussant, Book Talk for Daniel Friedrich, "Democratic Education as a Curricular Problem: Historical Consciousness and the Moralizing Limits of the Present," New York, March 2014

"Project Innovation: Developing an Innovation Mindset," Workshop Presenter, Rockefeller Foundation Global Fellowship Program, University of Cape Town, Graduate School of Business, South Africa, November 2013

"Project Innovation," Poster Session, 4th Asia NGO Innovation Summit (ANIS), Bangkok, Thailand, October 2013

"Teachers: The Bridge to the Future of African Education," Discussant, Symposium co-sponsored by Forum for Women Educationalists (FAWE), and Teachers College Working Group for Peace, Conflict, and Education, New York, March 2013

"Merging Theory and Practice: Curriculum Considerations for 21st Century Learning," Keynote Speaker, Technology Education for the 21st Century: Bridging Theory and Practice, Palestinian Technical University-Kadoorie, Palestine, October 2012

"Effective Practicum Experiences for Pre-Service Teacher Education," Workshop Presenter, Technology Education for the 21st Century: Bridging Theory and Practice, Palestinian Technical University-Kadoorie, Palestine, October 2012

"Challenging Assumptions About Education Will Open Spaces for Innovation," Invited Presenter, TEDxTeachersCollege: Innovations in International Education, Columbia University, New York, March 2012. Available at: http://www.youtube.com/watch?v=qCQNryM0FeU&list=HL1347122797&feature=mh_lolz

"Innovation in Education: Rethinking Assumptions about the Curriculum," Guest Speaker, Curriculum Conversations Series, Chatham Day School, Chatham, NJ, January 2012

3-Minute Media Social Issues Media Festival, Jury Panelist, Teachers College, Columbia University, May 2011

"Teenagers and Media: Pedagogical Possibilities in Collaborative Research With Youth," Presenter, World Council of Comparative Education Societies XIV World Congress, Istanbul, Turkey, June 2010

"From Sheltered Internship to Employment: Strategies for Success," Co-Presenter, 2010 Youth Academy, NYATEP, New York State Department of Labor, Albany, NY, March 2010

"Interpretations of "Constructivism" in Afghanistan's Curriculum Reform," Presenter, Second World Curriculum Studies Conference, Tampere, Finland, May 2006

"Investigating Sites of Youth Media Production: An Exploratory Study," Presenter, Spencer Foundation Doctoral Programme Summer School hosted by the University of KwaZulu-Natal, South Africa, March 2006

"Discourses of Desire: Students' Memories of a Doctoral Core Course," Co-Presenter, Annual Meeting, American Educational Research Association, Montreal, Quebec, April 2005

"The Lived Histories of Curriculum Development in Afghanistan," Co-Presenter, Annual Meeting, American Association for the Advancement of Curriculum Studies, Montreal, Quebec, April 2005

"Coming to Know in Doctoral Education," Ways of Knowing in Education Research Conference, Teachers College, Columbia University, March 2004

"Understanding Middle School Students," TASC Middle School Mentors Pilot Program, March 2002

"Partnerships for Excellence: Supporting Middle School Students of Color and Families Through Non-Profit-Public Partnerships," Annual Conference, National Middle School Association, Chicago, IL, April 2000

"History Talks: Tools for Teaching Oral History," Guest Speaker, Conference on Teaching New York City History, New-York Historical Society, May 1998.

"Audiences: Children and Teenagers," Invited Lecturer, Graduate Seminar in Museum Education, New York University Museum Studies Program, February 1997.

"Partnerships with Cultural Institutions," Panelist, The Center for Educational Change Roundtable, Brooklyn College, New York, May 1996.

PUBLICATIONS

Woo, Y. & Simmons J. (September 2008). *"Paved with Good Intentions: Perspectives on Textbook Development in Afghanistan,"* Asia Pacific Journal of Education, Routledge, UK.

Lesko, N., Simmons, J., Quarshie, A. & Newton, R. (August 2008). *"Pedagogy of Monsters: Scary Disturbances in a Doctoral Research Preparation Course,"* Teachers College Record, New York, NY.

MULTIMEDIA PROJECTS

"*The Resilience Age*", Writer, Consulting Producer. Feature length documentary film, four short films and a website to support the National Disaster Resilience Competition sponsored by the US Department of Housing and Urban Development (HUD), September 2014 to January 2015. Inquire for password-protected link.

"*Reinventing Social Innovation*," Producer. Website and film about using an innovation mindset to support social sector work, Project Innovation, New York, March 2013. Available at: <http://www.socialinnovationtoolkit.com>

"*Sandile Zondi in South Africa*," Filmmaker. Profile of a South African teacher and schools in Kwa-Zulu Natal Province, April 2009. Available at: <https://vialogues.com/vialogues/play/470>

GRANTS AND SCHOLARSHIPS

Teachers College Global Investment Fund, Co-Principal Investigator, June 2014, \$8,000
Rockefeller Foundation, Co-Principal Investigator, September 2011, \$205,780; December 2013, \$114,378
Spencer Foundation, Research Training Grant, November 2002, \$8,000
Leopold Schepp Foundation, Scholars Grant, New York, NY, 2002-2004
Teachers College, General Scholarship Recipient, 2000-2005

VOLUNTEER AND SERVICE

Friends of FAWE – Forum for African Women Educationalists, Board of Directors and Secretary
Teacher Education Policy Committee, Teachers College
Working Group for Peace, Conflict, and Education, Teachers College

Updated May 2015

TEACHERS COLLEGE
COLUMBIA UNIVERSITY
DEPARTMENT OF CURRICULUM AND TEACHING

May 22, 2015

Mr. Waddell W. Stillman
President
Historic Hudson Valley
639 Bedford Road
Pocantico Hills, NY 10591

Dear Waddell,

It is with great interest that I submit my CV and letter of commitment for the next prototyping phase of the Historic Hudson Valley's National Endowment for the Humanities Digital Project. I am eager to help shape the scholarly approach as well as the educational integrity of the proposed website exhibition.

The topic of "Slavery in the North" is profoundly relevant to the general public, and especially to school aged children in the context of the Common Core. As an advisor to the project, I look forward to working with your team to elevate this history for a new generation.

Sincerely,



Jacqueline A. Simmons, Ed.D.
Lecturer, Department of Curriculum and Teaching
Teachers College, Columbia University

Enclosure

CRAIG STEVEN WILDER

Professor and Head
History Faculty, E51-255
Massachusetts Institute of Technology
Cambridge, Massachusetts 02139

cwilder@mit.edu
t: 617.324.7537
f: 617.253.9406
<http://history.mit.edu/people/craig-s-wilder>

EDUCATION:

Doctor of Philosophy: Columbia University (1994).
Master of Philosophy: Columbia University (1993).
Master of Arts: Columbia University (1989).
Bachelor of Arts: Fordham University (1987).
Hon. Master of Arts: Dartmouth College (2002).

ACADEMIC POSTS:

Professor: History, The Massachusetts Institute of Technology (July 2008-present). *Head:* History (July 2012-present)
Professor: History, Dartmouth College (July 2002-June 2008). *Chair:* African and African American Studies (July 2007-June 2008).
Associate Professor: History, Williams College, Williamstown, Massachusetts (July 2001- June 2002).
Assistant Professor: (July 1995-June 2001). *Chair:* African-American Studies (July 1999-June 2001).
Assistant Professor: History, Long Island University, the Brooklyn Campus (September 1991-July 1995).
Chair: Urban Studies (September 1993-July 1995).

OTHER PROFESSIONAL POSTS:

Senior Fellow: Bard Prison Initiative, Bard College through Eastern State Penitentiary and Woodbourne Penitentiary in New York State (Spring 2012-present).
Visiting Professor: Department of History, University College, University of London (Fall 2007).
Visiting Professor: Departments of Historical Studies and Education, The New School University, New York (June 2006-June 2007).

PROFESSIONAL SERVICE:

Member: the Society of American Historians (2014-present).
Board Member: the Society for the History of the Early American Republic (2013-present).
Trustee: New York State Historical Association, including the Fenimore Art Museum, the Farmer's Museum, the Cooperstown Graduate Program, and the New York State History Conference (2010-present).
Associate: Board of Directors, Gould Farm, the nation's oldest therapeutic community for psychiatric rehabilitation. (2004-2007)
Member (2000-4), *Chair* (January 2001-January 2003): Committee on the Status of Minority Historians and Minority History, Organization of American Historians.
Editorial Boards: *New York History* (2006-present); *The New-York Journal of American History*, formerly *The New-York Historical Society Quarterly* (2002-2008); *Afro-Americans in New York Life and History* (2001-present)
Reviewer for Henry Holt, Norton, Yale University Press, Columbia University Press, the University of North Carolina Press, the University of Chicago Press, Fordham University Press, New York University Press, the *Journal of American History*, *Gender & History*, *American Quarterly*, and others.

MUSEUM AND PUBLIC HISTORY PROJECTS:

Consultant: "The Central Park Five," a PBS documentary by Ken and Sarah Burns (2012).
Consultant: "My Brooklyn," a documentary by Kelly Anderson (2012).
Advisor: "In Pursuit of Freedom: The Abolitionist Movement in America," The Brooklyn Historical Society (2010-present)

CRAIG STEVEN WILDER

Consultant: NBC News On-line History Project.

Consultant and Advisor: Brooklyn Navy Yard's Building 92, museum of the maritime history of the United States (2006-present).

Advisor: "Slavery in New York," the New-York Historical Society's research program and exhibits on slavery and antislavery in the Mid-Atlantic region (2001-2006).

Consultant: "FDR: A Presidency Revealed," The History Channel (2005).

Consultant and Advisor: Museum of Sex, New York City; Brooklyn Museum of Art; Brooklyn Children's Museum; Museum of the City of New York; New York State Museum; New-York Historical Society; Weeksville Heritage Center; Chicago History Museum.

Consultant: "New York," a ten-hour PBS documentary by Ric Burns and Steeplechase Films (January 1997-September 2001).

BOOKS:

Craig Steven Wilder, *Ebony & Ivy: Race, Slavery, and the Troubled History of America's Universities* (New York: Bloomsbury, 2013; paperback 2014). Featured on the "Melissa Harris-Perry Show," MSNBC; "Democracy Now!" with Amy Goodman; "The Diane Rehm Show," "All Things Considered" with Robert Siegel, "Roundtable" with Joe Donahue, "The Source," and the "Leonard Lopate Show," National Public Radio; the "Joe Madison Show" and the "Bob Edwards Show," SiriusXM Radio; "Afterwords" on CSPAN; "Press Pass" on NBC-TV News.

_____, *In the Company of Black Men: The African Influence on African American Culture in New York City* (New York: New York University Press, 2001; paperback 2005).

_____, *A Covenant with Color: Race and Social Power in Brooklyn* (New York: Columbia University Press, History of Urban Life Series, 2000; paperback 2001).

ESSAYS IN EDITED COLLECTIONS:

Craig Steven Wilder, "'Sons from the Southward & Some from the West Indies': American Colleges and Slavery in the Age of Revolution," in James T. Campbell, Leslie M. Harris, et. al., eds., *Slavery and the University*, (forthcoming.)

_____, "'The Honors of Old Yale': Connecticut and the Origins of Anti-Abolitionism," in Sven Beckert and Seth Rockman, eds., *Slavery's Capitalism: A New History of American Economic Development* (Philadelphia: University of Pennsylvania Press, forthcoming).

_____, "Black Civic Life and Social Institutions in Antebellum New York City," in Ira Berlin and Leslie M. Harris, eds., *Enslaved City: Black Life in Antebellum New York* (New York: New Press and New-York Historical Society, October 2005).

JOURNAL ARTICLES:

Craig Steven Wilder, "'Our Enemies—The Abolitionists': The Campaign Against Noyes Academy in Canaan, New Hampshire" (forthcoming).

_____, "'Every Female Heart Become United': Prudence Crandall v. the American Colonization Society" (forthcoming).

_____, "'Driven . . . from the School of the Prophets': The Colonizationist Ascendancy at General Theological Seminary," *New York History* (Summer 2012).

_____, "'Of Mr. W. E. B. DuBois and Others: *The Souls of Black Folk* and the Moral Obligations of Intellectualism," *The A. M. E. Church Review* (April-June 2003).

_____, "'The Guardian Angel of Africa': A Financial History of the New York African Society for Mutual Relief, 1808-1945," *Afro-Americans in New York Life and History* (July 2002).

OTHER PUBLICATIONS:

Craig Steven Wilder, "A Story That Was Too Ugly to Tell," *The Chronicle of Higher Education*, 27 September 2013, lead article in the *Chronicle Review*, B4-5.



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CRAIG STEVEN WILDER
Professor and Head

8 June 2015

Ross Higgins
Director of Digital Programs
Historic Hudson Valley
639 Bedford Road
Pocantico Hills, NY 10591

Dear Mr. Higgins,

I am delighted to join the advisory committee for the next phase of the *Slavery in the North* website. This is an important project that will produce an invaluable resource for scholars and the general public. Historic Hudson Valley has also invited the right mix of scholarly advisors to help bring this project to conclusion. The timeline seems quite reasonable and appropriate for an endeavor of this scale.

I look forward to our upcoming meetings.

Cordially,

Craig Steven Wilder



C&G Partners LLC
May 29, 2015

Proposal for
Historic Hudson Valley
Slavery in the North Website
Design and Prototype Phase

Prepared by:
Maya Kopytman
Partner
C&G Partners
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New York, NY 10003
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C&G Partners

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May 29, 2015

Ms. Ross W. Higgins
Director of Digital Programs
Historic Hudson Valley
639 Bedford Road
Pocantico Hills, NY 10591-1203

Dear Ross,

On behalf of C&G Partners, I am pleased to submit an updated proposal for the design and development of Historic Hudson Valley's new Slavery in the North website. We have thoroughly enjoyed working with you, your HHV colleagues, and your team of advisors during the Discovery phase of this project. We hope the National Endowment for the Humanities will continue to support this important endeavor.

Keith Helmetag

Jonathan Alger

Maya Kopytman


Amy Siegel

As demonstrated by our work to date, C&G Partners possesses the strategic insight, creative expertise, and knowledge necessary to create a memorable online experience for HHV. From our recent work with the United States Holocaust Memorial Museum and The King Center to our current interactive kiosk project for the National Museum of African American History and Culture, we have extensive experience interpreting sensitive issues from the past and making history understandable, relatable, and motivational to a variety of audiences including culture-seekers, educators, and students.

We believe these strengths are evident in the design document we produced together with HHV's guidance. As you know, this project has great potential to serve as an online interactive documentary that humanizes the institution of slavery for a general audience. We look forward to continuing our partnership and creating a prototype that matches the integrity of this topic.

Thank you for your partnership. It is both a personal and professional privilege to help illuminate this complex history and give voice to those who unjustly endured it.

Many thanks and kind regards,



Maya Kopytman
Partner

About Us

C&G Partners is an award-winning, multi-specialty design studio. With deep expertise in branding, exhibits, infographics, interactives, motion, print, strategy, wayfinding and web, we are uniquely organized to deliver multiple disciplines for the same client. This approach is simpler, more effective and more innovative.

Honors

We have been honored by the American Institute of Graphic Arts, American Association of Museums, American Association of State and Local History, Art Director's Club, Communication Arts, General Services Administration, Industrial Designers Society of America, National Endowment for the Humanities, Society for Experiential Graphic Design, Type Director's Club, and the Webbys. We are also National Design Award Finalists and four-time winners of the AAM MUSE awards.

Clients

We have crafted thousands of innovative solutions for clients including American Express, Bronx Zoo, Federal Reserve, Hearst, Holocaust Museum, JPMorgan Chase, Library of Congress, MasterCard, MoMA, NASDAQ, NASA, National Park Service, New York Stock Exchange, Rockefeller Foundation, Smithsonian, Sports Illustrated, TIAA-CREF, Time Warner, UCLA, World Trade Center Memorial Foundation and the New York Yankees.

Studio

C&G Partners is run as an open atelier by a group of partners who foster the whole studio, from programmers, managers and administrators, to designers. We value collaboration and teamwork. Located at Union Square in Manhattan, the studio is central to the best of New York City's food, art, shopping, culture and urban life.

Culture

Our working culture is unique. Team members here are surrounded by colleagues from virtually every discipline of design, working together in a single, large studio environment. We work for great clients with engaging assignments, constantly taking on new challenges both social and commercial. The studio offers opportunities to grow and learn from a wide range of new people and influences from around the US and world. Visitors will usually find lots of bikes, lots of dogs, and lots of coffee mugs.

www.cgpartnersllc.com

Firm Profile

Legal Name of the Company: C&G Partners LLC

Office Address: 116 East 16th Street, Floor 10, New York, NY 10003

Contact: Maya Kopytman
Partner, Web and Interactive Design
e: maya@cgpartnersllc.com
p: 212.532.4460 ex. 244

Number of Years in Business: The firm was officially incorporated as C&G Partners on March 12, 2005. However, it is important to note that the founding partners have previously worked together for over 30 years as partner and principals of Chermayeff & Geismar, Inc. They possess a cumulative experience of 85 years.

Type of Operation: Interdisciplinary Design Firm

Number of Employees: C&G Partners is a mid-sized firm. Our multidisciplinary team includes strategists, content developers, graphic designers, exhibit designers, environmental graphic designers and web/interactive designers.
(b) (4) the firm's strategic team expands and contracts in response to our clients' needs and the phased nature of our projects.

Annual Billing Volume: (b) (4)

Financial Status: (b) (4)

Maya Kopytman

Partner, Website Design and Interactive

Maya Kopytman has almost two decades of design experience and is internationally recognized for her pioneering work in designing interfaces for a variety of interactive media, from software to location-based applications and websites, for which she has received numerous awards, among them the prestigious “Gold Pencil” from the One Show Interactive and the Webby “People’s Voice” Award. Her work has also been featured in industry publications such as Graphis Interactive and Communications Arts.

From 1994 until 2006, she was a principal member of IconNicholson in New York, and a Senior Vice President since 2004. In 2006, Maya joined C&G Partners as an associate partner, heading the firm’s interactive design practice, and became partner in 2010.

She has led numerous projects, including websites for the Low Income Investment Fund, the Museum of Jewish Heritage, AIGA, Riverkeeper, Samuel H. Kress Foundation, ARTstor, JSTOR, Kaplan Thaler Group, NYU Wagner School of Public Service, FujiFilm, and the American Institute of Architects. She was also a senior team member for IconNicholson’s redesign of the website for the Metropolitan Museum of Art. Maya has been particularly involved in a variety of projects in Indian Country, working with the Mashantucket Pequot Tribal Nation and the Pechanga, San Manuel, and the Soboba Bands of Luceño Indians. She has completed comprehensive site designs for The Graduate Center / The City University of New York, ITHAKA, Ithaka S+R, and The King Center and its digital archive (an initiative of JPMorgan Chase), as well as various projects for the American Institute of Graphic Arts, and web extensions of interactive exhibits for the Museum of Jewish Heritage. Recent projects include work for the United States Holocaust Memorial Museum, the Helmsley Charitable Trust, the Smithsonian Lemelson Center for the Study of Invention and Innovation, and the Smithsonian Museum of Natural History Education Center exhibit website, *Q?rius*.

Maya was creative lead on Historic Hudson Valley’s Discovery Phase for the *Slavery in the North* website. Currently she leads the creative design of a digital guestbook for the National Museum of African American History and Culture (Smithsonian Institution).

Maya holds a BFA from Bezalel Academy of Art in Jerusalem and an MFA from Pratt Institute. She has been a visiting instructor in Pratt’s Department of Computer Graphics and Interactive Multimedia, and is currently a member of the International Academy of Digital Arts and Sciences. She is frequently called on to jury interactive design competitions such as the One Show Interactive Awards and the Adobe Design Achievement Awards.

Leslie Dann

Associate Partner, Experience Design

Leslie Dann has been a user experience designer at the forefront of digital media for over twenty years. An early pioneer in the field of information architecture, she spent many years at Nicholson NY, creating editorial CD-ROMs, interactive museum kiosks, and many of the firm's early websites, which established its reputation for online user interface design.

As a former Assistant Director of User Experience at MRY, a creative and technology agency, Ms. Dann developed experience strategies and designed numerous user-centered interfaces for marketing and self-service websites, mobile platforms and digital campaigns with strong social media elements. Clients included Massachusetts General Hospital, National Grid, Penguin, WebMD, Google, Nestlé Waters NA, MasterCard, Moleskine Shop, Johnson & Johnson consumer brands and the Colon Cancer Challenge Foundation.

She spent several years in Madrid as a user experience consultant for European technology giant Indra, creating portals for eCommerce and eGovernment websites, while at the same time founding and operating a video production service, Cruz Dann Productions, with her husband Guido Jiménez-Cruz. Together, they wrote, directed and produced various short fiction and documentary films that have been recognized at international festivals.

Leslie joined C&G Partners in 2014 as an Associate Partner in Experience Design. She was the experience design lead and project manager on Historic Hudson Valley's Discovery Phase for the *Slavery in the North* website. Currently she leads the user experience of a digital guestbook for the National Museum of African American History and Culture (Smithsonian Institution).

Leslie holds a Bachelor of Science in Graphic Design from the University of Cincinnati, and her work has received major awards from The One Show, Communication Arts, Graphis and other design organizations.

Maggie Feuchter

Senior Information Architect and Project Manager

Since joining the firm in 2006, Maggie has played an integral role in creating information architecture for websites and interactive projects alike. Comprehensive website redesigns include The Graduate Center/CUNY, the Helmsley Charitable Trust, Global Finance Magazine, Samuel H. Kress Foundation, VDA, Riverkeeper, German Center for Research and Innovation in New York, O'Shaughnessy Asset Management, Portico, ITHAKA and Ithaka S+R websites, and the marketing site of JSTOR. Online educational outreach projects includes the Museum of Jewish Heritage's online curriculum, *Coming of Age in the Holocaust*, *Coming of Age Now*, The King Center's website and its digital archive (an initiative of JPMorgan Chase), *Some were Neighbors* online exhibit in conjunction with a larger physical and interactive exhibit for the United States Holocaust Memorial Museum, and a companion exhibit website for Smithsonian's National Museum of Natural History, *Q?rius*. She also completed work on various interactive installations for the Museum of American Finance.

Maggie was the senior information architect on Historic Hudson Valley's Discovery Phase for the *Slavery in the North* website. She graduated from the George Washington University with a BA in Art History and a minor in Fine Arts. Prior to joining C&G Partners, she worked at the Trust for Museum Exhibitions and the Girl Scout Council of the Nation's Capital, both in Washington, DC.

Brandon Downing

Content Coordinator and Editor

As the firm's content developer, Brandon conducts primary research, content coordination, and project tracking for interpretive exhibits and environments, directing the writing from concept through to final implementation. He coordinates the efforts of curators, historians, client teams and other stakeholders as part of our project design team, working in concert with our audiovisual and evaluation consultants to help realize complex, multi-agency exhibit commissions. Brandon has been with the firm since 2001, where he has also been involved with project management and art direction, media production, print and website design, and marketing and communications efforts.

Mr. Downing has been part of our creative teams for projects such as Yankee Stadium, Griffith Observatory, Henry Miller's Theatre, Nemours Mansion & Gardens Visitor Center, the Museum of American Finance, and the Federal Reserve Bank of Atlanta, among many others.

A widely published author, photographer and critic, Brandon is originally from San Francisco, California. He holds a BA in Film and Cultural Studies from Columbia University as well as Master of Arts (Comparative Literature) and Master of Fine Arts (Creative Writing) degrees from San Francisco State University.

Red de Leon

Senior Creative Developer

Red has worked as a senior developer on various projects at C&G Partners leveraging his diverse background in programming, architecture, photography, and video production to create clear, concise, user-friendly, and immersive interactive experiences.

He received a Bachelor of Science in Architecture with honors from Pratt Institute, and worked for three years in the architecture field before transitioning to new media, where he has spent the last 16 years developing experiences in the form of websites, video and animations, interactive kiosks, and software prototyping for consumer electronics.

While at C&G Partners, he has worked as a senior developer for clients such as the Jet Propulsion Laboratory, the Museum of Jewish Heritage, the American Council of Learned Societies (ACLS), The Maryland State House, The Museum of American Finance, O'Shaughnessy Asset Management, The Art Director's Club, the Samuel H. Kress Foundation, Riverkeeper, and Portico.

Red's past clients include Forbes, The New York Review of Books, Merriam-Webster, American Theatre Wing, Parade Magazine, Everytown for Gun Safety, MIT Sloan, NYU Stern, 20x200, Brooklyn Public Library, Clarium Capital Management, CNL Financial Group, D&M Holdings, Hewlett Packard, Howard Hughes Medical Institute, Microsoft, New Jersey Theater Alliance, Ovid Technologies, PBS and the Visual Thesaurus.

For the Design and Prototype Phase of the Historic Hudson Valley *Slavery in the North* Website we propose the following approach:

1) ELABORATION

We start with “Elaboration” when we work with HHV to complete the user experience, create the visual design of the graphic user interface, and guide your content development tasks required for the prototype. The experience strategies and visitor journeys, developed in the Discovery Phase, drive our creative solutions and templates in terms of both design and technology.

Critical aspects of the website’s main feature, the interactive documentary, include the information architecture and content strategy, established in the Discovery Phase, to make thematic content and topics easy to find, intuitive to explore, and highly-sharable no matter what goal each of the various types of visitors come to the site with. The interactivity of the content is developed in this phase through detailed wireframes for the responsive design of desktop, tablets, and mobile phones.

Specific content will be determined to be included in the prototype by HHV, following pre-defined key narratives, guiding principles, and website objectives (see details in the Design Document). We will coordinate and guide HHV’s content and copywriting staff to complete content-mapping of the information architecture, writing of content narratives needed for prototyping, and specifying content types, metadata, and related content. The Humanities Advisors will be involved in approving the accurate depiction and integration of content recommended by them for the prototype.

Upon approval of the wireframes, an aesthetic experience will be created to connect most appropriately with our primary audiences. Three visual look and feel directions will be refined into one mutually agreed-upon, from which all visual design templates will be created for desktop, tablet and mobile, prioritizing those needed to complete Usability testing and the prototype.

During Elaboration we document both technical and user requirements that we develop collaboratively with HHV and prioritize based on criteria such as how they meet our objectives, feasibility, impact and budget. A resulting technical requirements and feature set will define the scope of the full website coding and content development to be completed in the third phase, Production and Technical Build. Please see ‘Technical Specifications’ for more information.

Activities and deliverables include:

- Researching inspiration for interactive features and look and feel
- Two rounds of responsive wireframes
- Final site map, filled-in with HHV’s content mapping
- Content matrix framework and guidance for HHV to fill in
- Web copywriting editorial guidance
- Three visual design directions to refine into one
- Two rounds of desktop/tablet/mobile visual design comps
- Placeholder photography and video for interactive documentary prototype
- Technical and feature requirements list
- Technical development platform and CMS recommendations

2) USABILITY TESTING

Before developing a prototype, HHV has requested we work with an evaluation company, ExposeYourMuseum, to perform usability testing on a static click-through sequence of a limited number of full-visual designed screens. The objectives are to determine if our primary users are comprehending the site's major themes, illustrated by real content, and finding the site structure intuitive. CGP will collaborate with ExposeYourMuseum in various ways to complete this step and incorporate user interface and content improvements, post-testing.

Activities and deliverables include:

- CGP leads test plan development with input from consulting company, ExposeYourMuseum, and HHV
- ExposeYourMuseum conducts all usability tests and compiles results
- CGP reviews resulting recommendations from ExposeYourMuseum
- CGP, HHV and ExposeYourMuseum work together to prioritize actionable recommendations to include in the prototype
- CGP updates UX and visual design deliverables, if necessary, to approve before prototype development
- CGP will update technical and feature requirements list where necessary

3) PROTOTYPE DEVELOPMENT

The prototype will be a functioning HTML5 website/application that showcases a partial set of features intended for the full implementation, as well as one (1) detailed section containing more refined interactivity, to give the best sense of what the final website will be like.

Production-quality code will be implemented selectively for:

- Core navigation throughout the site, to show various types of content and experiences—Sample interactions of 2-3 primary features, such as an interactive timeline, document explorer, or comparison tool (TBD).
- One (1) section that shows robust interactivity, including text, images, audio and video.

All other sections will contain static (non-interactive) or only partially-interactive experiences, enough to show the breadth of content, but not fully dynamic, non-linear interaction.

Static data in the form of a simple database will initially be used as 'fixtures' to power the prototype. This static back-end will eventually be replaced with a database-powered content management system (CMS). The prototype interface will be built modularly using code that is as performant as the prototype content will allow, which gives it the ability to actually be used in the full implementation later on. Image and video content, UI behavior code, and templating will conform to production-level specifications where applicable.

Activities and deliverables include:

- HTML5 Prototype
- Prototype quality assurance (QA)

Delivery of this second project phase (or “prototype”) includes technical recommendations and scope for NEH approval of the third phase of work. As the user interface and the functionality of the prototype is agreed upon, CGP will review the features and requirements included in the second phase, and work with HHV site administrators to make a recommendation as to the best development platform for the website at that time.

As a baseline, CGP generally recommends an open-source solution to provide the most sustainable option, as opposed to a proprietary, closed-source solution. CGP has in-depth experience with a number of popular website development frameworks and content management systems, including Django (Python), Drupal (PHP), Wordpress (PHP), ExpressionEngine (PHP) and many micro-development frameworks. All content management systems CGP works with and recommend contain a suite of tools designed to easily allow content administrators to edit and publish both textual and media content.

CGP evaluates how their clients’ needs align with the features of a content management platform, long-term maintenance needs, and the internal resources for both managing and continuing development on the website after final delivery. Their tool kit spans the gamut of possibilities, allowing their clients to control and manage the content on their website.

Content Types and Presentation

C&G Partners starts every web project from a foundation of modern, standards-based, semantic HTML5, helping search engines better understand the content on the website. Presentation is driven by CSS3 utilizing SASS—a CSS framework helping to ensure design consistency and optimized files for more efficient downloading. We strive to separate content from presentation, building forward-compatible, responsive templates that can be readily integrated into any content management system, and are easily understood by any future developers that might need to update them.

Interactive Development

As website designs incorporate greater amounts of interactivity, JavaScript plays a greater role in the development of your website. We craft everything from simple jQuery plug-ins to complex data-driven applications to support our clients’ needs based on the latest design and deployment methodologies including backbone.js, require.js, spine.js and Coffeescript where applicable. The use of JavaScript can at times be discretionary and we ensure that information can still be accessed on critical pages, modules, and features where JavaScript should not be a requirement.

Responsive Mobile Layouts

Our sites are designed to be responsive. Layouts will utilize media queries to resize grid-based designs at defined breakpoints such for mobile, tablet, and desktop, dynamically scaling and fitting various screen resolutions. This approach will serve iOS as well as Android mobile users. The need to optimize for particular operating systems and devices (mobile/tablet) will be determined at the time of the build phase being approved.

SEO

Our SEO-related tasks can help the content hosted on the website become more relevant to search engines, in organic search results, and social media networking. These configurations relate to optimizing site speed performance, social media network tagging and how search engines may find, index and rank the content for relevancy of important keywords.

Accessibility

We make our templates as accessible as possible, ensuring that content can be consumed by the widest possible audience (including blind or visually-impaired visitors). We design and build our templates keeping in mind the guidelines set forth by Section 508 of the Federal Rehabilitation Act, as well as the recommendations of WAI-ARIA, the W3C's draft recommendations for making modern websites accessible.

Video Content

For video content, the use of third-party hosting platforms such as YouTube and Vimeo are recommended to ensure the best performance and compatibility for as many visitors as possible. And depending on the context, functionality, and social media requirements of the various videos, both YouTube (widest audience) and Vimeo (most customizable) may be used.

User Generated Content

Any content contributed by site users will be moderated prior to being published to the public. Automated filters can be set up on the site to catch known obscenities prior to the user generated content being submitted for review, requesting the user to remove the offensive word and resubmit. Upon submittal, the content would be queued within the CMS awaiting admin approval for publication. An automated notification could go out to the admin via email if desired that user content is waiting to be reviewed. This level of manual moderation would catch any contextual language that could be considered hate speech, personal attacks, or any material constituting harassment. Once the content passes moderation and is published, the user could receive an email notification, if the content itself relates to a user's email address; this would be determined at the inception of the build phase if it's an appropriate/desirable feature.

Analytics

We recommend the use of Google Analytics (<http://google.com/analytics>)—a free, industry-standard service for monitoring and analyzing visitor traffic.

Browser Support

We typically support the three most recent versions of the most popular web browsers at the time of the start of project development, which comprises Chrome, Safari, Firefox and Internet Explorer. For any progressive features conceived at that point, and depending on the features, support for Internet Explorer may require version 10 and above due to its late adoption of certain web standards. Progressive enhancement and graceful degradation strategies for older versions can be determined on a case-by-case basis. As a result of the pace of mobile hardware development, OS testing availability, and severe market fragmentation, mobile support will be optimized for the two most recent or popular versions of iOS and Android, but the site will generally still be accessible on older versions.

DevOps & Web Hosting

DevOps covers all aspects of hosting and deployment of the website. Our recommended technology stack for most websites is either LAMP or a variation thereof. LAMP stands for Linux, Apache, MySQL, and PHP. For Django applications, MySQL and PHP would be replaced by Python and PostgreSQL. These stacks power the majority of the websites on the internet and have proven time and again to be affordable and reliable platforms. Our team has considerable experience designing and deploying highly scalable web applications within the cloud—specifically via Amazon Web Services and the Rackspace Cloud. We utilize the cloud for projects with a heavy reliance on image and video content, high-traffic, or unique technical needs. Cloud-based services provide dedicated virtual servers for your website and applications with extremely affordable pay-per-use pricing. Cloud hosting also allows your hosting to grow with you by providing resources on-demand, making it nearly impossible to outgrow. In the build phase, we will work with HHV's IT team to identify available hardware resources, scalability and distribution requirements, and application hosting requirements for the selected platform, and work together to develop a deployment strategy.

As noted in the Technical Specifications, an open-source CMS platform provides the safest, most sustainable solution, with a community of active developers constantly providing updates to maintain stability and security. The website information architecture and structural design will allow for flexible growth of content and changes over time. CGP will construct site elements as modularly as possible, to accommodate the addition of new modules, templates, and functions, and any possible need to amend the core set. Layouts and views will be abstracted as templates and the CSS and JavaScript frameworks will employ encapsulation and loose-coupling, organized in such a way that modules and classes will allow discrete modifications and additions in the future. This limits as much as possible any adverse effects on other modules and functionalities.

The combination of these approaches will streamline maintenance and avoid costly re-engineering each time new content or features are added or modified. Typical upkeep of a site can incur anywhere from \$2,000-15,000/year based on specific site features and customization that will be determined during the build phase. Core maintenance tasks typically include front- and back-end upgrades and security patches for self-hosted third-party software libraries, and compatibility updates for web browsers and any external third-party APIs (social media, SaaS services, etc.). Over the course of several years through to 2017 and beyond, it is anticipated that much of the software and services that will be used will likely evolve due to the ever-changing nature of web technology. The design of the application will try as much as possible to streamline the replacement and modification of the modules, libraries, and services, to minimize costs. CGP will be available on an hourly or otherwise contracted basis to cover upkeep, including responses to any unforeseen changes in web technology and web standards in general.

Systematic evaluation will also contribute to the sustainability of the website. HHV will leverage the insights and understanding gleaned during the Discovery stage by re-engaging independent evaluator Kate Tinworth (Founder and Principal, ExposeYourMuseum LLC) in the Prototyping phase. Ms. Tinworth will work closely with HHV and C&G Partners to lead usability testing of an early rendition of the prototype focusing on two of the four personas: Culture Seeker and Popular Culture Visitor. Focusing on these two personas represents opposite ends of the engagement spectrum, and will provide a nuanced understanding of use. Students and teachers—both distinct and complex user groups—will be the focus of later phases of the project.

Usability testing will accomplish multiple project goals: 1) to assess whether learning, engagement, and empathy are present for participants; 2) to evaluate the four humanities themes for the website; and 3) to determine if and how the site structure is intuitive and clear for primary users. This combines traditional usability testing with content evaluation, providing both HHV and C&G Partners key information to inform decision-making and next steps. The prototype will be tested in four distinct communities to assess for regional differences in response: Hudson Valley, NY; New York City, NY; New Haven and/or Hartford, CT; and Durham and/or Chapel Hill, NC. This is particularly important due to the site's intended wide geographic reach. Following usability testing, ExposeYourMuseum will analyze and summarize results; a list of actionable recommendations will inform the final prototype.

Over the long term, HHV will use a combination of website analytics, visitor surveys and/or usability tests, and assessments of emerging national current events to make ongoing improvements to the website. To facilitate long-term maintenance of the website, HHV will allocate a portion of its operating budget and institutionalize fundraising efforts for this purpose.

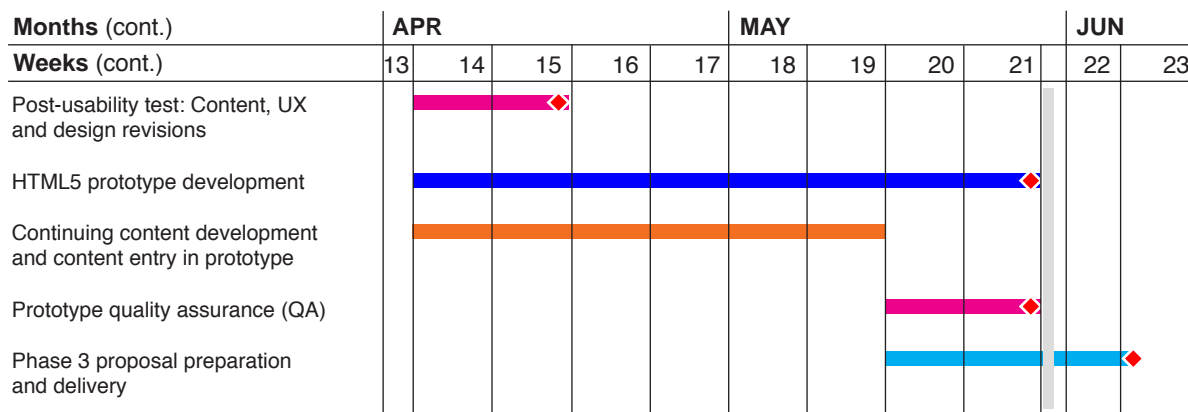
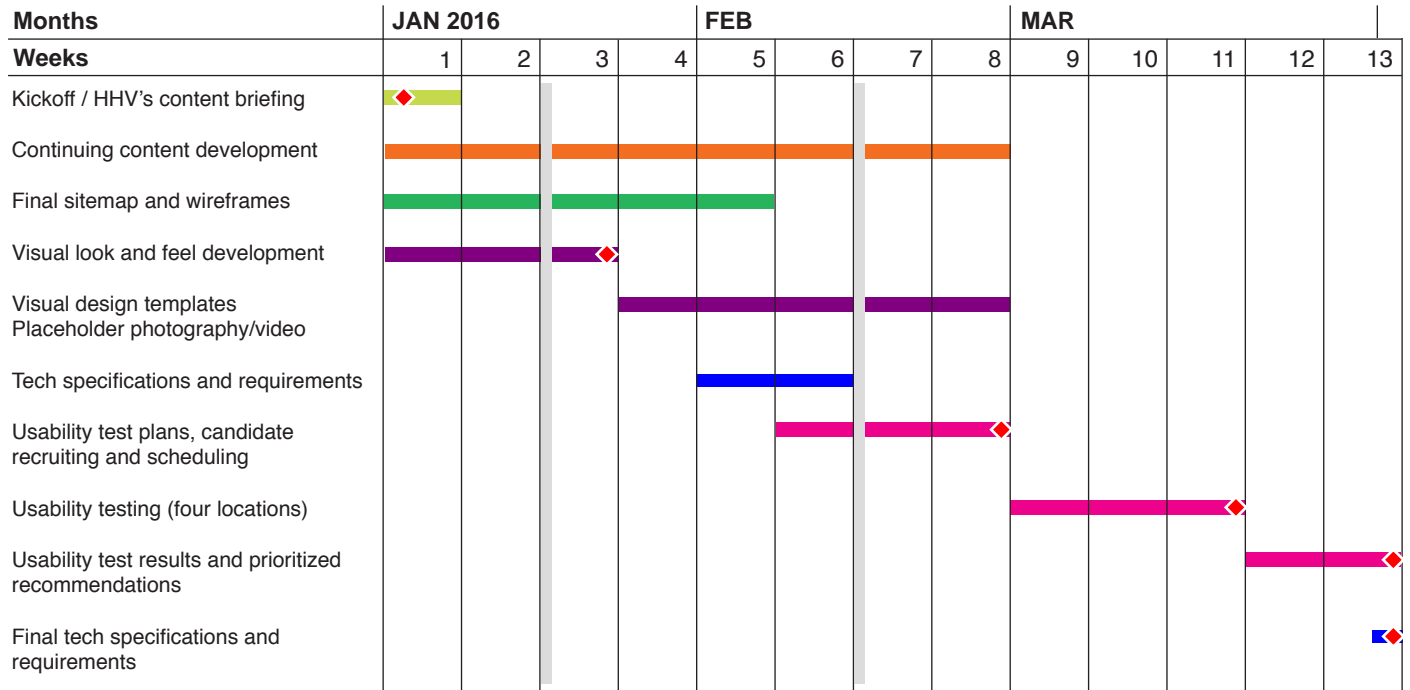
As HHV digitizes assets and continues to conduct historical research over time, this website will be a repository to make this content available to the general public in our online asset gallery, bibliography, timeline and related links.

Further afield, our website content strategy includes partnering with other cultural institutions and media sources to offer related content to our visitors for extended learning about our themes and continued conversations about our topics that are relevant today and in the future.

Start date: January 4, 2016

End date: June 6, 2016

◆ Deliverables / Milestones
 ■ National holidays



1) Elaboration

\$ (b) (4)

- Researching inspiration for interactive features and look and feel
- Two rounds of responsive wireframes
- Final site map, filled-in with HHV's content mapping
- Content matrix framework and guidance for HHV to fill in
- Web copywriting editorial guidance
- Three visual design directions to refine into one
- Two rounds of desktop/tablet/mobile visual design comps
- Placeholder photography and video for interactive documentary prototype
- Technical and feature requirements list
- Technical development platform and CMS recommendations

2) Usability Testing

\$ (b) (4)

- CGP leads test plan development with input from consulting company, ExposeYourMuseum, and HHV
- ExposeYourMuseum conducts all usability tests and compiles results
- CGP reviews resulting recommendations from ExposeYourMuseum
- CGP, HHV and ExposeYourMuseum work together to prioritize actionable recommendations to include in the prototype
- CGP updates UX and visual design deliverables, if necessary, to approve before prototype development
- CGP will update technical and feature requirements list where necessary

3) Prototype Development

\$ (b) (4)

- HTML5 Prototype
- Prototype quality assurance (QA)

TOTAL FEES:**\$76,956****Possible Additional:****\$500-700**

- Estimate webfont

All fees include project management.

We offer a discounted rate on our services for all nonprofit clients as a matter of policy. The price above reflects this discount.

Budget: Assumptions

- The schedule is based on 2 or 3 days turnaround for client/advisor feedback. Any delays in feedback will affect the schedule.
- Iterative revisions that are executed based on client/advisor feedback should be approved upon delivery
- Necessary stakeholders and advisors are available during all phases of the project
- Usability testing candidate recruiting, scheduling and honorariums provided by HHV and ExposeYourMuseum
- Moderated usability testing conducted and evaluated by ExposeYourMuseum
- Content matrix inventory is responsibility of the client
- Copy deck (copywriting) is responsibility of the client, with copy provided by C&G Partners for instructions, page titles, labels, and prompts
- Content inventory and content entry in the CMS is sole responsibility of the client

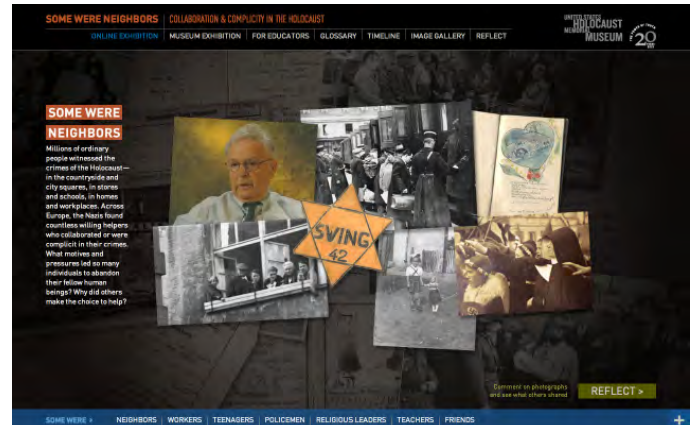
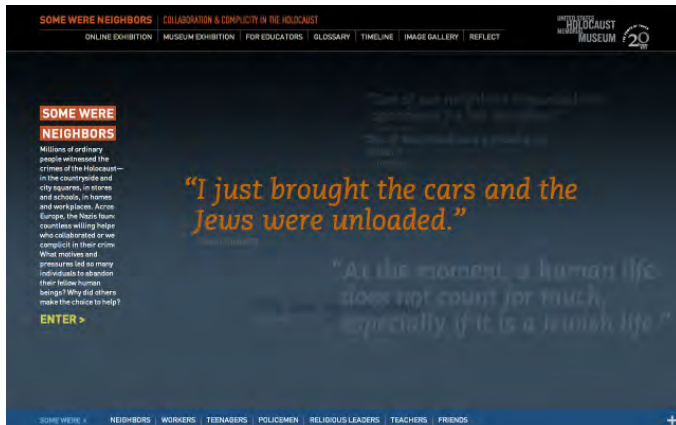
We typically request a 1/3 payment of the first three phases upon agreement of the above and in order to commence. Subsequent invoices would be submitted at appropriate benchmarks.

Any out-of-pocket expenses for travel, FedEx, messenger and supplies, will be charged at cost. We expect these costs to be very minimal. Any additional larger expenses, such as photography, video and certain types of content creation like illustration, would require prior approval. Our fees are for design services and electronic deliverables only. Any applicable sales or usage tax is the sole responsibility of the client.

American Council of Learned Societies
American Institute of Architects
American Institute of Graphic Arts
American Israel Public Affairs Committee (AIPAC)
Art Directors Club of New York
ARTstor
Boston Public Library
BYKids
Calamos Investments
Caminos del Inka - A Musical Journey
Carnegie Corporation
Center for Curatorial Leadership
Chuck Choi
Doris Duke Charitable Foundation*
Egg Strategy
El Paso Museum of History
Federal Reserve Banks
Future Generations
German Center for Research and Innovation
Graduate Center, City University of New York
ITHAKA
Jerusalem Venture Partners (JVP)
Jewish Foundation for the Education of Women (JFEW)
JPMorgan Chase & Co.
JSTOR
Kaplan Thaler Group
Lemelson Center
Low Income Investment Fund
Maryland State House
Mashantucket Pequot Museum and Research Center*
Mastercard International*
Metropolitan Museum of Art*
Montana Historical Society*
Museum of American Finance
Museum of Jewish Heritage
National Geographic Society
National Museum of African American History and Culture
National Museum of American History (SI)
National Museum of Natural History (SI)
New York Stock Exchange
NYU Wagner (New York University)
Oppenheimer Funds
ORCID
O'Shaughnessy Asset Management
Pechanga Band of Luiseño Indians*
Portico
Riverkeeper
Samuel H. Kress Foundation
Songwriters Hall of Fame*
The King Center
United States Holocaust Memorial Museum

**Indicates project was completed by a team member
prior to joining C&G Partners*

Case Study: Some were Neighbors: Collaboration & Complicity in the Holocaust



Overview

The *Some were Neighbors* website supports a major five-year educational initiative of the Holocaust Museum in Washington, DC including special training for educators and professions who safeguard society (e.g., judges, law enforcement officers, members of the military, and others). USHMM web visitors include members of the general public, those with a specific Holocaust-related question, teachers, students, Europeans who find the terms “collaboration and complicity” uncomfortable for historical reasons connected to their national narratives, researchers, leadership audiences, and others.

Challenge

Some were Neighbors tells the stories at the periphery of the main Holocaust narrative, with the goal of examining the forces that cause people to break with their ethical and social commitments to fellow human beings. It was imperative that we, the designers, experience the moral dilemmas the individuals behind the artifacts faced, and develop a neutral, non-judgmental presentation method that would allow the users to ask the same complex questions in the context of their lives and current events.

A challenge lied in the fact that our interaction concept relied on very few approved artifacts. Additionally, while the artifact research and selection took place, the rights of some objects outside the USHMM collection had to be secured. This lengthy process, that sometimes resulted in rejection, caused constant shifts in content, thus delaying our ability to prove the concept of “image exploration toolkit” with real content. Our assumptions about the amount of data available with each artifact informed our approach, and once validated, sealed the chosen interaction model.

The main challenge in the project was delicately speaking to a devastating period of history in a way that would resonate with contemporary audiences, with the hope that viewers come away having reflected on their being “a part of the whole.” It also had to transcend time and culture, speaking to any individual in any community viewing the exhibit, and still stay relevant for years to come. A balance had to be struck between the embedded tragedy referenced in a specific Holocaust-based topic, yet still remain applicable and relatable to the average website visitor. Accuracy was also of utmost importance, in terms image display (to provide a view of artifacts in full, and unobstructed) and in its written content, to fulfill the site’s purpose as an educational and research resource.

Case Study: Some were Neighbors: Collaboration & Complicity in the Holocaust (continued)

Additionally, being of deeply personal topic for many, and yet one that can bring out hatred and denial in others, meant that any form of user contribution had to be heavily controlled and vetted prior to any personal reflections being published publicly on the site.

Solution

While one person's betrayal may have appeared insignificant in that larger context, it is the accumulation of these small acts that made the Holocaust possible. To communicate this, the website offers a browsing experience similar to that of sorting through a box of artifacts presented in their purest form, seemingly benign in the context of the well-known Holocaust story. Just like one would flip an old photo to search for clues, the user is presented with exploration tools that reveal the depth of stories told through these artifacts, helping paint an atmosphere mixed with deceit, obedience, courage and fear. Stories of perpetrators and saviors are intertwined to present an accurate picture of these complex, terrible times.



The visual approach is candid, understated, historically appropriate, yet dynamic and current. The experience is structured as an HTML app, rather than a traditional page-based website, utilizing adaptive layouts, where the majority of the content is accessible at any given moment.

The homepage acts as a “mood gallery” setting the tone for the difficult content to be explored, via quotes from firsthand Holocaust accounts. The site is organized around seven roles – teenagers, workers, policemen, teachers, religious leaders, friends, and neighbors – each with a gallery of Museum artifacts, including photographs, video testimonies, and objects.

Each item has a set of tools to encourage deep examination, even innocuous photographs of everyday life with emphasis on people whose seemingly benign actions made the Holocaust possible. Selected images have an overlay mode to pose questions about the motivations of the people pictured. For other photos, an overlay identifies the different types of people in a scene. These reveal relationships not immediately apparent and challenge the user to reconsider false assumptions, especially for seemingly innocent images. This

Case Study: Some were Neighbors: Collaboration & Complicity in the Holocaust (continued)

underscores another core message: of examining communal ties and the ways those ties were betrayed.

To assist teachers and students, all artifacts are also in a central repository with filters and keyword search. A traditional timeline is also available, comparing larger historical events with ones noted in the exhibition. Additional educational features include contextual definitions, a “Location” tool noting places and borders that may have changed with time, and a translation tool, where innocent-looking signs and printed matter clearly state the Nazi agenda.

Linked directly to on-site kiosks in the companion museum exhibition, the website offers the user a space to offer more in-depth reactions to a selection of images with user-contributed reflections. To promote further engagement, users can share their reactions to artifacts via tagging.



Objective:

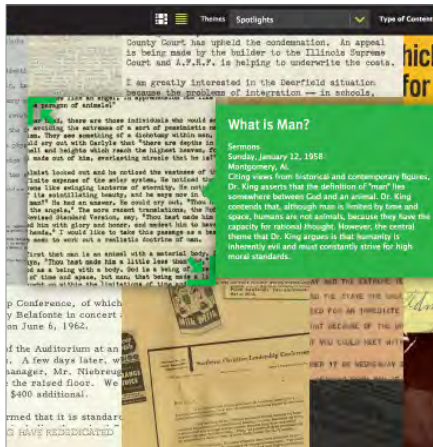
The King Center Imaging Project, an initiative of JPMorgan Chase & Co., has created a new digital archive to be the basis of the newly launched www.thekingcenter.org. It makes thousands of documents—letters, speeches, drafts, notes, photos and more—available for free to the general public for the first time.

**User Research**

Our kickoff workshop is where we begin to build a relationship with our clients and tease out all the pertinent information to ensure our project will be a success. In two full days of exercises with 12 key stakeholders at The King Center, we were able to coalesce disparate goals into a clear set of organizational and project objectives, craft provisional profiles of the target audiences, and brainstorm and categorize more than 150 features to be included in the online archive and accompanying website.

We then conducted extensive one-on-one interviews with prospective users of the new site across five constituent groups (educators, students, scholars, activists and general enthusiasts) and synthesized the findings into personas that guided decisions throughout the remainder of the design and development process. This user research also helped us to craft a cross-platform experience strategy, understanding how the site would be used differently on web, mobile and tablet devices.

From the personas we were able to identify a complete list of potential use case scenarios articulated from a user's perspective—"I want to find the correct wording of a quote," "I want to learn new ways to celebrate MLK Day in my school," etc.—which we then used to generate an inventory of all necessary features and content areas for The King Center website. Together with

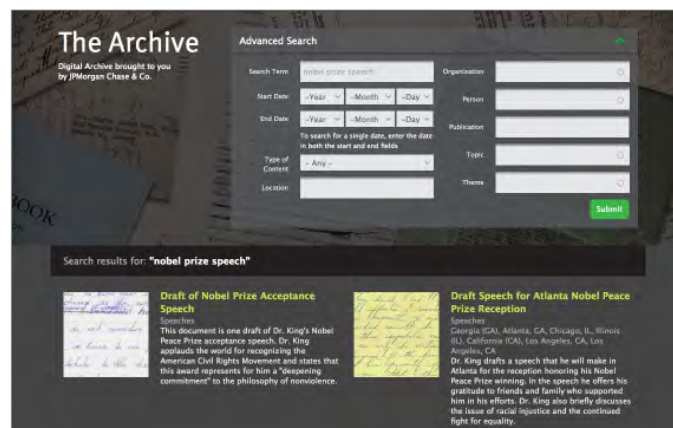


the stakeholders, we prioritized the feature set by weighing the users' needs, organizational objectives and technical feasibility, ultimately creating a long-term product roadmap and identifying which elements we would be designing in the first phase of release.

User Interaction

The website's digital archive was designed to inspire exploration and discovery through the introduction of randomly-displayed collection themes. These rich mosaics are designed to intrigue the users with fragments of various documents, augmented by tombstone information on mouse over. Every page load entails a new arrangement of thumbnails with an infinite scroll functionality ensuring continuous exploration.

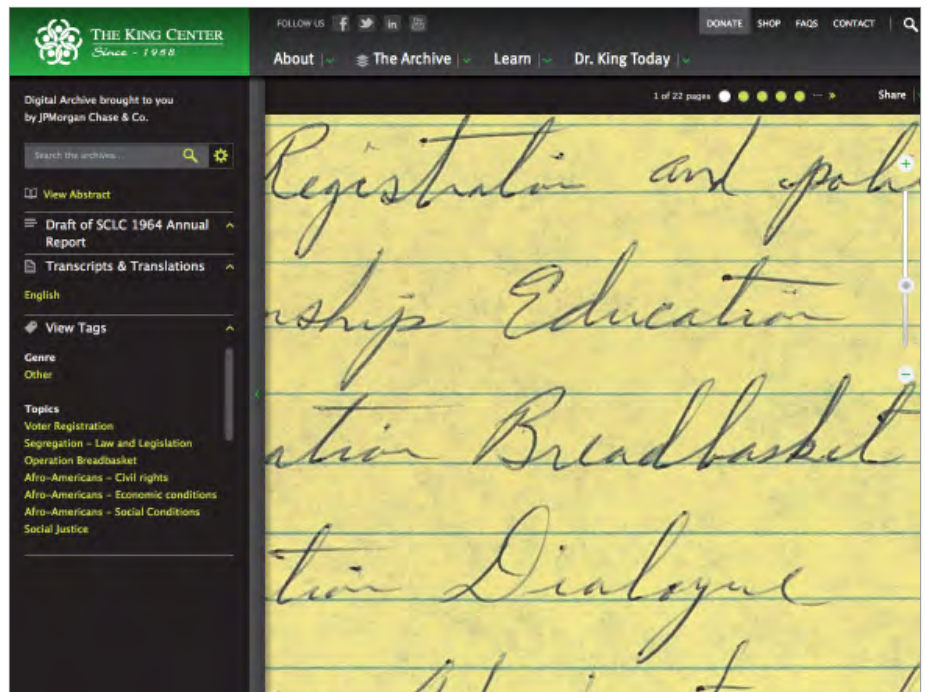
To facilitate research and education, filters based on specially curated themes parse the collection for a more funneled experience. Advanced search gives expert users specific query tools including location, date range, organizations and people, to name just a few.



On archive detail pages, panning and zooming controls allow users to view the details of the individual documents. Wear and tear on the paper, handwritten notes scribbled in margins, and the signature of Dr. King himself can all be seen in minute detail. Multi-page documents are displayed in a clickable sequence, and handwritten documents are accompanied by English transcripts. Future plans involve translations into multiple languages. Thematically organized tags, related documents and social media-sharing tools all contribute to a rich interaction with this continuously growing resource of information.

The mosaic view, as well as the document tray, are designed to responsively fit on various screen resolutions and to maximize the screen's real estate for optimal viewing of the document's details. Users can manually close and open the document drawer to increase the viewing area for the zoomed-in documents on display.

Content pages outside the archive are built around a flexible array of modular templates to encourage the browsing of narrative and information-rich content.



Visual Design

Modern and bold interface is at the basis of the visual platform to support this priceless collection of historical documents. While the zooming tools allow for the most subtle paper textures and pen strokes to come to life on screen, the interface around them is designed with restraint, to form the most compelling and user-friendly tools for interaction with the content.

The Meta font family is assigned to titles and to interface elements while the generously-sized Georgia sans-serif font provides optimal legibility on small and pixel-dense monitors for running text.

The dark neutral scheme provides a dramatic backdrop for the mostly paper-based documents, echoing a metaphor of a traditional archive. The green accent color, originally at the basis of The King Center's identity, was brightened to bring vitality to this new digital initiative and a secondary green color was assigned to provide sufficient contrast for highlighting essential interface elements.

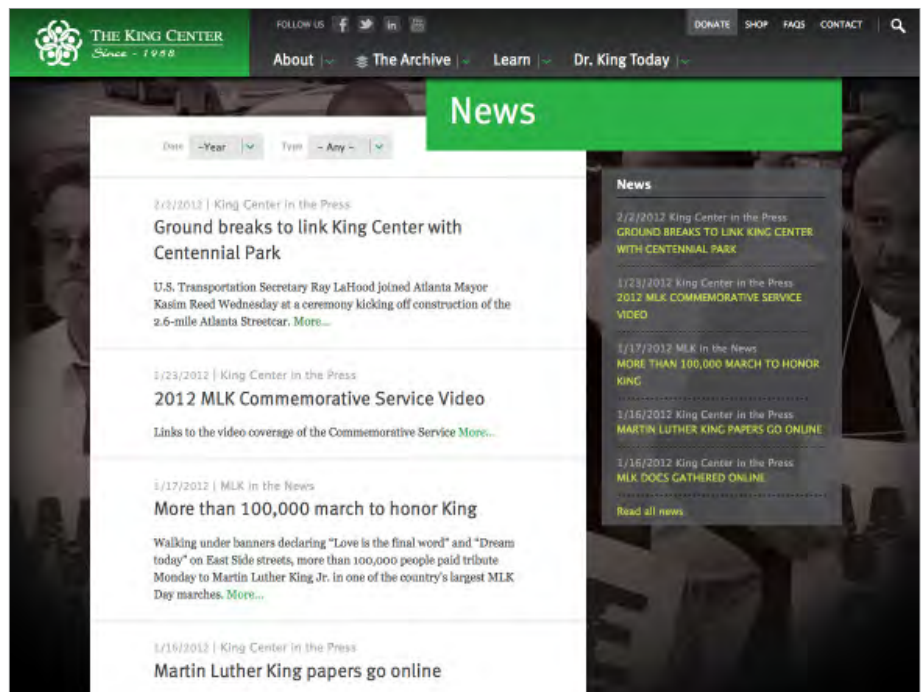
The visual design was created as an extension of a traveling exhibit featuring The King Center Imaging Project, also designed by C&G Partners.

Front-end Development

To implement the site's design, our development team utilized the standards-compliant Zen theme framework for Drupal, which provides the ability to create multiple layouts. These layouts can be customized for each specific page type, while still reinforcing the overall design and branding goals. Drupal themes created with Zen are sustainable, meaning they can be easily extended as new content types and functionality are added to the site.

Additionally our team leveraged the latest CSS3 techniques and the Sass stylesheet language wherever possible, using the open source Compass CSS framework for its flexibility and extensibility. Legacy browsers were supported through conditional stylesheets, ensuring as many people as possible would be able to view the material on the site. Custom print stylesheets with copyright messaging superimposed as a watermark was designed to safeguard the intellectual property of the collection. TypeKit was used to provide custom typography.

JavaScript was used to create the visual effects and document viewer for the Digital Archive. The jQuery library was selected for its lightweight footprint, compatibility with a wide variety of browsers and its large selection of plugins. Standard plugins such as Masonry, Pan/Zoom, and Auto-Pager were extended with custom code in order to create the site's distinct user interface.

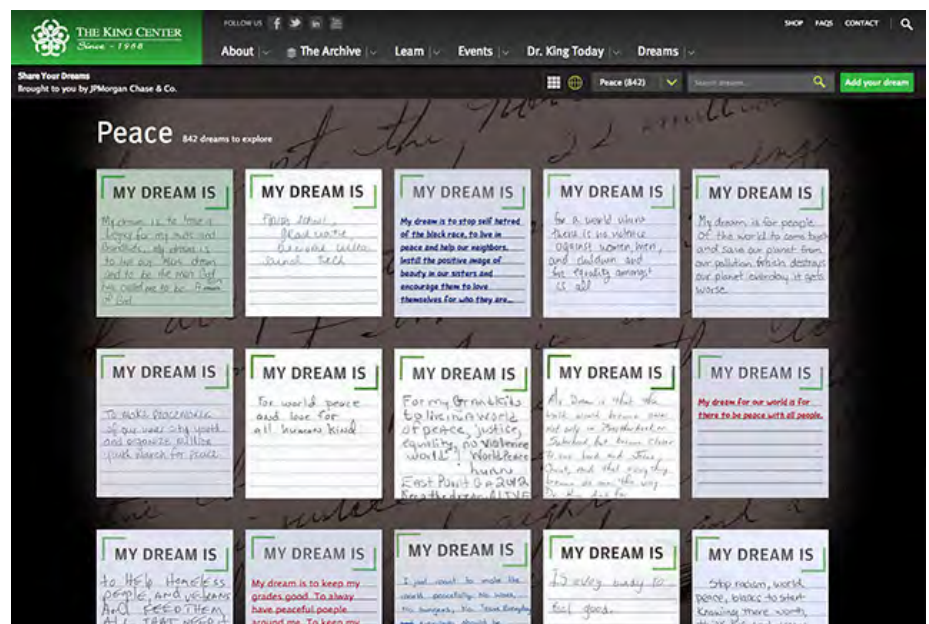


Technical Details

The project is an initiative of JPMorgan Chase's Technology for Social Good program. C&G Partners worked in collaboration with Chicago-based web development firm Palantir. The site is built in Drupal 7. The archive is managed using the open source Alfresco platform, customized and implemented by Micro Strategies, Inc. Assets for the online digital archive are stored using AT&T's Synaptic Storage as a Service, powered by EMC's Atmos technology and hosted on Acquia's Managed Cloud platform. The design of the imaging lab and the processes for capturing images were engineered by Scott Geffert of imagingetc.

The “My Dream Is” concept enables people to contribute their own aspirations, in their own hand, to a growing database inspired by the work of MLK. Contributions can be physical, at a series of traveling exhibits, or virtual, in the Dreams section of the King Center website.

From everyday to grand, from poignant to beautiful, the dreams collected thus far constitute a new tribute to the legacy of Dr. Martin Luther King, Jr., and a new way for the public to carry on his work. Dreams are tagged into different themes, mapped by point of origin, and shareable through Facebook, Twitter and email.



GEOGRAPHY



Locate **Auschwitz**, the camp where Elli and her family were sent after the ghetto in Nagymagyar was liquidated.

LOCATE ➤

Locate **Plaszow**, the labor camp where Elli and her mother were forced to work in the summer of 1944.

LOCATE ➤

Locate **Muehldorf**, a sub-camp of Dachau, where Elli and her mother saw Armin again.

LOCATE ➤



COMING OF AGE IN THE HOLOCAUST

This curriculum personalizes the Holocaust. It's about six million **INDIVIDUALS**.

I wish I could go back in time, and do something about it to make sure it never happened.

Participant Log-In:

Username:

Password:

☐ Remember Me

Not a participant? [Register here](#)

[Forgot your password?](#)

Explore Holocaust history through powerful stories of young people who survived.

Make a personal connection to history and discover its relevance to our world today. [HOW TO PARTICIPATE](#)

About the Site

Coming of Age is a free, interactive classroom resource featuring primary sources, artifact explorations, discussions, and activities for learning about the Holocaust.

[LEARN MORE](#)

MUSEUM OF JEWISH HERITAGE

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[SHARE](#) ➤

Overview

The Museum of Jewish Heritage wanted an online translation of their already-existing curriculum, *Coming of Age in the Holocaust, Coming of Age Now*, which focuses on the stories of 13 survivors who experienced their formative years during the Holocaust. The website called for a contemporary, youthful yet respectful visual treatment in order to simultaneously pay homage to the stories being told and attract a young, pre-teen audience through engaging interactive activities conducted within a virtual classroom environment.

Challenge

To create a successful online experience, we had to construct interactive versions of activities that would have been executed simply on paper or in a classroom. Additionally, the original curriculum was targeted specifically for bar and bat mitzvah aged children, and with the broadening audience that the web brings, the curriculum's approach had to be adapted slightly for a less specific group of users and appeal on a grander scale. Finally, the project had to be executed within the limits of a modest budget.

Solution

To create more dynamic, informative and interactive qualities of the content, we included slideshows of story-related artifacts from the museum's applicable collections using a lightbox treatment for expanded detail, pop-up displays for video of survivor testimonies, timelines paralleling individual survivor life experiences with significant historic global events, a map quiz tracking the milestones of each survivor's journey, and for academic assistance, highlighting glossary terms located contextually in the stories with definitions available on-click. To further engage the students, we provided the ability to upload personal projects and to create their own personal timelines.



Awards: 2011 MUSE Bronze;
Featured as the primary humanities
online resource on EDSITEment



Honing in on the flexibility, cost-effectiveness, and customizable nature of the open-source environment, WordPress made it possible to create a base for the curriculum component of the website. In order to accommodate some of the written assignments, called “Think & Write’s” from the physical curriculum, BuddyPress was installed for its discussion capabilities and its seamless integration with WordPress.

Due to the underage audience and sensitive subject matter, we customized WordPress and BuddyPress to a great degree. Since social networking platforms are open for all by default, we created a system that allows teachers to comment and approve student posts in real time, and maintain privacy where necessary for student identities. Additionally, we created a way for individual classes to pair with other classes in the system to further enhance the sharing options of these personal and poignant stories for future generations.



invention.si.edu

Beta

Overview

The Lemelson Center explores the stories of inventors and innovators—fostering the study of innovation and invention as open-ended practices shaped by a variety of voices, ideas and contexts. In addition to its educational and historical content, the Center was established to promote invention and innovation in all of us—regardless of occupation or age.

Challenge

Originally designed in the 1990's the Center's website was fragmented, outdated in its approach to user experience and look and feel, and lacked a content management system. Additionally, the site was not optimized for mobile devices, thus failing to capture a significant segment of their young audience online.

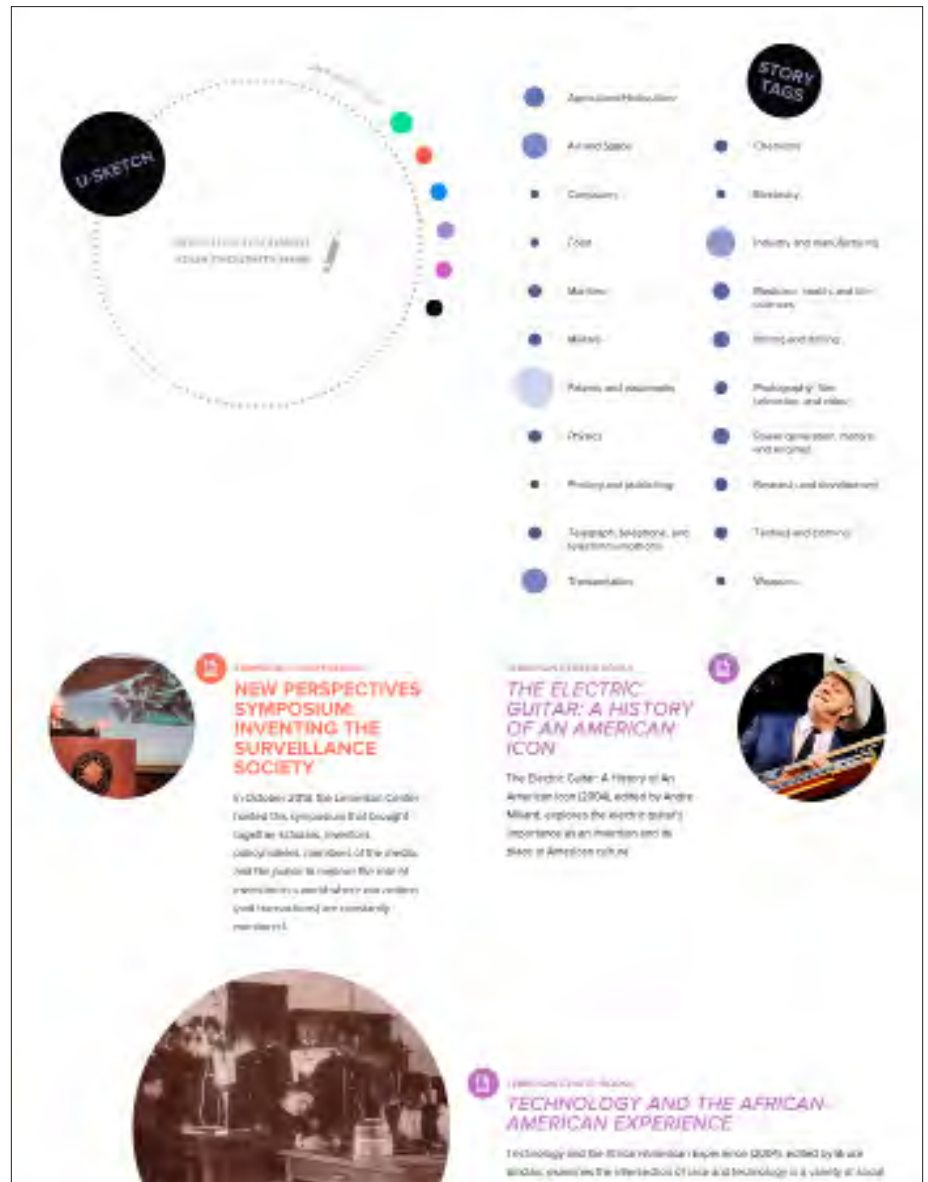


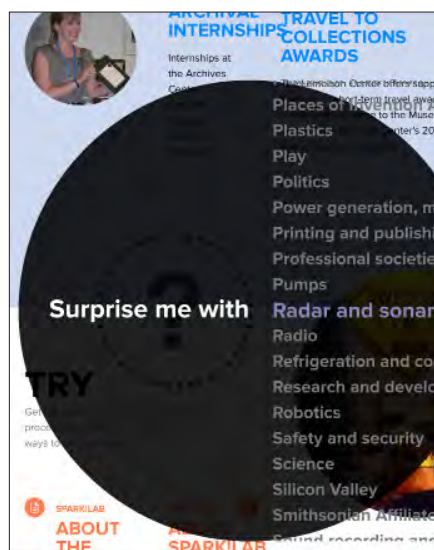


Solution

During the strategic phase of the project we identified three target audiences: The Relentless Researcher, The Active Parent and The Lifelong Learner, and defined the desired online experience as “A Magazine of Ideas and Culture.” With a mission of becoming an inspiring and curated source of ideas, activities and resources, the new site addresses the mandate with a vibrant experience suitable for all ages and types of explorers, from goal-oriented to casual browsers. Following user categorization, the site's organizational structure was updated to address both user and institutional needs, while providing opportunities for surprising discoveries, casual sketching and user commenting.

The site's content was organized in 3 activity-based buckets: Explore, Study and Try, with the addition of Multimedia, a format-based exploration mode. The site's original content was mapped to this taxonomy in addition to more granular topical and people-based tags, celebrating the rich content previously hidden under obscure, sometimes redundant and often disjointed navigation labels.





An Innovative Search tool assists the user by displaying results that visually depict content type and topic, further exposing the user to the site's rich and diverse content and the surprising relationships between inventions, people and places.

To meet the content management system (CMS) requirement, the development was carried out using Drupal. The end result provided a responsive, mobile-optimized online space to nurture a curious and engaged community.



Harriet Tubman Underground Railroad
Scenic Byway
Dorchester County, Maryland

C&G Partners recently created the interpretive plan, exhibit design and signage design for the Harriet Tubman Underground Railroad Scenic Byway. This project combines cultural, natural and historic narratives along a scenic automobile route on Maryland's Eastern Shore. The client stakeholder group for this project includes the State of Maryland, Maryland Tourism, Dorchester County Tourism, US Fish and Wildlife Service, National Park Service, local descendants of the Tubman family, architects and landscape

designers for a new regional State Park in the area, and Maryland State Parks.

The firm has extensively researched scenic byways, highway interpretive signs, and new technologies. In particular, we have begun studying low-wattage localized FM radio transmission, so that visitors who cannot leave their cars due to weather or disability can listen to audio stories that are memorable and evocative. The same small transmitter, incorporated into a wayside, can also have a small audio speaker triggered by a motion detector, for visitors who are hiking or biking on the automobile route.

FREEDOM

HARRIET TUBMAN

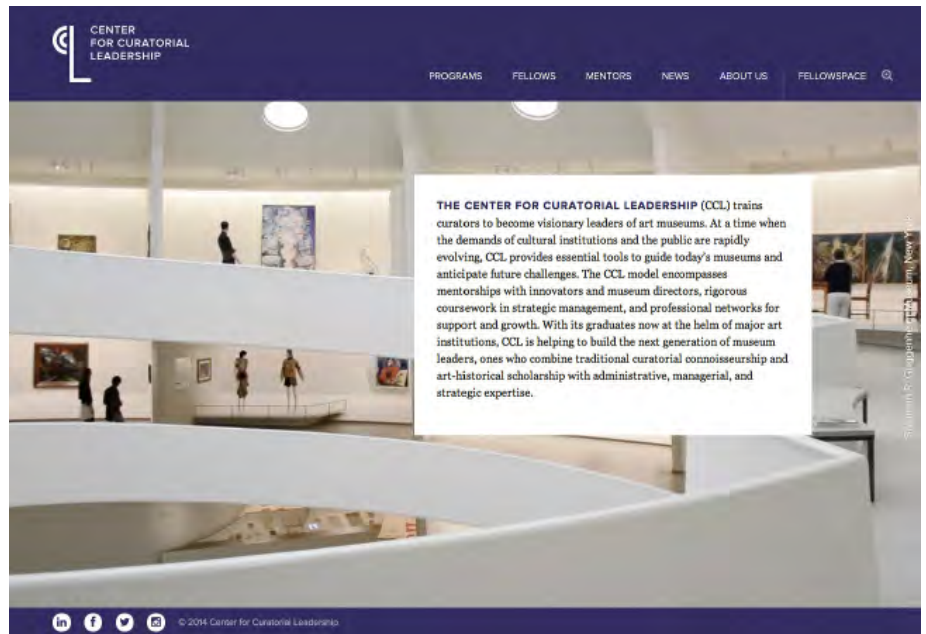
UNDERGROUND RAILROAD BYWAY



The Center for Curatorial Leadership
curatorialleadership.org

In conjunction with the firm's work creating the Center's new graphic identity and standards, a new website was also created. To give users an intimate glance at various exhibition spaces from a curatorial point of view, background videos work almost as living still images, registering the subtle changes to room environments through variations in natural and artificial lighting, and the movements of visitors within the spaces.

Rendered in the same restrained palette as the Center's new identity, the website consists of the public platform, along with an online application toolset for aspiring fellows, and a dedicated space for the Center's fellows and alumni to interact and connect, and keep abreast of developments within the field.



Against the Odds
Museum of Jewish Heritage
New York, New York

When the Nazis came to power in 1933 and began to persecute Germany's Jews, it touched off an international refugee crisis that escalated throughout the 1930s. Many Jews hoped to come to the United States, but laws passed by Congress in the 1920s had ended the era of open immigration. *Against the Odds* is the story of American Jews who answered the call for help, told through their own words and the words of those they saved.

Against the Odds, the latest collaboration between C&G Partners and the Museum of Jewish Heritage, is the story these heroes, documented with extensive artifacts, told their own words and the words of those they saved.

The exhibit encourages visitors to learn about the experiences of the refugees and their rescuers, through images, original documents, first-person accounts, and multi-sensory, highly interactive design elements (including a choreographed ambient score). The exhibition is dominated by the "paper walls" that represent the significant bureaucratic barriers and extensive paperwork that stood in the way of this heroic undertaking.



C&G Partners

Mashantucket Pequot Interactive Exhibits
Mashantucket Pequot
Museum & Research Center
Mashantucket, Connecticut

From 1994 to 1998 Ms. Kopytman Art Directed a series of interactive exhibits for the Mashantucket Pequot Museum in Connecticut. Six programs, accessible at 23 stations, cover topics ranging from the geological history and natural resources of Southern New England to the social and political history of the Mashantucket Pequot Nation. Ms. Dann was a user experience lead on the project, designing standardized touchscreen interfaces to easily navigate through a variety of content, including 3-D

computer animations, documentary footage, traditional media and even hand-painted cell animations – all viewed in broadcast-quality digital video. The interactives are accurate even down to the native tree bark depicted in 3-D models, realism that might be lost on some users, but is not lost on scholars who use the museum for research. Each program has several hours of content, but is designed to allow even brief visits to be rewarding.

Awards

One Show Interactive, Gold Pencil 1999
Siggraph, selected for 3 venues, 1999
Communication Arts Interactive Design Annual
Graphis Interactive Design , 1999
Silver Medal Winner, New Media Invasion Award

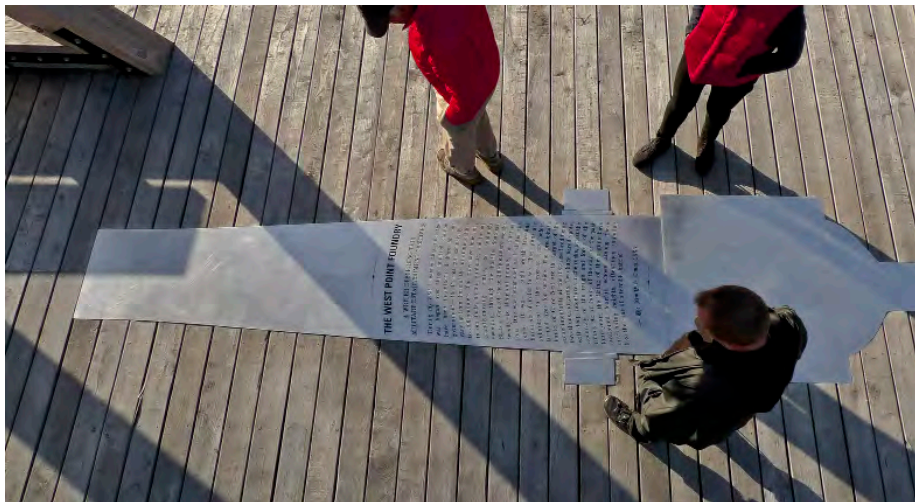


This project was completed while Maya Kopytman served as a creative lead and Leslie Dann as a user experience lead at Jon Nicholson

West Point Foundry Preserve
Scenic Hudson
Cold Spring, New York

Much of the interpretive sculptural elements are derived from the storied Foundry's actual buildings and installations, built and added to over the course of the 19th century. One of these key zones is the Gun Platform, inspired by the spotting tower used to test cannon for power and accuracy. Much of the design challenge at West Point Foundry Preserve derives from instilling a sense of the scale of this industrial operation during its heyday, always hard to visualize within this quiet forested setting.

An interpretive "gantry" frames both east and west-facing views with a visual timeline of the Foundry and the terrible environmental losses the site suffered in the 20th century, along with the historic efforts of environmentalists, archaeologists, preservationists and Scenic Hudson to restore the site, and the Foundry, to its condition today. The Platform's roof features a laser-cut steel cutout of dragonflies and shad – two stellar examples of the wildlife that's returned to Foundry Marsh in such abundance since the 1996 cleanup, while the boardwalk platform features a stainless steel outline of the 200 lb. Parrot Gun at 1:1 scale, etched with an 1862 visitor's account from the New York Times.

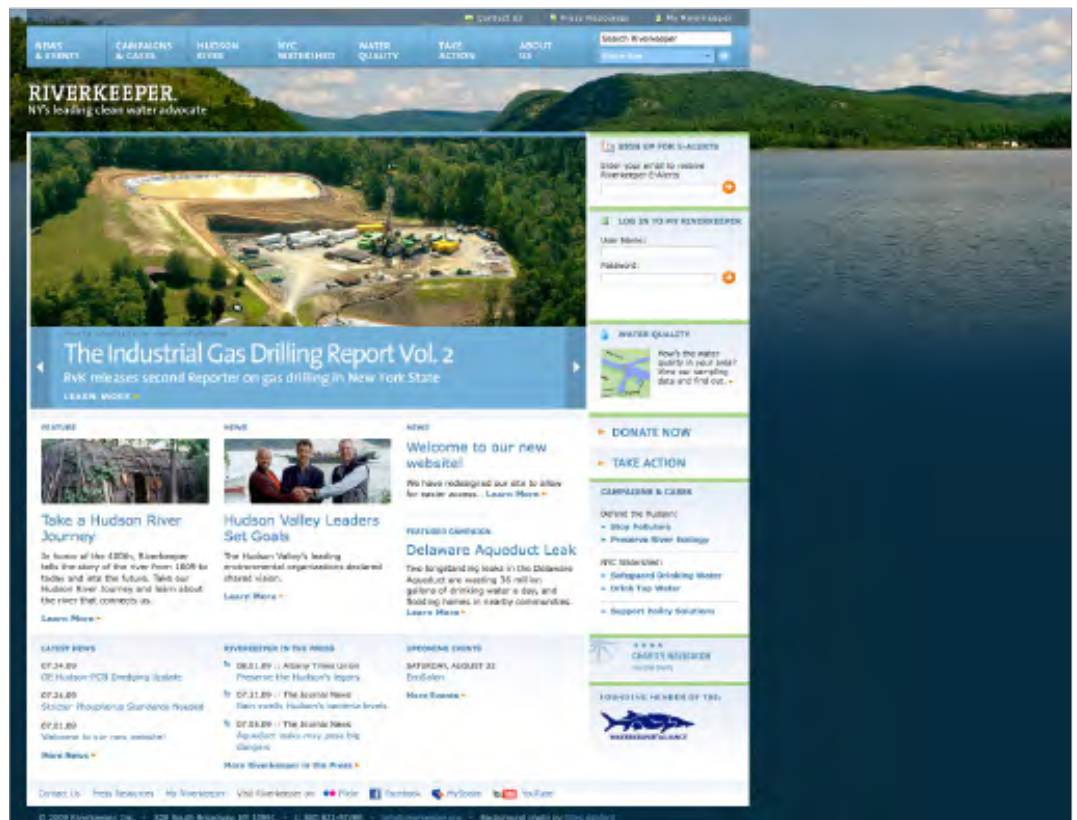
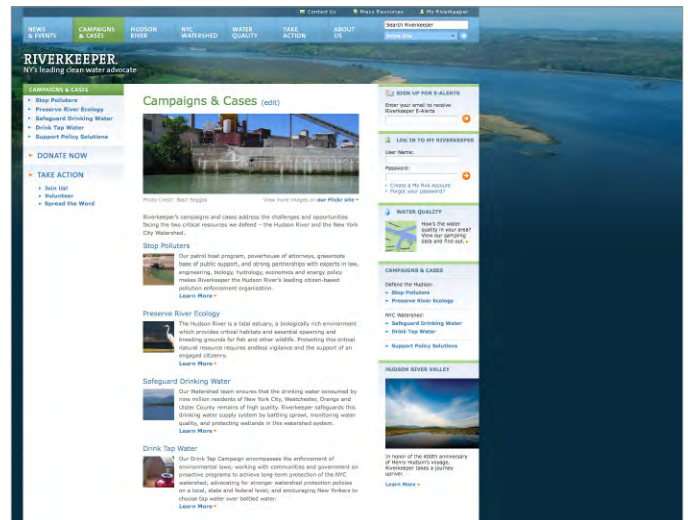
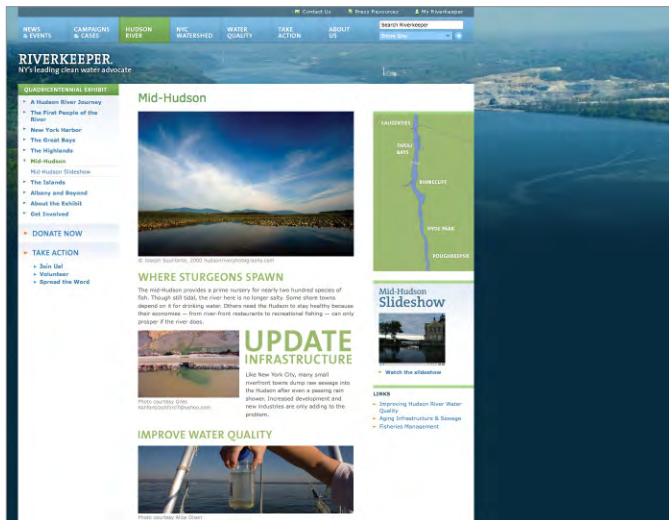


Riverkeeper, an environmental organization founded on the premise that citizens must roll up their sleeves to defend our waterways, plays a vital role in protecting the ecology of the Hudson River and its tributaries in order to safeguard the drinking water for the lower Hudson Valley including New York City. In fact, Riverkeeper is New York's #1 clean water advocate, and the origin of a growing Waterkeeper movement across the country and around the globe. CGP executed a complete redesign of the website structure, with new graphics and valuable content that had been hidden over the years.

The site projects an overall attitude of clarity and organization, allowing the organization's actions and accomplishments to be showcased while inspiring a passionate regard for this precious natural resource. In an effort to attract a broader audience, new educational sections were added and the language was refined to be more accessible.

The design directly references the Hudson River itself through landscape photography that changes with the seasons. A new brighter color palette takes its inspiration from the outdoors, giving a boost to the natural imagery used throughout the site.

Award: Non-Profit Standard of Excellence, Web Marketing Association, 2010



C&G Partners

Awards:

Webby People's Voice

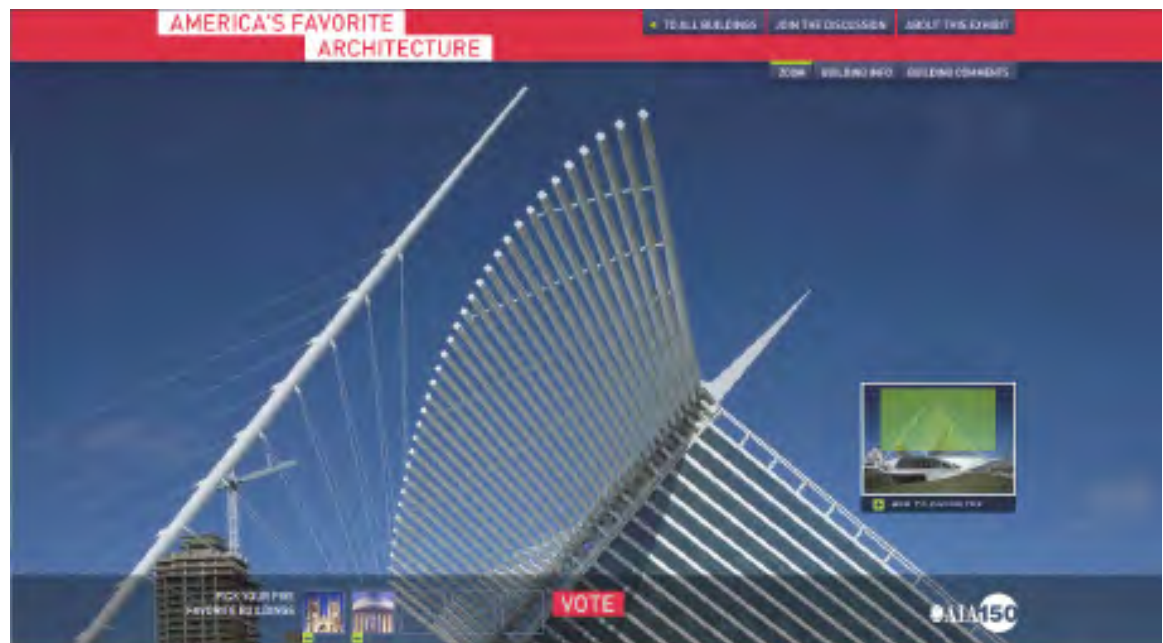
Web Marketing Association, Outstanding
Website award

Communication Arts Interactive Annual 14,
Award of Excellence

America's Favorite Architecture (AIA 150)
American Institute of Architects
www.favoritearchitecture.org

The projects featured in America's Favorite Architecture are a result of a poll of the public and AIA members that Harris Interactive conducted in conjunction with the 150th anniversary of the American Institute of Architects. The 150 buildings, bridges, monuments, and memorials in this exhibit represent some of the best of America's architectural heritage. They reflect the fact that when people are asked to select their favorites, they choose buildings and designs that symbolize innovation and the spirit of their country and community.

C&G Partners designed the exhibit and developed interactive kiosks and website to allow exhibit visitors and online visitors to explore the buildings in detail and vote for their personal favorites. This website also provides a blog to solicit dialogue amongst AIA members and the general public.



C&G Partners

America's Favorite Architecture (AIA 150)
American Institute of Architects
Washington, DC

The exhibits have been manufactured according to principles of fully-sustainable design, part of a major AIA initiative.

Awards

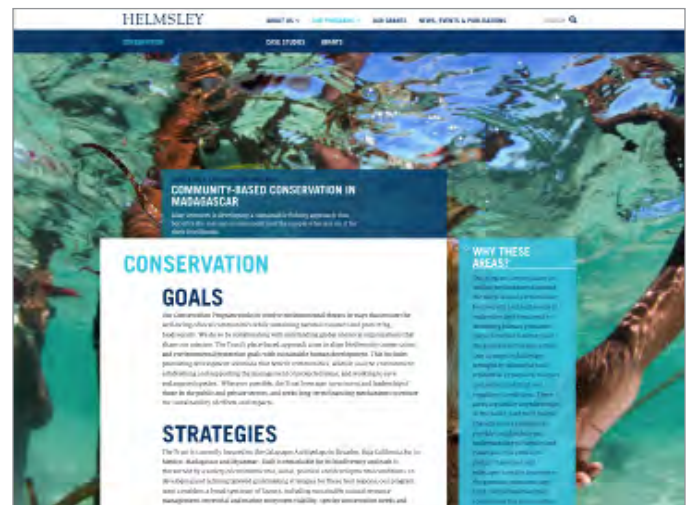
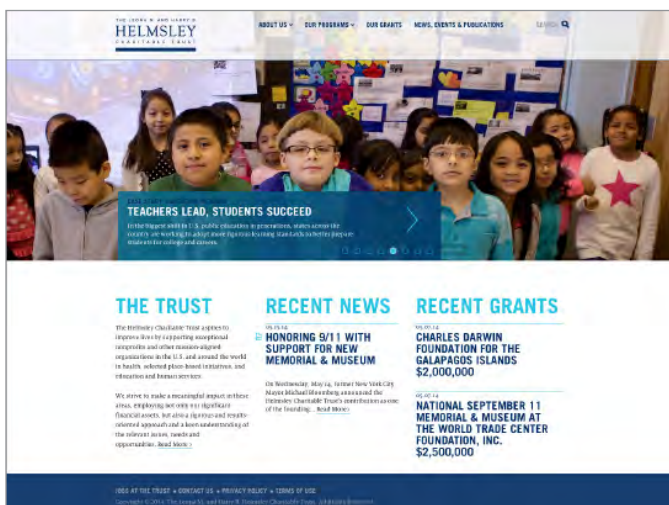
2008 One Show Design Merit Award

To commemorate the AIA's 150th Anniversary, C&G Partners was commissioned to design a traveling exhibit and visitor experience. The display serves as the centerpiece for a series of nationwide activities and events at various AIA chapters across the country in 2007. It will feature images of the country's 150 greatest buildings throughout history as voted on by the public and by AIA members through a fully interactive website, also designed by the firm.



The Helmsley Charitable Trust aspires to improve lives by supporting exceptional nonprofits and other mission-aligned organizations in the U.S. and around the world in health, selected place-based initiatives, and education and human services.

Striving to make a meaningful impact in these areas, the Trust employs not only significant financial assets, but also a rigorous and results-oriented approach and a keen understanding of the relevant issues, needs and opportunities.



C&G Partners' References

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JPMorgan Chase & Co.
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Alice M. Rubin
Senior Project Manager
Museum of Jewish Heritage - A Living Memorial to the Holocaust
Edmond J. Safra Plaza
36 Battery Place
New York, NY 10280
Telephone: 646.437-4209
Email: arubin@mjhny.org

Edna S. Friedberg, Ph.D.
Historian
United States Holocaust Memorial Museum
100 Raoul Wallenberg Place, SW
Washington, DC 20024-2126
Telephone: 202.314.7892
efriedberg@ushmm.org

2015

"Curtain of Names" installation for The Advisory Board Company (ABCO) wins Merit Award from the Society of Experiential Graphic Design (SEGD)

2014

"Against The Odds" exhibit for the Museum of Jewish Heritage and West Point Foundry Preserve interpretive landscape Monograph for Scenic Hudson win Print Regional Design Awards

"Goddard Astrobiology Walk" outdoor timeline for the Goddard Space Flight Center honored with the RHG Exceptional Achievement Outreach Team Award from the National Aeronautics and Space Administration (NASA)

"Against the Odds" exhibit for the Museum of Jewish Heritage wins a Merit Award from the Society of Experiential Graphic Design (SEGD)

"Some Were Neighbors" website for the US Holocaust Memorial Museum wins Gold at the American Alliance of Museums MUSE Awards

"Against the Odds" exhibit for the Museum of Jewish Heritage wins a New York Design Award

Foros website wins Silver in the 20th Anniversary Portfolio Awards of the Financial Communications Society (FCS)

"Against the Odds" exhibit for the Museum of Jewish Heritage wins a Finalist Award in the AIGA's "Justified" competition

West Point Foundry Preserve interpretive landscape for Scenic Hudson wins a Finalist Award in the AIGA's "Justified" competition

"Some Were Neighbors: Collaboration & Complicity in the Holocaust" website exhibit for the US Holocaust Memorial Museum wins a Finalist Award in the AIGA's "Justified" competition

"My Dream Is" interactive experience for the King Center wins a Finalist Award in the AIGA's "Justified" competition

"Against the Odds" exhibit for the Museum of Jewish Heritage wins a Finalist Award for the Industrial Designers Society of America IDEA Awards

2013

Wael Morcos is inaugurated into YG11, the highly competitive 11th class of Art Directors Club Young Guns Awards

What Works For America website receives "Non-Profit Standard of Excellence WebAward" and Some Were Neighbors website receives "Outstanding Website WebAward" from the Web Marketing Association

2012

The exhibit Neighborhoods and Shared Memories/Nuestros vecindarios y sus memorias at the El Paso Museum of History wins an AIGA's 2012 Justified award

The King Center Archive, Varenhorst Architects and CUNY Graduate Center websites receive "Best of Industry" awards for "Outstanding Website" from the Web Marketing Association

The exhibit America's Favorite Architecture for AIA is featured in the book "Show Time: Exhibition and Stage Design"

Coming of Age in the Holocaust, Coming of Age Now website for the Museum of Jewish Heritage selected for the National Endowment for the Humanities EDSITEment online resource

Boston Public Library: Norman B. Leventhal Map Center wins a 2012 IIDA/ALA Library Interior Design award

Brand Identity for LIIF honored in the Brand New awards

Worked/Wild exhibit wins the Museumwise Award

The King Center website is featured in the Drupal Showcase

2011

Egg Strategy website wins the "Professional Services Standard of Excellence" award, and the Museum of Jewish Heritage's Coming of Age website wins the "Nonprofit Standard of Excellence" award from the Web Marketing Association

Kaplan Thaler Promotional Folder, printed by mPress LLC, receives an American Printing Award from Graphic Design USA

Coming of Age in the Holocaust, Coming of Age Now website for the Museum of Jewish Heritage receives a MUSE Award at the 2011 MUSE Awards

2010

Lake Antiquity receives an "Excellence in Typography" award from The Type Director's Club

Timekeeper Interactive Kiosk at the Museum of Jewish Heritage receives an "Outstanding Design" Award in the 365: AIGA Annual Design Competitions

The Voices of Liberty Exhibit at the Museum of Jewish Heritage receives a MUSE Award at the 2010 MUSE Awards

The Radio Free Europe/Radio Liberty Monument is a Merit Winner at the 2010 Art Director's Club Award

The Radio Free Europe/Radio Liberty Monument receives an "Excellence in Typography" award from The Type Director's Club

From Memory to Action: Meeting the Challenge of Genocide Exhibition receives an "Outstanding Design" Award in the 365: AIGA Annual Design Competitions

From Memory to Action: Eyewitness Interactive Table receives the Communication Arts' 2010 Interactive Annual 16 for Information Design

Yankee Stadium Monograph receives the Graphic Design USA's American Graphic Design Award

Websites for Portico and Riverkeeper each receive an award for "Non-Profit Standard of Excellence" from the Web Marketing Association

2009

The Radio Free Europe/Radio Liberty Monument receives a Certificate of Typographic Excellence at the 2009 Type Directors Club Awards
Lake Antiquity receives a Certificate of Typographic Excellence at the 2009 Type Directors Club Awards

The Star Spangled Banner Permanent Exhibition Interactive Table receives a 2009 365: American Institute of Graphic Arts Annual Design Award

The Star Spangled Banner Interactive Table receives a 2009 American Association of Museums MUSE Award

C&G Partners receives the Society of Environmental Graphic Design (SEGD) 2009 Merit Award for the Erie Canal Waterfront District in Buffalo, NY

2008

C&G Partners is named the Gold Winner for Best Graphical Treatment by Event Design Magazine for the Erie Canal Waterfront District in Buffalo, NY

C&G Partners receives the Society of Environmental Graphic Design (SEGD) 2008 Merit Award for the Good Housekeeping Institute in New York, NY

C&G Partners receives the 2008 One Show Design Merit Award for the "America's Favorite Architecture" (AIA 150) traveling exhibit

The "America's Favorite Architecture" (AIA 150) companion website, favoritearchitecture.org, is nominated for a Webby Award and wins a Webby People's Voice award

The "America's Favorite Architecture" (AIA 150) companion website, favoritearchitecture.org, receives the 2008 Award of Excellence for information design in Communication Arts Interactive Annual 14

The "America's Favorite Architecture" (AIA 150) companion website, favoritearchitecture.org receives the Outstanding Website award from the Web Marketing Association

The "New York University Timeline" exhibition is honored in the 365: AIGA Annual Design Competitions 29 for excellence in information design

2007

C&G Partners is named a 2007 National Design Awards finalist by the Smithsonian's Cooper-Hewitt, National Design Museum

C&G Partners receives the Society of Environmental Graphic Design (SEGD) 2007 Merit Award for the Hearst Building Sign Program in New York, NY

C&G Partners receives the Society of Environmental Graphic Design (SEGD) 2007 Jury Award for the Griffith Observatory exhibits in Los Angeles, CA

C&G Partners earns an American Association for State and Local History (AASLH) Leadership in History Award of Merit for the exhibit, "John Adams Unbound" at the Boston Public Library

"John Adams Unbound" is selected as a 2007 WOW Award winner by the American Association for State and Local History AASLH Leadership in History awards committee

C&G Partners is awarded the We, the People grant for Special Projects Implementation & Libraries Implementation by the National Endowment for the Humanities (NEH) for "John Adams Unbound"

The "America's Favorite Architecture" (AIA 150) companion website, favoritearchitecture.org, is named Site of the Week by Communication Arts

2006

Maya Kopytman joins C&G Partners as Associate Partner and is elected to the International Academy of Digital Arts and Sciences

Jonathan Alger is elected president of the Society of Environmental Graphic Design (SEGD)

2005

Steff Geissbuhler is awarded the Medal of the American Institute of Graphic Arts (AIGA), the highest award of the profession

Emanuela Frigerio is awarded four Mitchell A. Wilder Awards from the Texas Association of Museums for her design work on The Marion Koogler McNay Art Museum in San Antonio, Texas

Jonathan Alger is elected vice president of the Society of Environmental Graphic Design (SEGD)

"Chermayeff & Geismar Inc.: Designing over four decades", a major exhibition featuring the work of the four partners opens at the Ginza Graphic Gallery in Tokyo, Japan

2004

Keith Helmetag is awarded a Sappi Paper Ideas that Matter grant to produce a children's book that promotes literacy in Madagascar and supports efforts by the Lemur Conservation Foundation's Tampolo Forest Station in Madagascar, as well as the Lemur Conservation Foundation in Mayakka City, Florida

KATE TINWORTH

720.256.4907

kate@exposeyourmuseum.com

312 Blackwell Street, #206

Durham, NC 27701

exposeyourmuseum.com



Ms. Ross W. Higgins
Director of Digital Programs
Historic Hudson Valley
639 Bedford Road
Pocantico Hills, NY 10591

June 9, 2015

Dear Ross,

It has been incredibly rewarding to work alongside Historic Hudson Valley (HHV) as the external evaluator during the Discovery process for the *Slavery in the North* website, supported by the National Endowment for the Humanities. It is a great pleasure to write this letter confirming my ongoing commitment as the external evaluator for the project's next phase.

During the Discovery process, I attended a convening at HHV. I visited Philipsburg Manor, met several members of the HHV African American Advisory Board, and observed the interplay of ideas among the project's core team, its humanities advisors, and digital media consultants from C&G Partners. I am impressed with the informed approach you and HHV staff have now taken to combine the dialogue from that convening into this Prototyping proposal. Additionally, I appreciate your continued commitment to evaluation in this upcoming phase.

As was true during the Discovery phase, I will continue to provide feedback and critical reflection for the project and measure progress against the project's goals. Specific to Prototyping, I will work alongside HHV and C&G Partners to devise a rigorous usability testing plan to evaluate an early rendition of the prototype. Testing will be held in four distinct communities to assess for regional differences in response (Durham and/or Chapel Hill, North Carolina; Hudson Valley, New York; New Haven and/or Hartford, Connecticut; New York City, New York). I will assess participants' learning, engagement, and empathy as they relate to the project's identified humanities themes. The methodology will combine traditional usability testing with content evaluation, providing the HHV project team and the website developers key information to inform decision-making and next steps.

It is an honor to work with an historical organization committed to changing the narrative of slavery—returning stories and voices to those who have been silenced and negated for so long. I am continuously impressed with the many ways in which the HHV team surrounds itself with incredible advisors, scholars, and colleagues to help ensure their work is critically informed, historically founded, and respectful to community and personal experiences. This approach has been successful for visitors on the grounds of Philipsburg Manor; soon it will be an experience available to countless visitors online, regardless of their physical location. I look forward to this next step together.

Best,

Kate Tinworth
Founder and Principal



Questions answered.

Problems solved.

KATE TINWORTH

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kate@exposeyourmuseum.com

312 Blackwell Street, #206

Durham, NC 27701

exposeyourmuseum.com

**External Evaluation Budget and Timeline for Historic Hudson Valley: Prototype Phase for *Slavery in the North* Website**
Proposed 06/09/2015Professional Services

Note: Invoice(s) will be submitted after services rendered.

Ongoing Consultation & Communication:

Conference calls at key intervals in the project, supplemented by email communication as needed

6 hours

Test Plan:

Review, refinement, and plan development (led by CGP)

4 hours

Usability Testing Subject Recruitment & Scheduling:

4 locations, based on Culture Seekers and Popular Culture Visitor personas

8 hours

Testing:

1) One 5-day trip to Hudson Valley, NY, New York City, NY, and New Haven and/or Hartford, CT

40 hours (inclusive of travel time)

2) One day in Durham and/or Chapel Hill, NC

8 hours (no travel required)

Analysis & Reporting:

Synthesis of usability test results and content evaluation, including actionable next steps and recommendations

16 hours

Post-Usability Test Review:

Consultation with HHV and CGP about results, implication, and next steps

3 hours

Total: 85 hours

(b) (4)

Travel

Note: All travel costs are approximate. Charges will not exceed quotes below. Receipts will be provided for reimbursement.

Return Airfare RDU to JFK: \$300

Lodging (4 nights): \$800

Car Rental and Fuel (5 days): \$415

Meals and Incidentals: \$400

Incentives

Note: Incentives are offered to all usability test participants; participants all over 18 years of age

Gift card: \$10/person x 16 participants: \$160

Total: (b) (4) reimbursable

Questions answered.

Problems solved.

KATE TINWORTH

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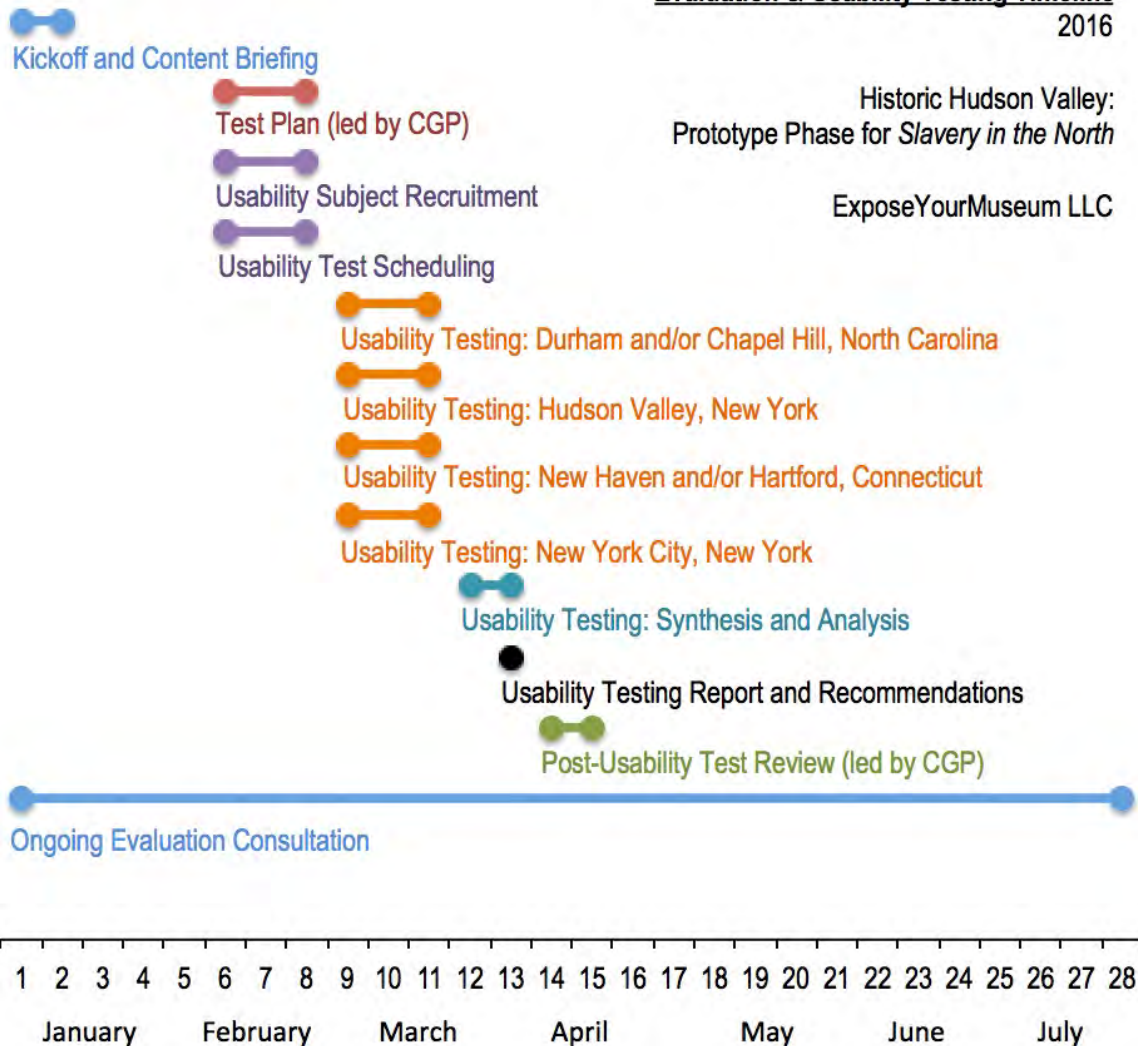
Durham, NC 27701

exposeyourmuseum.com



Evaluation & Usability Testing Timeline

2016



Questions answered.

Problems solved.



Community Engagement. Audience Insights. User Experience. Visitor Studies. Grant Writing. Evaluation Capacity Building. Visual Communication. Lifelong Learning.

Kate has 10+ years of experience designing, developing, and executing professional research and evaluation. She has worked with diverse organizations, stakeholders, and communities to provide creative and customized studies, committed to actionable results. In addition to evaluation, Kate provides innovative training, strategic planning, and capacity building. Formerly the Director of Audience Insights at the Denver Museum of Nature & Science, she now consults with cultural institutions to better understand visitors, communities, and potential audiences.

<u>Research and Evaluation</u>	<u>Instruments and Methods</u>
Innovative exhibition, program, and services evaluation Developmental approach—emergent and adaptive evaluation attuned to dynamic and complex systems All phases (E.g., front-end, formative, remedial, summative, process) Quantitative and qualitative Customized methods, products, and presentations	Surveys and questionnaires (paper, online, and mobile) Interviews, focus groups, community forums Tracking and timing; observation Short-term and longitudinal Queued and non-queued Bilingual/bicultural data collectors available
<u>Audiences</u>	<u>Leadership, Teaching, Training, and Planning</u>
Visitors and members Potential/new audiences (i.e. non-visitors) Community Staff, formal, and informal stakeholders All ages (young children through older adults) Marginalized, vulnerable, and high-risk populations	Feasibility; strategic planning; sustainability Resource and capacity building Measurable goals, inputs, outputs, and outcomes Logic models and theories of change Strategic illustration and graphic facilitation Grant writing

Professional Experience

June 2010 to Present

Principal, ExposeYourMuseum LLC

Durham, North Carolina

- Select client list: Minneapolis Institute of Art, ECHO Lake Aquarium and Science Center, Chicago Zoological Society, Denver Art Museum, NC Museum of Life and Science, Institute of Museum and Library Services
- Past collaborators/partners: Garibay Group, Inc.; VernerJohnson and Associates; Economic Stewardship, Inc.; Museum Insights; Wolf Consulting; The PRD Group, Ltd.; Fentress Architects; ConsultEcon, Inc.

May 2007 to March 2013

Denver, Colorado

Director of Audience Insights, Denver Museum of Nature & Science

Select Publications:

- Book review of John Falk's *Identity-Related Motivations and the Visitor Experience*, *Museum Anthropology*, Vol. 34, Issue 1, Spring 2011: PDF available online: http://onlinelibrary.wiley.com/doi/10.1111/j.1548-1379.2010.01108_9.x/full
- Establishing and Developing Museum-University Collaboration: Meeting Institution, Academic and Project Goals. *Current Trends in Audience Research & Evaluation*, Vol. 21, Apr 2008 (with R. Loomis and R.D. Jakubowski)

Recent Presentations and Workshops:

- American Association of Museum (AAM) Conferences: 2008, 2009, 2010, 2011, 2012
- American Evaluation Association (AEA) Conferences: 2008, 2009, 2010, 2011, 2012, 2013
- Association of Science-Technology Centers (ASTC) Conferences: 2010, 2012, 2013
- Museum Computer Network (MCN) Conference: 2011, 2013
- Visitor Studies Association (VSA) Conferences: 2008, 2009, 2010, 2011, 2012, 2013

Professional Affiliations:

- VSA Board Member 2011-2013; vice-chair of VSA's Professional Development Committee, 2009-2013
- Co-chair for AEA's Arts, Culture, and Audiences topical interest group, 2011-2013
- Secretary of AAM's Committee for Audience Research & Evaluation (CARE), 2010-2011

2005-2007

Englewood, Colorado

Research Associate, American Humane Association

2004-2005

Aurora, Colorado

Case Coordinator, CASA (Court Appointed Special Advocate): Advocates for Children

2004

Boulder, Colorado

Youth Prevention Education Coordinator, MESA: Moving to End Sexual Assault

2001-2003

London, England

Senior Coordinator, Witness Service, National Association of Victim Support Schemes (NAVSS)

August-December 1999, Summers 2000 and 2001

Quantico, Virginia

Research Assistant/Analyst, FBI's National Centre for the Analysis of Violent Crime (NCAVC)

Education

Masters of Science, 2001

University of Liverpool; Liverpool, England

Investigative and Forensic Psychology

Bachelor of Arts, 2000

New York University; New York, NY

Psychology/Criminology (summa cum laude)

CURRICULUM VITAE
LAURA M. CHMIELEWSKI

(b) (6)

(b) (6)

(b) (6)

(b) (6)

(b) (6)

School of Humanities
SUNY Purchase College
735 Anderson Hill Road
Purchase, NY 10577
(914) 251-6081
laura.chmielewski@purchase.edu

EDUCATION:

Ph.D., American History, Graduate Center of the City University of New York (2006)
M. Phil., American History, Graduate Center of the City University of New York (2002)
M.A., American Literature, Fordham University (1992)
B.A., English, St. Joseph's University (1988)

ACADEMIC SPECIALIZATIONS:

Early American, Atlantic World, and Public History. Research interests in religious and maritime cultures of the Atlantic World, as well as the origins and development of early American house museums and living history sites.

RECENT POSITIONS:

2011-Present: *Associate Professor*, History Board of Study, State University of New York/Purchase College
Courses Taught: Development of US I; Slavery and Status in the Atlantic World; Colonial and Revolutionary America's History and Its Publics' American Frontiers; Living in Early America; Early American Life and Culture; Aren't I a Woman? Constructions of Gender in U.S. History; The New Nation: America, 1788 – 1848; Classic Hollywood, Early America; History-on-Hudson: A History of the Hudson River Valley; Junior History Seminar; College Writing; Purchase Freshman Seminar

2013: *Visiting Professor of Public History*, Manhattanville College

2006 – 2011: *Assistant Professor*, History Board of Study, State University of New York/Purchase College

2005 - 2006: *Instructor*, College Writing Program, Manhattanville College
Course Taught: Heaven and Hell, Saints and Devils: Religion in Early America

2003 – 2005: *Fellow, Writing Across the Curriculum Program*, City University of New York/Bronx Community College

2002 – 2006: *Adjunct Instructor*, Women's Studies Program, Marymount College of Fordham University
Course taught: Reclaiming Our Past: Women in American History

1999 – 2004: *Adjunct Assistant Professor*, History, Marymount Manhattan College
Courses Taught: American History I and II, Cross-Cultural Encounters, Colonial and Revolutionary America, New World Women

RELATED PROFESSIONAL EXPERIENCE:

2012- Staff Book Reviewer, *America* magazine

2002 - Certified Reader, GRE Program, Educational Testing Service, Ewing, NJ

2001 – 2003: Director and Project Manager, Dyckman Farmhouse Museum and Little Red Lighthouse
Historic House Trust of the New York City/Department of Parks and Recreation

1999 – 2001: Curator, Historical Collections, Archdiocese of New York, New York, NY

1996 – 1998: Development Writer, Thirteen/WNET, New York, NY

1995 – 1998: Research Associate, Museum Division, Chermayeff & Geismar, Inc., New York, NY

1990 – 1996: Development Writer, Fordham University, New York, NY

6/10/2014

RECENT SELECT RECENT HONORS AND AWARDS:

- 2013: Purchase College Senior Faculty Merit Sabbatical
2012: Outstanding Academic Title awarded to *The Spice of Popery: Converging Christianities on an Early American Frontier*, *Choice* magazine
2011: Recipient, Peter and Betty Fishbein Junior Faculty Research Award, Purchase College
2008 – 2013: Recipient, Provost's Faculty Support Award, Purchase College
2008 – 2013: Recipient, Greenwood-Labadorf Faculty Support Award, Purchase College
2009: Junior Faculty Support Award Sabbatical

RECENT PUBLICATIONS, PAPERS, ADDRESSES AND CONFERENCE APPEARANCES:

Books and Book-length Projects:

- "Jacques Marquette, Louis Jolliet, and the Saga of French Exploration (forthcoming; Routledge/Taylor and Francis)
"God and the Sea: Religious Culture and Maritime Enterprise in Early America" (manuscript in progress)
The Atlantic Experience: Peoples, Places, Ideas, manuscript in process (with Catherine M. Armstrong (Palgrave Macmillan, 2013).
The Spice of Popery: Converging Christianities on an Early American Frontier, 1688-1727 (University of Notre Dame Press, 2011)

Other Publications:

- "Pierre Biard, Jesuit and Pirate of Mount Desert Island," in Jeffrey Fortin and Mark Meuwese, eds., *Atlantic Biographies: Individuals and Peoples of the Atlantic World* (Brill; 2013), title for Brill's "Atlantic World" series eds. Benjamin Schmidt and Wim Klooster
"Displaying the Dutch: The Dyckman Farmhouse Museum and Dutch Colonial Revival" in Panetta, ed., *Dutch New York: The Roots of the Hudson Valley Culture* (Fordham University Press, 2009)
"Slavery in New York," museum exhibit review for *Journal of American History* (Summer '07)

Select Conference Appearances:

- Presenter, "Holy Rolling: Religious Culture and the Early Modern Maritime Atlantic," Forum for European Expansion and Global Interaction Annual Meeting, New Orleans, LA (February 2014)
Chair, "Bringing Slavery into Interpretation at American House Museums," panel presented at Society of Historians of the Early American Republic Annual Meeting, St. Louis, MO (July 2013)
Presenter, "The Ship as Church: Seventeenth Century Seafarers and the Creation of Shipboard Religious Spaces," American Studies Annual Meeting, Baltimore, MD (October 2011)
Presenter, "Jesuits at Sea: Atlantic Crossings, Religious Culture and the Society of Jesus, 1611 - 1744," Annual Meeting of the Omohundro Institute for Early American History and Culture, New Paltz, NY (June 2011)
Commentator and Chair of panel "Biography and Material Culture as Pedagogy: from the Archives to the Kitchen," panel presented at conference SI 350: Celebrating Staten Island History and Culture (March 2011)
Presenter, "Preparing the Next Generation: Undergraduates as Public History Students and Consumers," Annual Meeting, National Council for Public History/American Association of State and Local History, Providence, RI (April '09)
Presenter, "The Ways of 'His Industry': Men of God and Their Transatlantic Ministries on the Maine Frontier, 1688-1727," Annual Meeting of the Organization of American Historians, Seattle, WA (March '09)

Select Public Lectures:

- "Religious Tensions in Early America," lecture presented at National Park Service/Old St. Paul's Church National Historic Site (August 2013)
"Atlantic Anne: Anne Hutchinson's Atlantic World" lecture presented at Philipse Manor Hall in Celebration of the "Anne Hutchinson Year" (November 2011)
"Anne Hutchinson and Her Family: Complex Religious Legacies," lecture presented at National Park Service/Old St. Paul's Church National Historic Site (March 2011)
"House Museums and the Colonial Revival," lecture presented to volunteer corps of the Hudson River Museum (Fall '09)

6/10/2014

School of Humanities

May 26, 2015

Ms. Ross W. Higgins
Director of Digital Programs
Historic Hudson Valley
639 Bedford Road
Pocantico Hills, NY 10591

Dear Ross,

I am pleased to submit this letter confirming my participation in your proposed Prototyping grant to the National Endowment for the Humanities. In recent years, I have thoroughly enjoyed working with your team on various research and writing projects. I am delighted to continue my advisory role in this digital project, which will humanize the history of northern colonial slavery for vast, new online audiences.

As you know, I regularly bring my students to Philipsburg Manor and am a big fan of the reinterpretation. The Discovery scholars' meeting reaffirmed its relevance, and I was thrilled to hear a range of comments from the other advisors and consultants in the room. I hope that my familiarity with the content and sensitivity to your audience will continue to be helpful in the Prototyping phase.

Thank you for thinking of me. I look forward to the prospect of working with you again and hope the NEH will rate this proposal favorably.

With very best wishes,



Laura Chmielewski, Ph.D.
Associate Professor of American History
SUNY Purchase College

Ross W. Higgins

(b) (6)

Experienced museum administrator with record of accomplishment in project management, program development, policy writing and process design, team problem solving, and issues resolution.

PROFESSIONAL EXPERIENCE

HISTORIC HUDSON VALLEY (HHV), Pocantico Hills, NY

1992 to Present

2012 – Present -- Director of Digital Programs

Reporting directly to the President, manages the design and implementation of all digital programs and oversees the library, archive, and curatorial functions, especially as they relate to presenting digital experiences. Supervises a staff of three team members and leads the creation and delivery of meaningful digital content inspired by the stories and collections of HHV and the Hudson Valley. Develops new material and capitalizes on existing digital assets for presentation across platforms and devices for both the online and onsite visitor. Serves on an inter-departmental team to produce compelling content for all audience segments: students and teachers; traditional culture-seekers; family popular event visitors. Recent accomplishments include:

- Co-created an innovative project in response to a limited funding opportunity from the Brooke Astor Fund for New York City Education. Collaborated with HHV management and partner organization The Center for Arts Education to design a multi-year arts-humanities program based on HHV's successful *Pretends to Be Free* pilot. The project includes the implementation of a new curriculum module across 60 public middle schools, professional development workshops, and a comprehensive online resource containing artwork, essays, and primary source materials relating to 18th-century northern slavery and resistance.
- Developed and launched digital humanities content for the NEH-funded reinterpretation of Montgomery Place in Annandale, NY. Oversaw the completion of the "American Arcadia" mobile application and comprehensive web programs, as well as the online exhibitions "America's River," which features a collection of donated prints relating to the Hudson, and "A Garden in Print," which features a selection of seminal works from the Montgomery Place Library.

1996 - 2012 -- Director of Programs

Reporting directly to the President, administered all multi-site programs, including information technology, education, and volunteer administration for this network of six historic sites. Specific responsibilities and achievements:

- **Information Technology:** Controlled annual IT budget of \$200,000, covering hardware, software, telecommunications, and consultants. Executed HHV's online exhibitions "Cross Roads & Cross Rivers," "Beauty and the Brick," and "Pretends To Be Free." Directed yearlong selection process for \$50,000 collections management software application. Conceived and managed development of online curriculum materials for teachers. Designed and implemented web ticket sales strategy.
- **Education:** Oversaw school visitation programs for more than 30,000 students annually. Manage teacher conferences and workshops. Created new educational programming at Montgomery Place, using a \$250,000 Dyson Foundation grant. Expanded enrollment of *Summerweek*, a history day camp, through targeted marketing and inquiry-response program. Co-wrote, produced, and marketed teacher's guide on the subject of slavery in the north. Developed and launched organization's first After School Program.
- **Interpretation:** Played a key role in the planning of public and educational programs for the NEH-funded reinterpretation of Philipsburg Manor, which focused on the history of slavery in the colonial North.
- **Volunteer Administration:** Doubled participation in volunteer program to more than 250 individuals. Grew volunteer activity to 10,000 hours annually. Launched volunteer recruitment drive and recognition ceremony.
- **Management Strategy:** Served on five-member interdepartmental team responsible for assessing overall marketing strategy in response to declining attendance; co-wrote team report identifying causes and presenting solutions. Designed new program development process to produce consistency and efficiency of content delivery.

1992 - 96 -- Program Manager

Supported Director in the development, coordination and oversight of the museum's programming:

- Formalized volunteer program practices; computerized record keeping; wrote and designed recruitment brochure, manual, and volunteer recognition events.
- Created and produced site programs, including weekend family events, teacher training, and school programs. Managed budgets, contacted talent, and negotiated with vendors.
- Conceived and managed process for developing a five-year technology plan for the organization.

COMMUNITY SERVICE

LEADERSHIP WESTCHESTER

09/02 to 6/03

Graduate of this national professional and personal development program for community leaders.

WESTCHESTER NOT-FOR-PROFIT TECHNOLOGY COUNCIL

2001 to Present

Founding member of this organization dedicated to helping not-for-profits throughout Westchester County increase their technological capabilities.

WAVA (Westchester Assoc. of Volunteer Administrators)

1998 to Present

As president, lead countywide organization serving the professional development needs of administrators of volunteer programs. Organized merger with Volunteer Center of the United Way.

BRONXVILLE SCHOOL

1986 to 1990

1988 – 90 -- Parent Producer

Produced school-wide theatrical presentations, a major fundraising activity for the school district. Netted over \$125,000. Involved 54 student actors, 25 support staff, parents and teachers.

1986 -- Chairman, Memorial Day fundraiser

Responsible for town-wide three-day benefit for PTA including parades, fairs, shows, flea markets, races, games, food sales, etc. Netted over \$35,000 for school district.

EDUCATION

FORDHAM UNIVERSITY, New York, NY, Candidate for M.S. in Adult Education, concentration in Continuing and Higher Education Administration

SKIDMORE COLLEGE, Saratoga Springs, NY, Bachelor of Arts, French

CONFERENCES & CONSULTATIONS

MUSEUM COMPUTER NETWORK: Member & annual conference attendee

MUSEUMS AND THE WEB: Annual conference attendee

WEEKSVILLE SOCIETY, Brooklyn, NY: consultant for NEH-funded reinterpretation including use of new technologies, 2003

MICHAEL A. LORD

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- ◆ *Results oriented, hands-on museum manager and interpretive specialist*
- ◆ *Over 20 years experience developing award-winning and engaging interpretive programs*
- ◆ *Skilled strategic planner with proven ability to prioritize and implement program objectives*
- ◆ *A clear communicator, dynamic teacher, and strong collaborator*
- ◆ *Academic degrees in History, Black Studies, and American Studies*

EXPERIENCE

HISTORIC HUDSON VALLEY

Pocantico Hills, NY

Associate Director of Education

2013-present

RESPONSIBILITIES

- Supervise and coordinate the implementation of public tours and education programs at Philipsburg Manor, Van Cortlandt Manor, Washington Irving's Sunnyside and the Union Church of Pocantico Hills
- Responsible for the supervision of 50 full time and part time education staff and site interpreters
- Identify site and departmental needs and recommend policies and practices for effective and efficient operation of historic sites and programs
- Design, implement, and supervise training of all education and interpretive staff
- Develop new education programs to address 21st century classroom and curriculum needs; evaluate, revise, and enrich existing programs
- Chair Historic Hudson Valley's African American Advisory Board

SELECT ACCOMPLISHMENTS

- Increased school attendance more than 33% over established goals
- Established cross training program to utilize staff more efficiently
- In 2013, Education programs awarded \$700,000 in foundational support and corporate sponsorship

HISTORIC HUDSON VALLEY

Site Manager, Washington Irving's Sunnyside

2011-2012

Associate Director, Philipsburg Manor

2002-2009

Associate Director, Reinterpretation

1998-2002

RESPONSIBILITIES

- Assist in the development and implementation of facility operations and strategic plan
- Represent the organization at regional and national conferences, develop and facilitate professional development workshops
- Hire, train, supervise, and evaluate a staff of five full-time and thirty part-time employees
- Contribute to online newsletter, design event flyers, and work collaboratively with marketing department to ensure successful promotion of the site's new interpretive plan

SELECT ACCOMPLISHMENTS

- Co-produced and implemented Philipsburg Manor's current living history interpretive plan
- Redesigned school tours and programs to align with current interpretive goals and ensured that current programs are in accordance with New York State curriculum standards
- Trained staff in query-based interpretive presentations and initiated elements of civic engagement
- Co-developed and taught numerous professional development teacher workshops
- Wrote and produced several short- and long-form museum theater programs including the interactive courthouse drama, *The Fire This Time: Cuffee's Trial*
- Implemented annual high school art contest *Pretends To Be Free: Imagining Runaway Slaves*
- Established interpreter and intern training in the use of civic engagement and experiential learning
- Co-created community-based African American Advisory Board

	<p>SOUTH STREET SEAPORT MUSEUM Director of Education</p> <p>New York City 2009-2010</p> <p>RESPONSIBILITIES</p> <ul style="list-style-type: none"> Initiate, supervise, implement, and evaluate all family, adult, and school interpretive programs while ensuring the highest standards of professional management Oversee the successful operation of on-water and land-based educational programs, summer camps, and community outreach Hire, train, supervise, and evaluate a staff of 4 full-time employees, 7 part-time employees, and 11 interns Collaborate with the NYC Department of Education to plan and oversee the development of curriculum-based educational programs for primary, middle, and high school grade levels <p>SELECT ACCOMPLISHMENTS</p> <ul style="list-style-type: none"> Increased program visitation and income revenue by 25% Collaborated with senior staff to produce museum-wide strategic plan Rewrote department programs to align with museum's new mission and strategic plan Initiated seasonal family events and established adult public program series
SELECT CONSULTING	<p>New York City Historic House Trust · Facilitator, NEH consultation grant National Endowment for the Humanities · Grant Panelist, Division of Public Programs "Slavery and the Making of America" · Historian & actor, PBS production Heritage New York · Advisor, Underground Railroad Heritage Trail "Meet Your Ancestors" · Commentator, <i>Slave Island</i> episode, BBC production</p> <p>NYC, 2006-2009 Washington, D.C., 2007 NYC, 2005-06 Albany, NY 2004-05 London, 2002</p>
SELECT PRESENTATIONS	<p>Organization of American Historians · Panelist, Representing Slavery American Association for State and Local History · NEH Panelist, Preserving America's Historic Places · Workshop Facilitator, Interpretation in Black and White American Association of Museums · Session panelist, centennial conference Association of Living History, Farm & Agricultural Museums · Program chair & presenter, Mid-Atlantic Regional Conference · Panel Chair, Interpreting Slavery in the Colonial North</p> <p>Seattle, 2009 Atlanta, 2007 Portland, OR 2002 Boston, 2006 Tarrytown, NY 2006 Sydney, Nova Scotia 2002</p>
SELECT PUBLICATIONS	<p>Westchester Journal News (Education Supplement) "Slavery in the Lower Hudson Valley," co-author Rethinking Schools (Vol. 21, No. 2) "Pretends To Be Free: Interpreting Runaway Advertisements," co-author Museum News (Vol. 85, No. 3) "Reading Between the Lines: Imagining Runaway Slaves," co-author</p> <p>February, 2007 Winter, 2006-2007 May/June, 2006</p>
	<p>College of William and Mary · Graduate School of Arts and Sciences, American Studies Program Specialization in African American history and culture</p> <p>Williamsburg, VA 1995</p>
EDUCATION	<p>Amherst College · Bachelor of Arts, History and Black Studies · Graduated Magna cum Laude</p> <p>Amherst, MA 1993</p>

JESSA J. KRICK

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SUMMARY OF QUALIFICATIONS

More than fourteen years of experience researching and handling historic artworks in historic sites and accredited museum settings, including Historic Hudson Valley, The Brooklyn Museum of Art and The Metropolitan Museum of Art. Supervises staff of three. Gives lectures, training workshops, special tours and presentations. Fulfills curatorial duties for Historic Hudson Valley, a network of nationally-recognized historic sites.

WORK EXPERIENCE

Historic Hudson Valley: Pocantico Hills, New York

2009-present

Collections Manager

Senior staff member responsible for a collection of 15,000 objects located at five historic sites. Responds to all inquiries related to the collection, including research questions, gift offers, rights/reproductions, and loans requests. Maintains TMS database. Acts as lead art handler. Provides lectures, training workshops and other presentations. Plans temporary exhibitions, on-site and online. Writes exhibition labels. Contributes web and app content. Makes recommendations for acquisitions and deaccessions. Acts as courier. Organizes photography and scanning of collection objects for digital projects. Supervises three curatorial technicians. Works with independent consultants, conservators and photographers. Sources historically-accurate reproductions. Engages with other staff to implement educational programming, major grants and site-based collections-related activities. Oversees weekly and annual winter cleaning at the sites.

Parsons/The New School: New York City

2008-2009

Associate Professor: History, Culture, Society I-II

Lectured undergraduate design students in fashion history from pre-history through the 20th century, providing historical context for major changes and developments in fashion and the decorative arts. Assisted with planning and implementing new long-term curriculum standards for fashion history that affect all sophomore students, including selecting readings, planning student projects, re-writing course curriculum materials and standardizing grading policies

The Brooklyn Museum of Art: Brooklyn, New York

2006-2009

Senior Research Assistant: Costume Documentation Project

Identified, organized and provided basic research for objects to be catalogued during course of the three-year grant-funded project (the project involved more than 23,000 objects). Provided leadership for a team of five research assistants involved in documenting objects using the TMS database and digital photography. Consulted with curator to establish protocols and guidelines. Reviewed records for accuracy and consistency. Maintained donor and provenance database, adding information and conducting periodic reviews for accuracy. Compiled information and updates procedural documents on a quarterly basis. Conducted in-depth research into specific groups of objects within the collection and wrote captions and essays on findings. Worked closely with museum registrar to obtain missing information for records. Catalogued and evaluated objects as needed, identifying highlights of the collection and recommending objects for deaccession. Provided timely responses to collection-related research inquiries from within and outside the museum.

The Metropolitan Museum of Art: New York City

2002-2006

Collection Assistant: The Costume Institute

Handled many day-to-day operations in the collection of 50,000 garments and accessories. Provided timely responses to collection-related research inquiries from within and outside the museum. Researched and advocated for objects under consideration as new acquisitions. Supervised interns and volunteers working on a variety of projects, both short-and long-term. Planned and delivered lectures to undergraduate and graduate-level visiting classes, frequently using garments from the collection as primary documents and teaching aids. Selected garments for all appointments by academic scholars and designers conducting research in the collection. Gave tours to VIPS and groups visiting the garment collection. Developed a series of object-based lectures on a variety of time periods and themes. Contributed object-based essays to the museum's Timeline of the History of Art, a research tool available to the public online through the MMA website. Assisted with Costume Institute Friends events, answering questions and engaging with donors and supporters.

Special Projects: Provided primary assistance to collection consultant during large-scale collection evaluation project, lasting two years and encompassing several thousand garments. Coordinated inter-departmental meetings to discuss revision of educational policies and procedures. Re-wrote all paperwork related to viewing/research appointments to reflect policy changes.

The Metropolitan Museum of Art: New York City

2000-2001

Storeroom Assistant: The Antonio Ratti Textile Center

Assisted with planning and completion of a major storeroom relocation involving 5,000 textiles. Packed and unpacked textiles. Kept accurate records and updated TMS daily. Assessed and reorganized storage space. Replaced outdated storage materials. Prepared objects for viewing/research appointments. Monitored groups and individuals during viewing/research appointments. Assisted visitors with TMS. Produced archival storage tools such as study mounts, study mats, storage envelopes, archival tubes, custom boxes and blackout covers. Fulfilled other duties as needed, including scheduling viewings, responding to inquiries, assisting with tours of the center and maintaining clean and well-ordered storerooms.

The Metropolitan Museum of Art: New York City

September 1999-May 2000

Intern: Department of European Sculpture and Decorative Arts

Assisted curator (now MMA director) Thomas P. Campbell in preliminary research and planning for the 2002 exhibition *Art and Splendor: Tapestries of the Later Renaissance*. Compiled extensive reference files for over 20 tapestries included in the exhibition. Maintained correspondence files. Compiled acknowledgements list. Collected articles for review in *La Navette/The Shuttle*, a newsletter for tapestry scholars.

EDUCATION

Master of Arts, 2003: The Bard Graduate Center for Studies in the Decorative Arts, Design and Culture, New York City, New York

Bachelor of Arts, magna cum laude, 1998: Willamette University, Salem, Oregon

Major: English

Foreign study: Academic Year 1996-1997: Bristol University, Bristol, England

Additional qualifications: **Attingham Summer School, 2013** (Class Representative)

Writing samples and references available upon request.

EDUCATION

M.S.I. April 2003	School of Information University of Michigan Specialization: Archives and Records Management
B.A. June 2001 (Honors)	University of Chicago Specialization: Comparative Literature Thesis: <i>Magical Realism in the First World: An Exploration of Borders and the Magical Real in Özdamar's Karawanserei and Castillo's So Far From God</i>

EMPLOYMENT HISTORY

April 2011-present	Manager of Library and Archival Services Historic Hudson Valley Pocantico Hills, New York <ul style="list-style-type: none"> · Serves as museum's archivist and as a member of the Digital Programs team · Develops and implements long-term plans for the museum's library and archives · Supervises library staff and volunteers · Creates access tools for library and archival collections and promotes their use by museum staff and the general public · Manages projects and assists grantwriter in seeking project funds of the library · Aids research related to Historic Hudson Valley historic sites and Hudson Valley history and material culture
September 2003- April 2011	Processing Archivist Special Collections, State University of New York at Buffalo <ul style="list-style-type: none"> · Appraised, arranged, and described large manuscript, faculty papers, and university records collections · Selected, trained, and supervised student processors · Worked on the development of standardized descriptive practices including the creation of a new finding aid format and processing manual and the implementation of Encoded Archival Description (EAD) · Provided reference service for Special Collections as well as instruction on the handling of rare and archival materials · Curated exhibits · Participated in outreach including development of brochures, guest lecturing in various university departments, speaking to local organizations, and advising university and non-university archivists on processing and archival practice · Maintained, updated, and created new content for Special Collections web pages · Tenured, April 2011
September 2002- August 2003 (part-time)	Conservation Assistant Bentley Historical Library, University of Michigan Ann Arbor, Michigan <p><i>Apprenticeship in conservation with a focus on western-style bookbinding, the history of the book and bookbinding, preservation measures for archival materials, rare book and paper conservation</i></p> <ul style="list-style-type: none"> · Gained experience with maps, manuscripts, photographs, and architectural drawings · Performed paper treatments: deacidification, encapsulation, lamination, washing, flattening, mending, leaf casting, and removing dirt, tape, and mold · Practiced bookbinding using leather, text cloth, buckram, and paper in tight back, hollow back, case-style, and scrapbook-style bindings · Gained other book conservation skills: hand sewing headbands and adding on cords
June-August 2002	Museum Intern Gallery Archives, National Gallery of Art Washington, District of Columbia <ul style="list-style-type: none"> · Reprocessed the papers of the Gallery's first director · Conducted a full survey of the architectural drawings held by the Facilities Management department · Participated in the gallery-wide intern education programs · Worked with archivists on the implementation of their new finding aid format

June-August 2000 **Archival Intern**
June-August 2001 Rockefeller Archive Center, Rockefeller University
Sleepy Hollow, New York

- Responsible for long-term projects including processing material and updating shelf lists and finding aids
- Ordered photos for publications
- Gathered material for research requests
- Contributed to the Radio Television Film Survey
- Checked sources and corrected footnotes for upcoming publications
- Provided reference service to researchers
- Helped the archivists with their various duties

DIGITAL PROJECTS

Historic Hudson Valley

A Garden in Print: Highlights from the Montgomery Place Library (2013). Online Exhibition.

Available: <<http://www.hudsonvalley.org/sites/default/files/mpbooks/index.html>>

- Co-curator with C. Hannan and C.N. Kasman.

Montgomery Place: An American Arcadia (2012). Smart Phone Application.

Available online: <<http://montgomeryplace.toursphere.com/en/>>

- Part of 5-person team responsible for the planning and execution of the project; wrote and edited scripts for videos; sourced historic images, film footage, and other assets used in App

University at Buffalo (selected)

Interactive Catalog for the UB James Joyce Collection (completed 2010). On-site access system.

- Organized the files on and designed the user interface for two non-networked workstations located in the Special Collections Research Room that allow researchers to view digital surrogates of all of the Poetry Collections' James Joyce manuscripts alongside contextual information from the [book-length catalog of the collection](#).

Robert Graves Digital Archive (2009-2010). Digital Humanities Working Group.

- Part of 4-person team that received two grants from the Digital Humanities Initiative at Buffalo to scan and conduct genetic analysis on manuscripts related to Graves' poetical and prose works in preparation of the launch of an interactive guide to the Robert Graves collection.

Archival and Manuscript Collections (launched 2009). Finding aid portal.

Available: <<http://libweb1.lib.buffalo.edu:8080/xtf/search>>

- Began in 2004, with a team of three others, the process of planning for and implementing Encoded Archival Description (EAD) throughout the University; participated in the development of local best practices and finding aid templates for various repositories; trained, supervised, and quality-controlled the work of student encoders.

"Ulysses Manuscripts," *Discovering James Joyce: The University at Buffalo Collection*, Anderson Gallery, Buffalo, New York, June 14-September 13, 2009.

- Prepared a workstation for installation in the gallery that allowed attendees to view high-quality digital images of all the *Ulysses* manuscripts (schemata, notebooks, holograph manuscripts, typescripts, page proofs) held by The Poetry Collection.

Women's Work: A Tribute to the Women Who Make UB Work. University at Buffalo Special Collections Reading Room with satellite exhibit cases at the Health Sciences, Law, Lockwood, and Undergraduate Libraries, September 28, 2004-February 28, 2005. Available online: <http://ublib.buffalo.edu/libraries/units/archives/womens_work/> Co-curator with J. Tanny

PROFESSIONAL MEMBERSHIPS

Academy of Certified Archivists (ACA), 2005-present (by invitation only)

Society of American Archivists (SAA), 2002-present

Mid-Atlantic Regional Archives Conference, 2005-2009

New York Archives Conference, 2004-present

New York Archivists Roundtable, 2011-present

Margaret Woodward Hughes

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Experience

Historic Hudson Valley (Pocantico Hills, NY)

since 2014

Education Manager

Development, implementation, and evaluation of school programs

- Update existing and creating new school programs to align with changes in K-12 education
- Outreach to local and regional schools and districts, PTAs, and other educational groups for purposes of promoting programs and developing school-based partnerships
- Quarterly publication of *Salmagundi*, the education newsletter

Training and supervision of staff

- Supervise 50+ interpretive staff across three historic sites
- Ongoing staff training, including presentation skills, content knowledge, and pedagogy
- Guiding staff on the implementation of updated school programs

Long-term interpretation and program initiatives

- Serve on the internal committee for Runaway Art: Interpreting Colonial Slave Ads
- Collaborating on the development of an interpretation plan for Van Cortlandt Manor and corresponding updates to school programs
- Strategic examination of possible long-term growth opportunities for educational programs

The Museum at Bethel Woods/Bethel Woods Center for the Arts (Bethel, NY)

2008-2014

Director of Education

In a new museum and arts center, established a vigorous education department and guided the strategic development, implementation and evaluation of programs for diverse audiences

Implemented a departmental initiative to increase youth programs, with particular emphasis on non-traditional audiences

Worked with development department to secure over \$63,000 in grants and sponsorship to support new and ongoing programs

Established collaborative relationships with arts organizations and regional community groups in the Hudson Valley and New York metropolitan area to advance programming, including National Council for the Social Studies, New York Council for the Social Studies, Manhattan School of Music, and Delaware Valley Opera, as well as regional community groups including schools, scout troops libraries, artists, and radio stations

Birmingham Museum of Art (Birmingham, AL)

2007-2008

Exhibition Associate, *Pompeii: Tales from an Eruption*

Worked with curatorial, education, development and other departments, to facilitate the visitor experience for 100,000 visitors

Coordinated, trained and supervised over 500 volunteers

Developed docent training materials for in-gallery interpretation

Created Pompeii- and ancient Rome-themed culture cases for school/youth groups

Smithsonian American Art Museum (Washington, DC) Public Programs Assistant Assisted with the logistics of public programs, including planning, set-up, assisting performers, facilitating the visitor experience and distributing exit surveys. Programs included lectures for adults, films, and studio and in-gallery activities for youth/families.	2007
Dumbarton House (Washington, DC) Museum Teacher Led interactive tours of the historic house museum for students and scouts groups and updated or developed new tours to include recent scholarship and reflect a broader and more inclusive interpretation of the historic home Assisted with family and public programs, including the historical holiday open house	2006-2007
Committees, Conferences, Publications	
NYC Museum Education Roundtable Board Treasurer	2015-2017
Member, NYC Museum Education Roundtable Annual Conference Committee Conference planning committee	2015
Presenter, New York State Council for the Social Studies Annual Conference "Why Woodstock? Monterey, Woodstock, Altamont and the 1960s"	2014
Presenter, Sullivan County Teaching American History Workshop	2013
Co-presenter, National Council for the Social Studies Annual Conference Pre-conference clinic, "Teaching the 1960s"	2013
Panel Chair, Mid-Atlantic Association of Museums Annual Conference "Institution as Resource: Putting Your Organization at the Center of Interpretation"	2012
Panelist, National Association for Interpretation International Conference "Interpreting the Institution the Resource: Creating Community Buy-In & Institutional Understanding"	2012
Author, "Bridging the Divide: Mission and Revenue in Museum Programming" Published in the <i>Journal of Museum Education</i> , Fall 2010	2010
Presenter, Sullivan County Teaching American History Workshop	2009
Presenter, Mid-Atlantic Association of Museums Annual Meeting "Programming for the Unintended Audience"	2009
Presenter, American Association for State and Local History Annual Meeting "Starting from Scratch: Education Programs at a New Museum"	2008

Education

The George Washington University, Washington, DC
MAT with honors: Museum Education

University of the South, Sewanee, TN
BA *magna cum laude*: American Studies; Art History & Women's Studies minors

Historic Hudson Valley – *Slavery in the North* Website Project Work Samples

1. Historic Hudson Valley

***Montgomery Place: An American Arcadia* Web Programs**

<http://american-arcadia.hudsonvalley.org/>

Description:

Montgomery Place is in Annandale, New York, about 100 miles north of Manhattan on the east bank of the Hudson. The estate was created in the early 19th century. Montgomery Place illustrates Americans' changing relationship with nature and landscape over time. As the attitudes of the people who lived and worked at Montgomery Place shifted, the estate changed from productive landscape to ornamental showcase to recreational retreat.

With funding from the National Endowment for the Humanities, Historic Hudson Valley's *American Arcadia* project newly interprets Montgomery Place through this lens of American environmental history, with particular focus on the women who shaped the property. Through rarely-seen images and other resources, the 10 web programs of *American Arcadia* provide in-depth content and context for the people, landscape, and architecture of Montgomery Place.

About/Credits:

The American Arcadia web programs were made possible in part by a major grant from the National Endowment for the Humanities. Any views, findings, conclusions, or recommendations expressed in this exhibit, do not necessarily represent those of the National Endowment for the Humanities.

Historic Hudson Valley web program development team: Kathleen Eagen Johnson, Margaret L. Vetare, Jessa J. Krick, Ross W. Higgins, Karen M. Sharman, Waddell W. Stillman, Rob Schweitzer

Web developer: Oviatt Media, Message Agency

Videography and editing (contemporary): Wild Iris Productions

Video editing (historic): DVideo, Purchase, NY

Contemporary photographs: Gary Arndt; Steven Bates; Cornell University Cooperative Extension
Decatur House: Courtesy of Dan Redmond; Dumbarton Oaks Research Library and Collection, Washington, D.C.; Mike Haddock; Brian Haeffele; Jerry Kemper; The National Botanic Garden of Belgium; National Park Service; Luke Ormond; Karen M. Sharman; R. E. Tulloss; The World Monuments Fund

Historic photographs: Courtesy of the descendants of Amelia and Julius Bloch; Courtesy of Sigrid Trela and Rolff B. Knobel; The Archives of the Garden Club of America; a private collection

Artworks, documents and images:

Albany Institute of History and Art

Amon Carter Museum of American Art, Ft. Worth, TX

Avery Architectural and Fine Arts Library, Columbia University

Boston Public Library/Rare Books

The Brooklyn Museum

Dutchess County Historical Society

Fenimore Art Museum, Cooperstown, New York

The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY

The Franklin D. Roosevelt Library

Gibbes Museum of Art/Carolina Art Association

The Historic New Orleans Collection

Houghton Library, Harvard University

Hudson Valley Institute
 Library of Congress
 The Lloyd Library, Cincinnati, Ohio
 The LuEsther T. Mertz Library of the New York Botanical Garden, Bronx, New York
 The Metropolitan Museum of Art
 Michele and Donald D'Amour Museum of Fine Arts, Springfield, Massachusetts
 Museum of Art, Rhode Island School of Design, Providence
 National Agricultural Library, Special Collections
 The National Center for White House History at the Decatur House, a National Trust Historic Site
 National Gallery of Art
 The New-York Historical Society
 The New York Public Library, Photographs and Prints Division, Schomburg Center for Research in Black Culture
 The New York State Library
 The Senator John Heinz History Center, Pittsburgh, Pennsylvania
 Smithsonian Institution, Archives of American Gardens, Garden Club of American Collection.
 Sterling and Francine Clark Art Institute, Williamstown, Massachusetts
 Manuscript Division, Department of Rare Books and Special Collections, Princeton University Archives
 University of Florida, The Rare Book Collection, George A. Smathers Libraries
 Rare Books and Special Collections, University of South Carolina Libraries
 Victoria and Albert Museum, London
 Winterthur Museum
 Yale University Art Gallery, Trumbull Collection

Private collections (3)

Audio: voices of Kathleen Eagen Johnson, Jessa J. Krick, Michael Lord, David Parsons, Caroline Renaud

Audio of Ragna Stensland and family and Ragna's harmonica, courtesy of Frank Nelson

Audio edited by Margaret Vetare and Michael Lord

All other images are owned by **Historic Hudson Valley** (<http://www.hudsonvalley.org/>).

Other Contributors:

Robert Romagnoli (mapmaker)

Catherine H. Harris (evaluator)

2. C&G Partners

C&G Partners is an award-winning, multi-specialty design studio with deep expertise in branding, exhibits, infographics, interactives, motion, print, strategy, wayfinding, and web. Digital work samples are available at <http://www.cgpartnersllc.com/> and can also be found in the enclosed vendor proposal.

Recent Projects:

- [Some Were Neighbors](#): This website supports a major five-year educational initiative of the Holocaust Museum in Washington, D.C. including special training for educators and professions that safeguard society (e.g., judges, law enforcement officers, members of the military, and others). *Some were Neighbors* tells the stories at the periphery of the main Holocaust narrative, with the goal of examining the forces that cause people to break with their ethical and social commitments to fellow human beings.

- [The King Center](#): This newly launched website, which is based on a new digital archive created by the King Center Imaging Project (an initiative of JPMorgan Chase & Co), makes thousands of documents—letters, speeches, drafts, notes, photos and more—available for free to the general public for the first time.

Honors:

C&G Partners has been honored by the American Institute of Graphic Arts, American Association of Museums, American Association of State and Local History, Art Director's Club, Communication Arts, General Services Administration, Industrial Designers Society of America, National Endowment for the Humanities, Society for Experiential Graphic Design, Type Director's Club, and the Webbys. C&G Partners is also a National Design Award Finalist and four-time winner of the AAM MUSE awards.

Recent Clients:

American Express, Bronx Zoo, Federal Reserve, Hearst, Holocaust Museum, JPMorgan Chase, Library of Congress, MasterCard, MoMA, NASDAQ, NASA, National Park Service, New York Stock Exchange, Rockefeller Foundation, Smithsonian, Sports Illustrated, TIAA-CREF, Time Warner, UCLA, World Trade Center Memorial Foundation, and the New York Yankees.

Applicant Institution: *Historic Hudson Valley*

Project Director: *Ross W. Higgins*

Project Grant Period: *01/1/2016 - 12/31/2016*

[click for Budget Instructions](#)

	Computational Details/Notes	(notes)	Year 1	(notes)	Year 2	(notes)	Year 3	Project Total
			01/01/2016-12/31/2016		01/01/20__-12/31/20__		01/01/20__-12/31/20__	
1. Salaries & Wages								
Project Director (Ross W. Higgins, Director of Digital Programs)	Annual Salary: (b) (6)	15%; approx. 50 days	\$(b) (6)	%		%		\$(b) (6)
Associate Director of Education (Michael A. Lord)	Annual Salary: (b) (6)	10%; approx. 30 days	(b) (6)	%		%		\$(b) (6)
Collections Manager (Jessa J. Krick)	Annual Salary: (b) (6)	7%; approx. 21 days	\$(b) (6)	%		%		\$(b) (6)
Manager of Library & Archival Services (Karen W. Morse)	Annual Salary: (b) (6)	7%; approx. 21 days	\$(b) (6)	%		%		\$(b) (6)
Education Manager (Margaret W. Hughes)	Annual Salary: (b) (6)	5%; approx. 18 days	\$(b) (6)	%		%		\$(b) (6)
2. Fringe Benefits								
Average percentage of full-time staff	Includes FICA, pension contributions, and life, accidental death and dismemberment, long- and short-term disability, and unemployment insurance.	25%	\$7,698					\$7,698
3. Consultant Fees								
Public Historian and Content Consultant (Laura M. Chmielewski; Tarrytown, NY)	45 hours @ \$___/hour	approx. 45 hours	\$(b) (6)					\$(b) (6)
Humanities Advisors (8)	\$1,000 honorarium per humanities advisor (an additional \$750 would be paid to Jacqueline A. Simmons for her expanded role as Meeting Facilitator and Moderator)	approx. 7 days each	\$8,750					\$8,750
C&G Partners	Per quote (fee + travel)	approx. 60 days	\$76,956					\$76,956
Evaluator (Expose Your Museum)	Per quote (fee + travel)	approx. 85 hours	\$11,000					\$11,000
4. Travel								
Advisor, Meeting Facilitator and Moderator Jacqueline A. Simmons (New York, NY). No lodging.	Travel from New York, NY to Tarrytown, NY: \$65 (Two days of RT fare on Metro-North and Subway)		\$65					\$65
Advisor Leslie M. Harris (Atlanta, GA)	Travel from Atlanta, GA to Tarrytown, NY: \$280 (RT flight); \$59 (RT shuttle); 2 days of lodging: \$280		\$619					\$619
Advisor Ana Lucia Araujo (Washington, DC)	Travel from Washington, DC to Tarrytown, NY: \$104 (RT Amtrak); \$32 (RT Metro-North and Subway); 2 days of lodging: \$280		\$416					\$416
Advisor Craig S. Wilder (Boston, MA)	Travel from Boston, MA to Tarrytown, NY: \$154 (RT flight); \$59 RT shuttle; 2 days of lodging: \$280		\$493					\$493
Advisor Adeline Koh (Galloway, NJ)	Travel from Galloway, NJ to Tarrytown, NY: \$172 (\$0.575 per mile); 2 days of lodging: \$280		\$452					\$452
Felicia Pride (Los Angeles, CA)	Travel from Los Angeles, CA to Tarrytown, NY: \$450 (RT flight); \$59 (RT shuttle); 2 days of lodging: \$280		\$789					\$789
Advisor Kevin Clark (Fairfax, VA)	Travel from Fairfax, VA to Tarrytown, NY: \$104 (RT Amtrak); \$32 (RT Metro-North and Subway); 2 days of lodging: \$280		\$416					\$416
Advisor Jeffrey W. McClurken (Fredericksburg, VA)	Travel from Fredericksburg, VA to Tarrytown, NY: \$136 (RT Amtrak); \$32 (RT Metro-North and Subway); 2 days of lodging: \$280		\$448					\$448
5. Supplies & Materials								
								\$0
6. Services								
								\$0
7. Other Costs								
Meals	2 days of working meals for Humanities Advisors, Project Team, and Evaluator at the Regional History Center, HHV's library and headquarters in Pocantico Hills, NY		\$2,000					\$2,000
8. Total Direct Costs								
Per Year			\$145,192		\$0		\$0	\$145,192
9. Total Indirect Costs								
Per Year		10%	\$13,644		\$0		\$0	\$13,644
10. Total Project Costs								
								(Direct and Indirect costs for entire project)
11. Project Funding								
		a. Requested from NEH		Outright:		\$100,000		
				Federal Matching Funds:		\$0		
				TOTAL REQUESTED FROM NEH:		\$100,000		
		b. Cost Sharing		Applicant's Contributions:		\$40,988		
				Third-Party Contributions:		\$17,848		
				Project Income:		\$0		
				Other Federal Agencies:		\$0		
				TOTAL COST SHARING:		\$58,836		
12. Total Project Funding								
\$158,836								

Total Project Costs must be equal to Total Project Funding ----> (\$158,836 = \$158,836 ?)
Third-Party Contributions must be greater than or equal to Requested Federal Matching Funds ----> (\$0 ≥ \$0 ?)

Historic Hudson Valley

Slavery in the North Website

Discovery Phase: Design Document

Design document table of contents

03. Narrative treatment

06. User experience:

06. Website objectives

08. Personas

12. Guiding principles

13. Website navigation concepts

15. High-level information architecture

16. Sample user journeys (draft wireframes)

29. Technical specifications

30. Sustainability plan

NARRATIVE TREATMENT

Introduction

This design document serves as a conceptual framework for a new online interactive documentary focused on the overlooked history of slavery in the colonial North, with an emphasis on individual stories as a means to personalize the past. The humanities themes and related content presented in the following pages are an outgrowth of the National Endowment for the Humanities-funded reinterpretation of Philipsburg Manor, HHV’s 26-acre National Historic Landmark in Sleepy Hollow, NY. Grounded in the history of northern colonial slavery (which is the primary interpretive theme at Philipsburg Manor), HHV’s proposed website aims to engage the public through multi-media storytelling. Rather than examining the institution of northern colonial slavery, the website will highlight the various enslaved individuals and communities who played a vital role in the building of a nation.

HHV takes seriously its role as interpreter of this history. Because Philipsburg Manor is comparably well documented, HHV has been able to go beneath the surface and explore the identities, skills, family connections, and cultural retention practices among the enslaved population at the site. However, even with this breadth of material, we still only get a partial view of history and must therefore use interpretation to evoke the human experience. The names of the 23 enslaved men, women, and children listed on Adolph Philipse’s 1750 probate inventory, as well as runaway slave ads, legal and court documents, slave narratives, and other primary and secondary sources related to Philipsburg Manor and other northern sites,

serve as entry points for exploring the human dimensions of slavery. Philipsburg Manor stands as the primary case study, augmented by additional content representing New York, Connecticut, Massachusetts, New Hampshire, New Jersey, Pennsylvania, and Rhode Island.

The website is driven by ***four core humanities themes***, which HHV established in consultation with our African American Advisory Board and humanities advisors:

1. Colonial economic development depended upon the enslaved.
2. The inhumanity of enslavement stems not from the labor or living conditions, but from the classification of captive Africans as property rather than person.
3. Resistance (in its many forms) by slaves was a means of reasserting personal volition.
4. Manumission was gradual, not uniformly adopted by the northern states, and did not equal equality.

Audience

The website will reach a wide audience in diverse segments including HHV’s onsite visitors to Philipsburg Manor, our vast online audience (1 million annual visitors), adult learners interested in diving deeper into the history of Philipsburg and the legacy of northern colonial slavery and resistance, and students and educators. Each year, some 60,000 people visit Philipsburg for site tours, school programs, teacher training workshops, and popular cultural events. Another

30,000 annual visitors to Kykuit, the Rockefeller Estate, pass through the shared visitor center at Philipsburg. HHV conducts formal audience research and analyzes visitation statistics to best meet the needs of our beneficiaries. But, as HHV established in Discovery, demographic and survey data provide only a partial view of our audience. To ensure effective engagement and optimal user experiences, we have defined four personas for the new website: **Culture Seeker; Teacher; Popular Culture Visitor; and 7th-8th Grade Student**. This design document provides a detailed profile for each persona including learning behaviors, level of interest in history, ability to focus, device and sharing preferences, frequency of historic site visits, and potential challenges and outcomes.

Humanities Themes and Related Features

1. Colonial economic development depended upon the enslaved.

Throughout the northern colonies, both the labor of the enslaved and the establishment of the transatlantic slave trade proved to be vital to the region’s developing economy. From the fertile valley of the Hudson River to the shorelines of Long Island, provisioning plantations used enslaved labor to produce staple foods for export to the sugar islands of Barbados and Curacao. New England merchants established profitable trade routes delivering human cargo from Africa to the West Indies in exchange for molasses, distilled into rum in refineries along the New England coast, and shipped back to the West African coast in exchange for more captive Africans. The nature of northern agriculture combined with the

NARRATIVE TREATMENT (cont.)

growth of commercial enterprises such as Philipsburg Manor gave rise to a work force that included a high proportion of African American artisans skilled in different trades—such as Caesar, the enslaved miller of Philipsburg Manor, whose weekly output of 30,000 pounds of flour is valued on page 19 of this document. In addition to flour, visitors to the new website will be able to scroll through an interactive slideshow featuring other provisions that helped to fuel the colonial economy such as butter, hard tack, and salted meats. By highlighting Caesar and the thousands of other enslaved workers in the colonial North, the website aims to recognize the vast number of enslaved people who played a crucial role in building America’s economy.

2. The inhumanity of enslavement stems not from the labor or living conditions, but from the classification of captive Africans as property rather than person.

In late January 1750, an *“Inventory of all and Singular the goods, Rights Chattels & Credits of the Estate of Mr. Adolph Philipse Deceased”* was undertaken. Included in the four pages of *“movable property”* at the Upper Mills, alongside the cattle, horses, and silverware, were the names of 23 enslaved men, women, and children. The *“negro property”* included the skilled laborers required to run a milling operation, several farmers on the site, a small domestic staff, eight young children and several *“men not fitt for work.”* One of the young children listed on the inventory was an eight-year-old boy named Sam. On April 19, 1750, Sam was sold for £62 to Abraham DePeyster at public vendue. His father, Sampson, was also enslaved at Philipsburg Manor and had been sold a few weeks before to Lawrence Cortwright for £75.

The forced dissolution of families, as seen in the separate sales of Sampson and his son, Sam, illustrates the human tragedy of enslavement—that slaves were treated as property rather than person. Visitors to the website will encounter this theme through multiple pieces of content, from Adolph Philipse’s 1750 probate inventory to printed notices of public auctions to receipts of human sale. For example, as described on page 20, an interactive document feature will allow users to explore these resources in depth by “flipping over,” swiping, and zooming. Where appropriate, interactive hotspots on the documents will reveal pop-ups with details related to the enslaved individuals. Users will also be able to compare historical documents to their modern-day equivalent, such as: probate inventory v. last will and testament; letter of ownership v. birth certificate; and slave pass v. passport.

3. Resistance (in its many forms) by slaves was a means of reasserting personal volition.

Visitors to the new website will also discover that individuals coped with enslavement through a complex range of responses. The retention of African cultural practices and the struggle to build and maintain families also countered the dehumanizing aspects of bondage. Such cultural retention is evident in the survival of African names, language, music, and rituals such as Pinkster, a traditional African American celebration of spring. As depicted in *“Trying Times,”* one of HHV’s original pieces of historical fiction that will be presented online, enslaved Africans also developed survival skills such as covertly threatening a work slowdown, feigning illness or ignorance, or even sabotaging equipment. More overt

methods for fighting the system included running away (or “stealing oneself” as Frederick Douglass termed it) and open rebellion such as the 1741 slave insurrection, as depicted by Cuffee, Adolph Philipse’s enslaved man who was implicated in the *“Great Negro Plot”* to burn New York City.

Although every act of resistance has its own story, there is much to be learned from “stealing oneself.” The hundreds of runaway ads printed in colonial newspapers provide us with a wealth of knowledge about enslaved individuals and their community. The ads show evidence of ongoing, active resistance by individuals against the institution of slavery and give us a glimpse into the physical appearance, skills, education, and personalities of those who chose to run. The website will not only feature these ads but it will also help users “read between the lines” to understand the choices made by real people. For example, page 26 includes a segment on Nell, a real enslaved woman who, in 1753, ran away from Isaac Kingsland of Bergen County, NJ.

4. Manumission was gradual, not uniformly adopted by the northern states, and did not equal equality.

The website will also convey the fact that manumission took many forms in the northern states. Most northern states adopted a gradual manumission that ensured slave owners a period of 18-28 years to determine how to divest themselves of their human property. Pennsylvania’s 1780 legislative *“Act for the Gradual Abolition of Slavery”* set the standard for most northern states. Any person born in Pennsylvania after March 1, 1780 was born free. Those enslaved in Pennsylvania before

NARRATIVE TREATMENT (cont.)

the 1780 law went into effect, however, remained enslaved for life. It wasn't until 1847 that another act of the legislature declared all Pennsylvanians free. Over the next four years, Rhode Island, Connecticut, and New Hampshire all passed similar bills for gradual abolition. The process of complete abolition, however, took decades. New York eventually abolished slavery for all in 1827, and New Jersey did not fully abolish slavery until it ratified the 13th amendment in 1865. Massachusetts was the only state to end enslavement by a ruling of the state's Supreme Court. By examining this history and depicting it through an interactive timeline, HHV's project aims to provide further insight into the legacy of race-based slavery and its impact on contemporary issues of discrimination and inequality.

User Experience

Users will be able to explore the project's historical and interpretive content through multiple chapters, which correspond to the project's humanities themes. Tentatively titled, these chapters are: ***There were slaves in the North?; Why slavery?; Why Africa?; What did it mean to be a slave?; What choices did they have?; When did slavery end in the North?; What is the legacy of slavery?*** Currently, the names of these chapters are deliberately simple and accessible, so as to incite curiosity and action among a general audience. Also, the website will accommodate varying degrees of knowledge, interest, and attention. For shorter visits, users will be introduced to the top-level content of each chapter through simple content types such as: text

overviews, short videos and audio clips, slide shows, myth-busters, did-you-knows, quotes, data-graphics and statistics, and polls. For longer, self-guided journeys, users can go deeper on subtopics and more complex content types such as longer narratives, videos in chapters, interactive features, comparisons, visitor commentary, and opinion pieces. Cross-navigation will be a vital usability function of the website. In addition to preventing dead ends, it allows users to toggle between related, non-sequential topics and subtopics, which will increase their online engagement time.

User-Generated Content

The website will include multiple opportunities for user-generated content including, as appropriate, the creation of content-related text and images, website reviews, FAQs, hashtags, discussions, and social media conversations that pertain to the humanities content. Users will be invited to respond to pieces of content and answer specific questions posted on the site such as: *What is your reaction?* or *What would you do?* Both onsite and virtual visitors will be able to post commentary about their experiences and what they learned about northern enslavement and resistance.

All user-generated content will be carefully vetted and monitored by HHV's Digital Programs Department. Webpages will contain a link to HHV's social media policy, which states that HHV will judiciously moderate comments and other user-generated content. HHV will either reject or delete submissions that: incite, promote, or encourage criminal activities; contain

pornography, solicitation, defamatory, or sexually explicit material; contain obscene, defamatory or threatening language or discrimination based on race, sex, gender, religion, national origin, age, or disability; promote services or products (not including noncommercial links that are relevant to the topic); include any private or sensitive information (i.e. phone numbers, email, or postal addresses); promote or advertise a business or commercial transaction; promote or oppose any person campaigning for election to a political office; post material that violates copyright, trademarks, or intellectual property of others. Users will be encouraged to post or submit their own content, including photographs and videos, pursuant to the standards and terms of use articulated in the policy if they pertain to the subject matter of the project. Users may post only their own, original content. Reproduced or borrowed content that appears to violate third party rights may be deleted.

- **Provide an understanding of slavery in the colonial North.**
 - Explore the **human dimensions of enslavement**, as opposed to the institutional side, as a means to **encourage empathy** for the individual.
 - Help **give voice to the enslaved**, for whom little physical evidence remains.
- Use specific entry points to key humanities themes.
- **Bring together content from disparate locations, providing an experience above and beyond a traditional site visit.**
 - Present **Philipsburg Manor** as the primary case study.
 - Apply historical interpretive techniques to create **individual stories and experiences of enslaved communities from various northern sites** from the limited information available in extant primary sources.
 - Be a valuable **resource for teachers and students.**
- **Encourage historic site visits and promote public programs at Philipsburg Manor and others in the field.**

PRIORITIZED CONTENT AREAS MAPPED TO OBJECTIVES

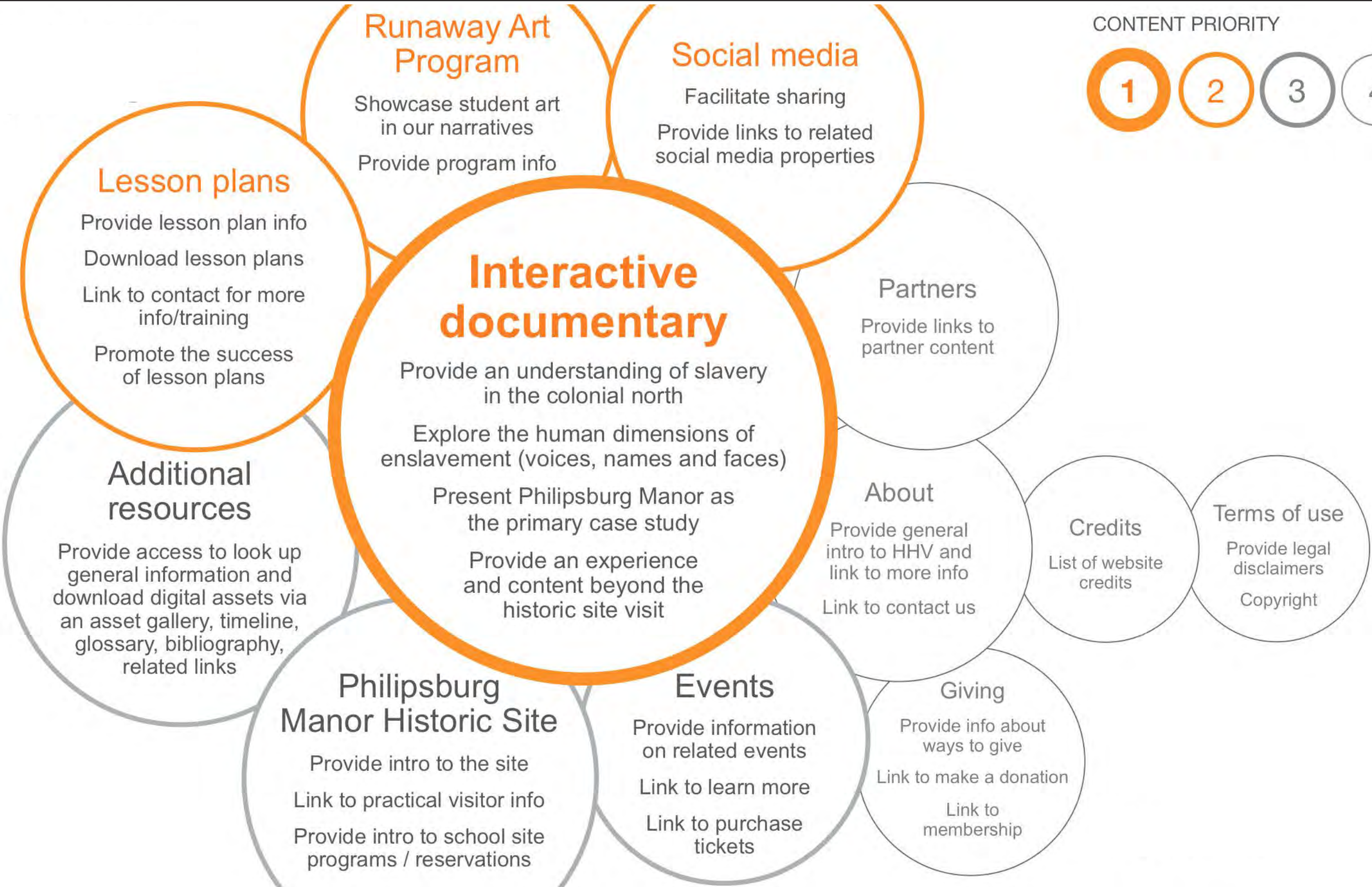
CONTENT PRIORITY

1

2

3

4



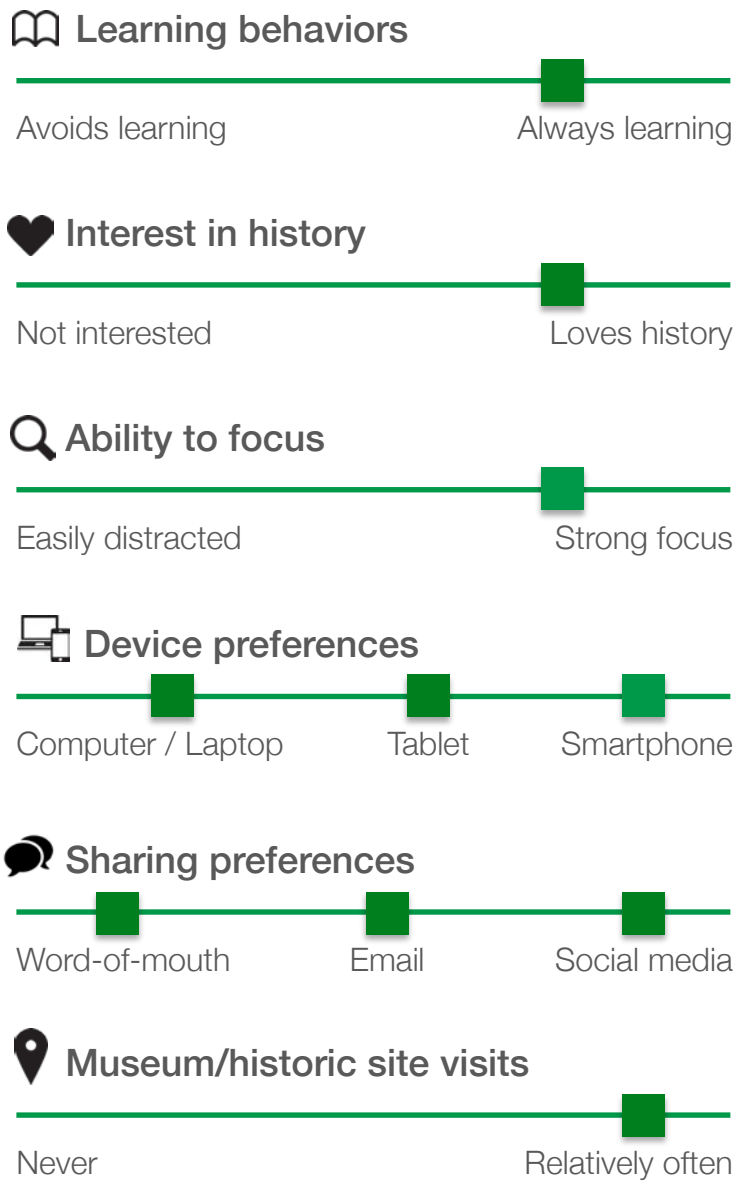


Culture Seeker
Most time/attention

She reads about a cultural topic related to slavery in the colonial North in the NY Times Metro Section or WNYC.

She links to our landing page from an online article.

“Culture Seeker”



BEHAVIORS and WANTS

- Values learning and opportunities to go deeper into content and learn new things
- Wants to know about local/regional and personal history (genealogy)
- Likes to feel authenticity and power of place
- Wants to do things leading to introspection, growth, and better living
- May be connector to like-minded groups
- Avid reader and may be writer, blogger, potential advocate of our content
- Plans/researches for travel and road trips
- Often visits museums/historic sites in couples or adult groups, without purchasing tickets in advance

PAINPOINTS and CHALLENGES

- Time dedicated to learning history is eclipsed by understanding current news
- May think they already know about slavery and this is just more of the same
- Don't know about the site/website

WEBSITE VISIT OUTCOMES

- Spend some time to understand and learn our content
- Make meaningful connections with the past (“a-ha!” moments)
- Develop empathy for the individuals depicted
- Contribute thoughts and knowledge about the content
- Re-tell our stories with accuracy
- Share—at least by email and/or word-of-mouth
- Make a donation
- Locals/travelers:
 - Visit the historic site
 - Attend events
 - Become a member



Teacher
More time/attention

He searches Google for reliable content sources for lesson plans related to local NY State history for 7th graders.

He clicks on the sub-link “For Teachers” in our structured Google search results.

“Teacher”

Local Teachers
Centers/Institutes

engage^{ny}



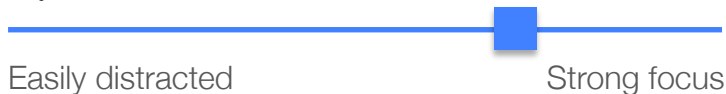
📖 Learning behaviors



♥ Interest in history



🔍 Ability to focus



💻 Device preferences



💬 Sharing preferences



📍 Museum/historic site visits



SOURCE: C

BEHAVIORS and WANTS

- Needs to comply with local history curriculum standards
- Looks for primary/reliable content sources for lesson plans
- Prefers video or visual content for class
- Wants to communicate with students in the way they do outside of class
- Looks for student-friendly websites inviting intuitive exploration
- Needs clear themes and categorization applied to content
- Needs to know content as appropriate for student age groups

PAINPOINTS and CHALLENGES


- Difficulty balancing curriculum to meet broad standards while being able to focus intensely on certain themes for longer amounts of time
- Ineffective website searches waste time
- Potentially, websites are blocked via firewalls or school restrictions

WEBSITE VISIT OUTCOMES

- Find content for their own lesson plans
- Find lesson plans already provided and understand their effectiveness
- Find out how to get lesson training or more information for teachers
- Print content to hand out in class
- Know that students can visit the website on their own and get more info if they wish
- Pose thought-provoking questions to students instead of solely conveying information
- Relate subject matter to current events for their students
- Save website content – bookmarking a page, emailing links to colleagues, etc.
- Local/regional schools: Contact HHV to reserve and bring class to historic site for field trip



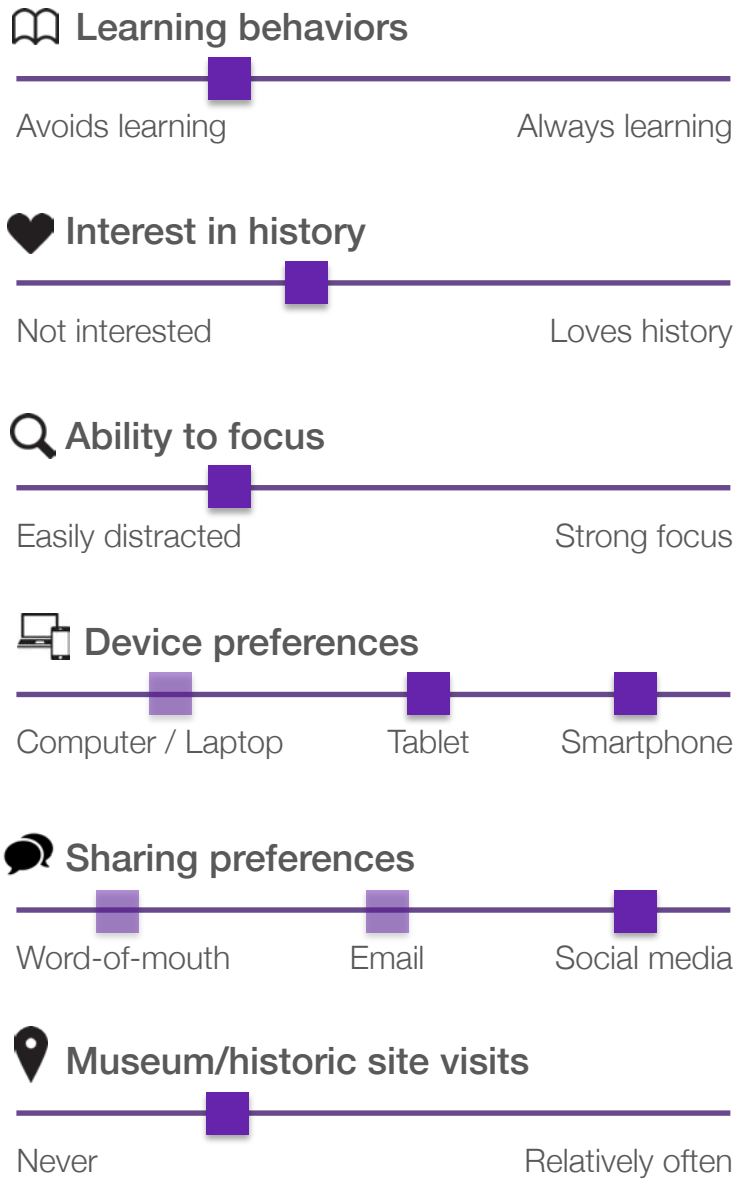
 **Pop Culture Visitor**
Little time/attention

 *She receives a periodic email from Historic Hudson Valley (this one promoting the Pinkster Festival), which includes a thought-provoking “did-you-know” about slavery in the North.*

She taps to learn more.

Her social media post, generated from her website visit, in turn influences her peers to visit the website.

“Popular Culture Visitor”



BEHAVIORS and WANTS

- Wants to be entertained or have something exciting/special to do
- Attends events that are more entertaining than educational
- Consumes “historical” recreations
- Often needs kid-friendly content and quick activities to fill boredom moments
- Discovers new content via social media, forums, mailing lists, and mommy blogs
- Online ticket buyer
- May go to web after visit for more info
- May grow to become a “culture seeker”


PAINPOINTS and CHALLENGES


- This content is too hard to face or “depressing”
- The past is not as interesting as the present; History is boring
- Too busy to fit in more things in the day
- Distracted by “second screens”

WEBSITE VISIT OUTCOMES

- Develop empathy for individuals depicted to engage emotionally
- Make meaningful connections with the past (“a-ha!” moments)
- Reflect on content and then contribute emotions and thoughts
- Share thoughts and feelings about impactful, memorable content
- Influence friends via social media posts to visit the website
- Locals/travelers:
 - Visit the historic site
 - Attend events



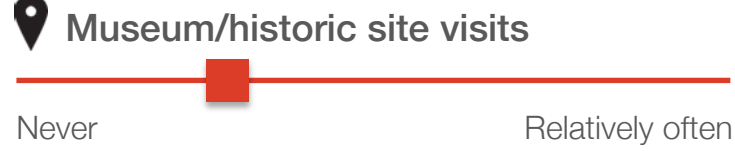
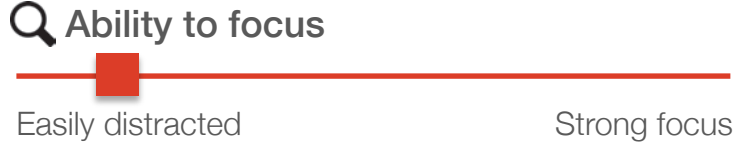
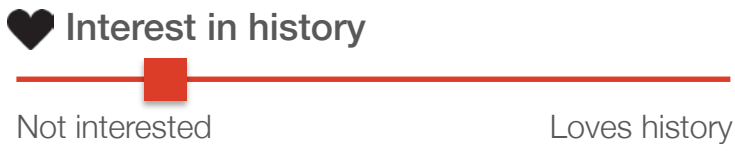
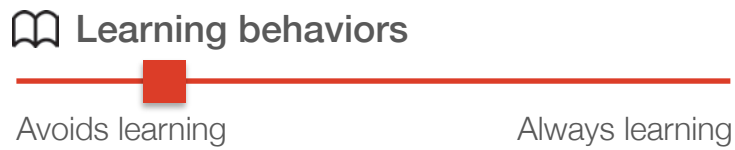
 **Student**
Least time/attention

 *He is instructed by his teacher to go to our website to prepare homework.*

He types in our URL.

His social media post, generated from his website visit, in turn influences his friends to visit the website.

“7-8th Grade Student” (secondarily 4-5th grade)



BEHAVIORS and WANTS

- Ever-connected/distracted by technology
- Generally lacks situational awareness, is oblivious to surroundings
- Prefers 3D renderings over flat
- Relates to characters of their own age range
- Realist—doesn’t believe “too happy” or too emotional stories
- Communicates in symbols such as Emoji
- Has an entrepreneurial spirit and desire to change the world
- The most tolerant generation ever
- Discovers new content via social media (peers) and if parents/teachers tell them
- Gets involved in manual activities on site that are authentic, from a different time

PAINPOINTS and CHALLENGES

- “8-second attention span”
- Needs to relate to the past in a real, present-day world setting
- Prefers anonymous and ephemeral communication tools

WEBSITE VISIT OUTCOMES

- Complete lesson plans, write essay, create related artwork
- Develop empathy for individuals depicted to engage emotionally
- Make meaningful connections with the past (“a-ha!” moments)
- Share thoughts and feelings about impactful content (especially Runaway Art program content)
- Reflect on the content and remember something about it
- Share their feelings and thoughts about what they experienced or learned
- Locals:
 - Send URL or ask parent/teacher to take them to visit the historic site

- Focus on **individuals and humanity** to interpret issues and events
 - Create a **narrative-driven experience**
 - Elicit **universal emotion** to **aid learning and memory**
 - Draw **connections to visitors' lives**
 - Be **contemporary, yet evocative**
- Provide **user-chosen paths**/various entry points to content and information
- Design for **various visit durations**/attention spans (short-medium-long)
- **Start simple** and add **progressive depth**, detail, and richness
- Teach **how to read between the lines** of primary sources
- Be **authentic, accurate**, and **professional**
- **Differentiate** and **innovate** where possible and appropriate

Main menu: Global screen to access any entry point at any time.

1. There were slaves in the north?

Menu X

Slavery in the North prologue

> 1. There were slaves in the North?

2. Why slavery? >

3. Why Africa? >

4. What did it mean to be a slave? >

5. What choices did they have? >

6. When did slavery end in the North? >

7. What is the legacy of slavery? >

Resources

Timeline >

Asset gallery >

Lesson plans >

Runaway Art Program >

Glossary >

Bibliography >

Historical interpretation:
How we know >

Related links >

Philipsburg Manor Historic Site

Visitor information >

Events >

Footer: Access to global information at the bottom of every screen.

About

Partners

Credits

Terms of use

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Giving and membership

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[LOGO]

[LOGO]

- Short visits:**

Brief guided narrations introduce top-level content of each chapter in sequential order through simple content types such as:

 - Text overviews
 - Short videos / audio clips
 - Slide shows
 - Myth-busters
 - Did-you-knows
 - Quotes
 - Datagraphics / Statistics
 - Polls
- Longer visits:**

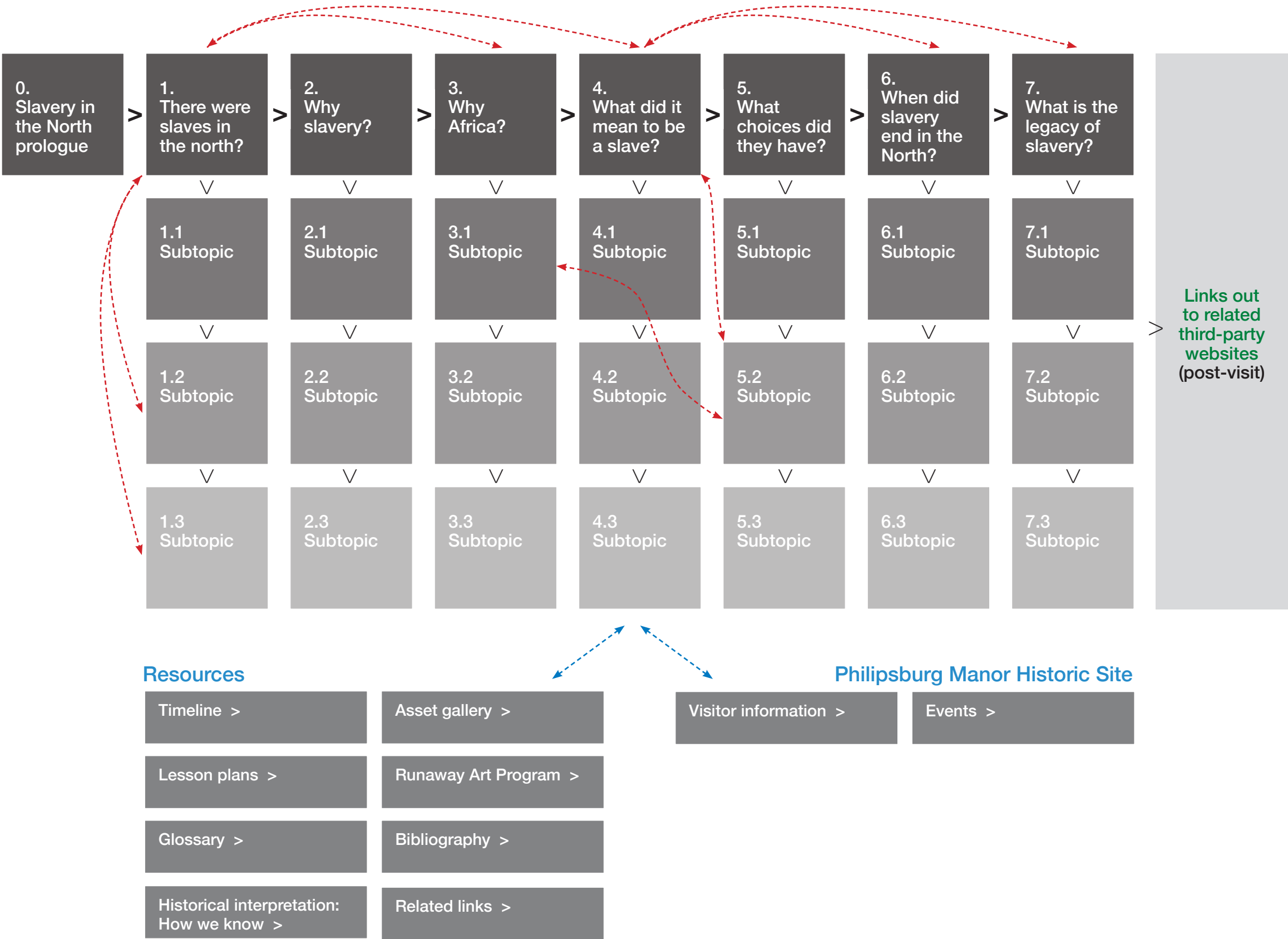
Self-guided exploration leads to progressive depth into subtopics, presented in more complex content types, such as:

 - Longer narratives
 - Videos in chapters
 - Interactive features
 - Comparisons
 - Visitor commenting
 - Opinion pieces
- Cross-navigation (no dead ends):**

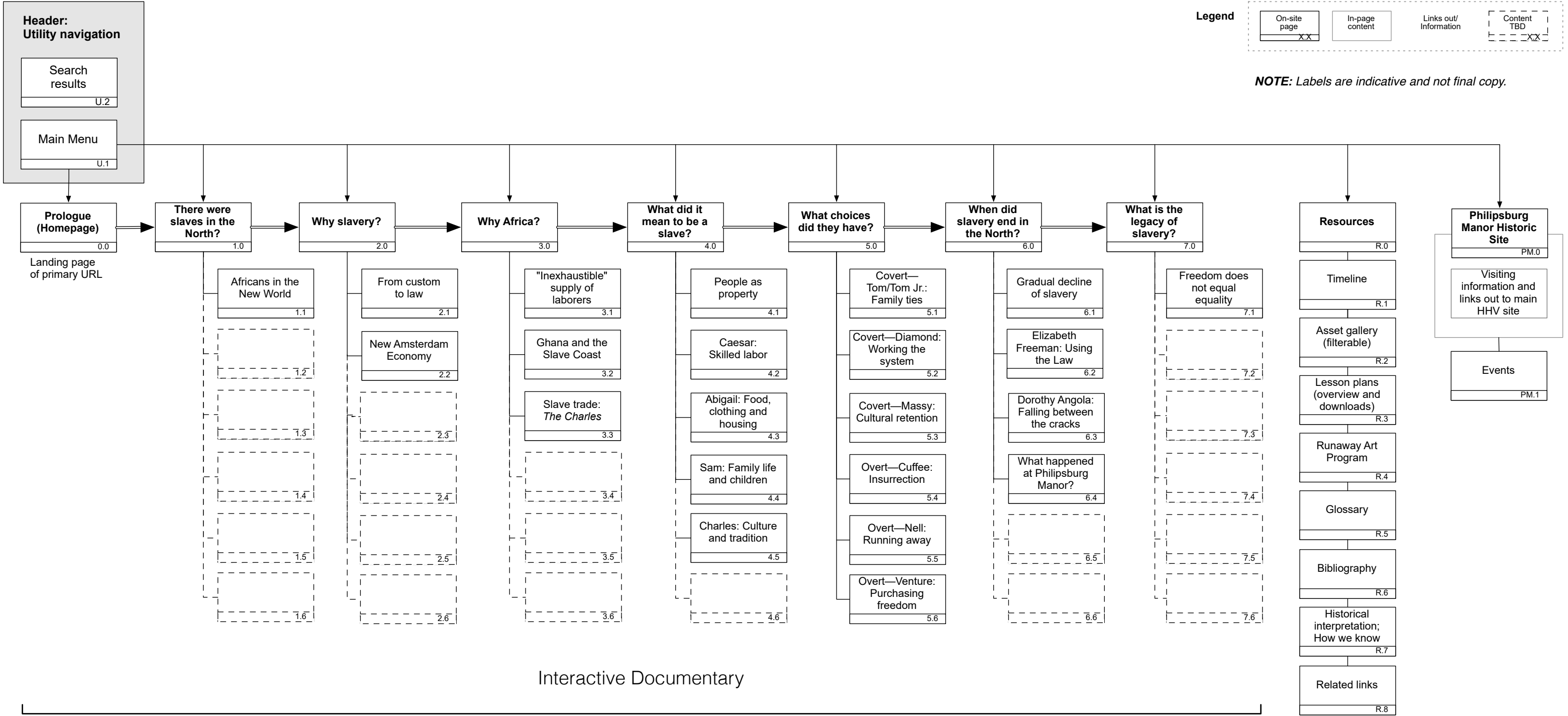
 - Links between related, non-sequential topics and subtopics increases engagement time on the website.
 - Links to related, internal resources promotes Philipsburg Manor historic site, programs, and events.

Post-visit:

Related, de-prioritized links may take the visitor out to third-party websites for broader/deeper historical content or out to relevant contemporary content to encourage further learning and conversation.



HIGH-LEVEL INFORMATION ARCHITECTURE with PARTIAL CONTENT MAPPING



Footer

About

U.3

Partners

U.4

Credits

U.5

Terms of use

U.6

Visit
Philipsburg
Manor

U.7

Giving

U.8

Contact us

U.9

E-News
sign-up

U.10

Social network
links

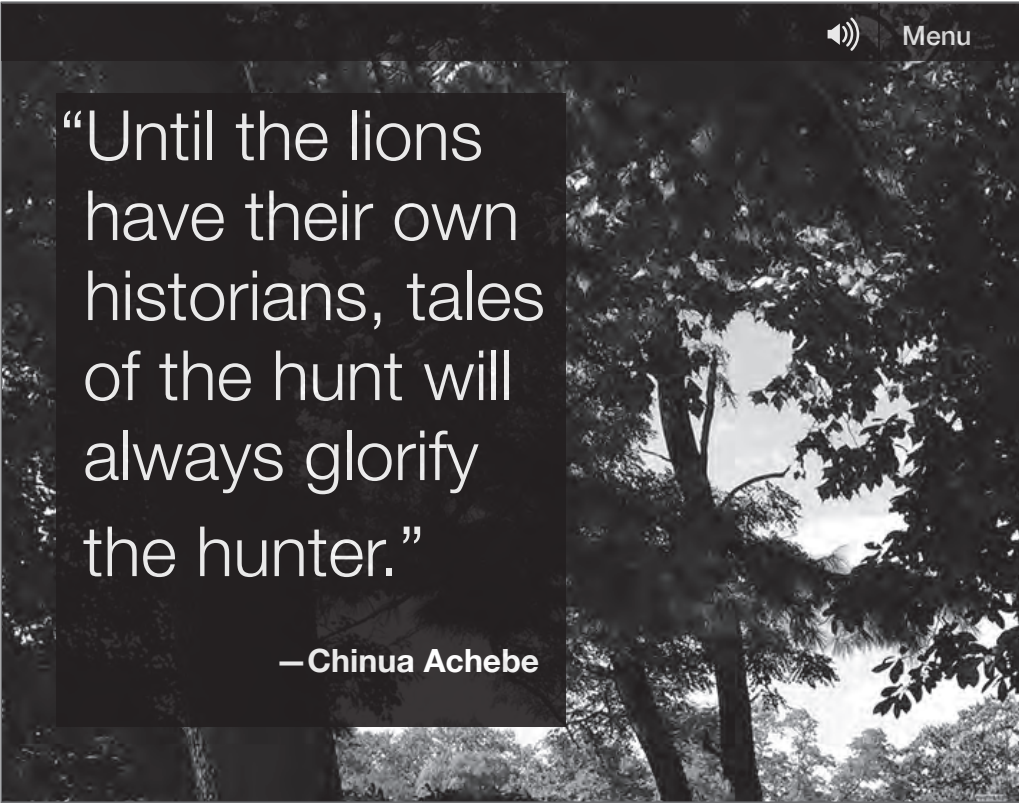
[Logos]

HHV Address / Phone / Fax / Copyright / Non-profit statement

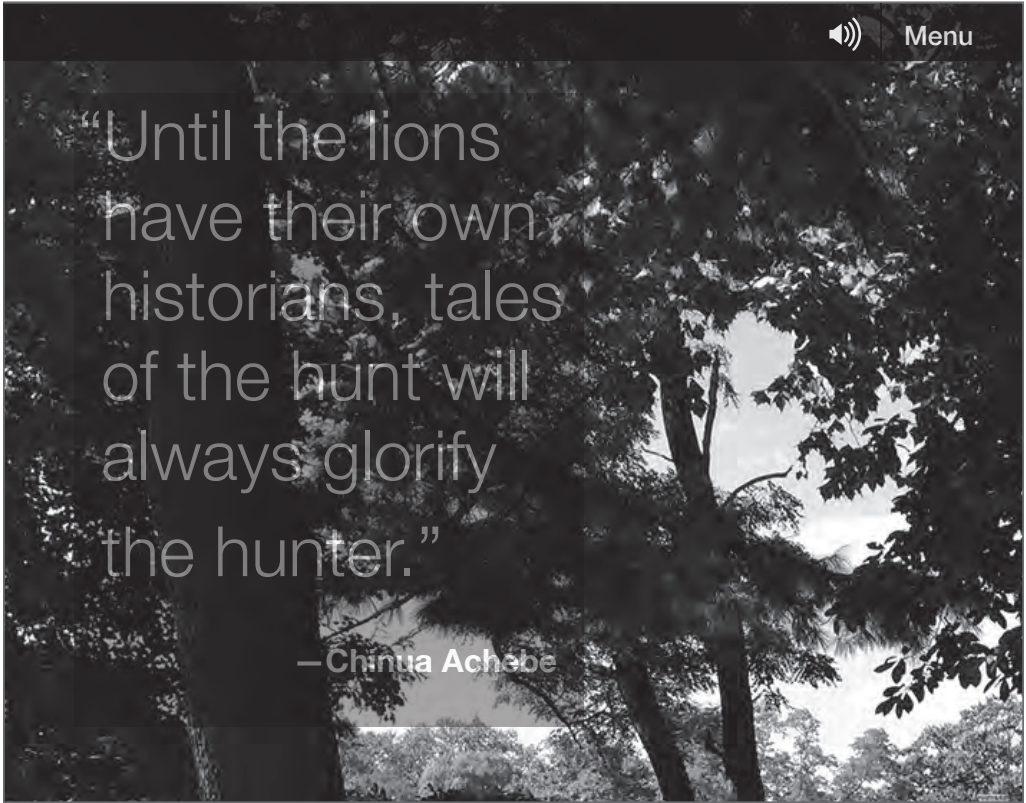


1. The website opens with a full-screen, evocative video of timeless, slow-moving tree branches and sounds of nature.

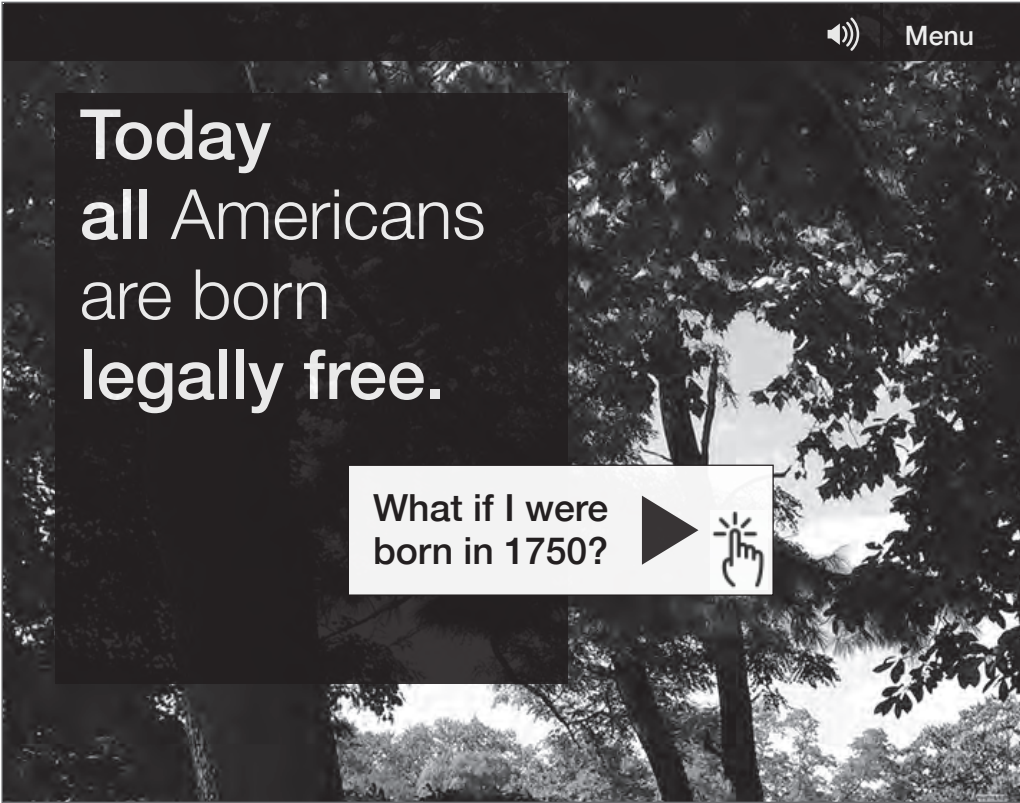
- Global options (on all screens):
- Volume control
 - Main menu to skip to a chapter or another section of the website
 - Footer (not shown in these wireframes): See sitemap for links available in the footer.



2. Intriguing introductory quote appears and stays on-screen long enough to read.

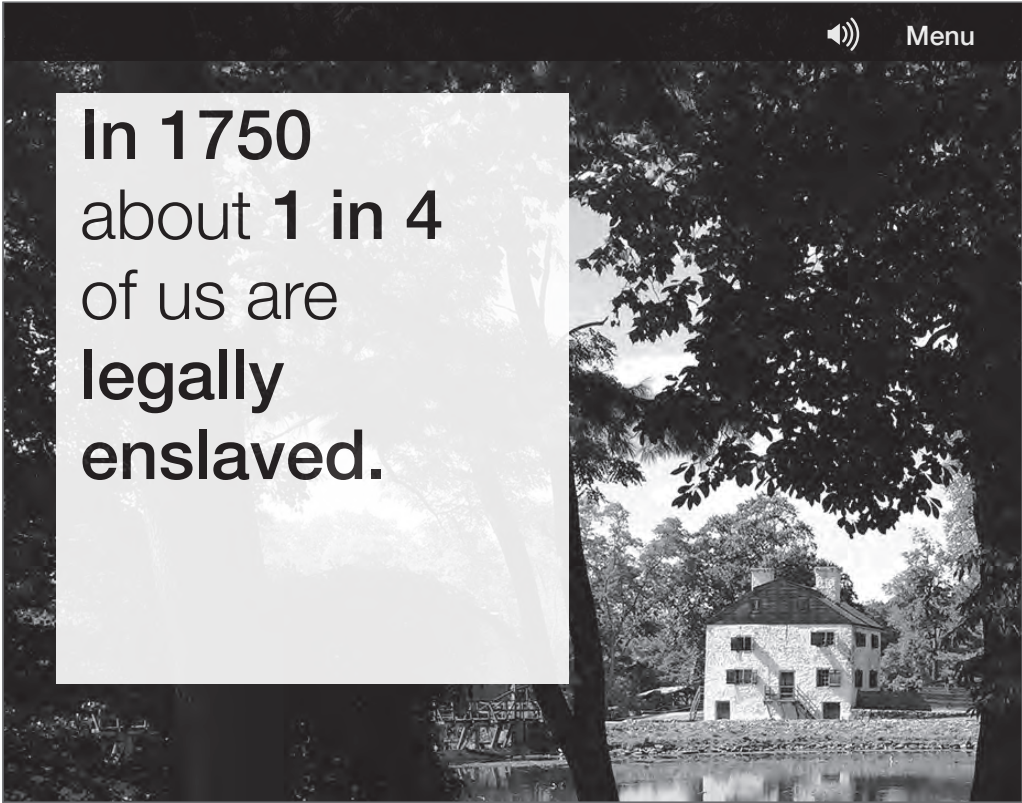


3. Automatic transition.



4. Over the timeless video of nature an obvious statistic about today appears. Nature sounds continue.

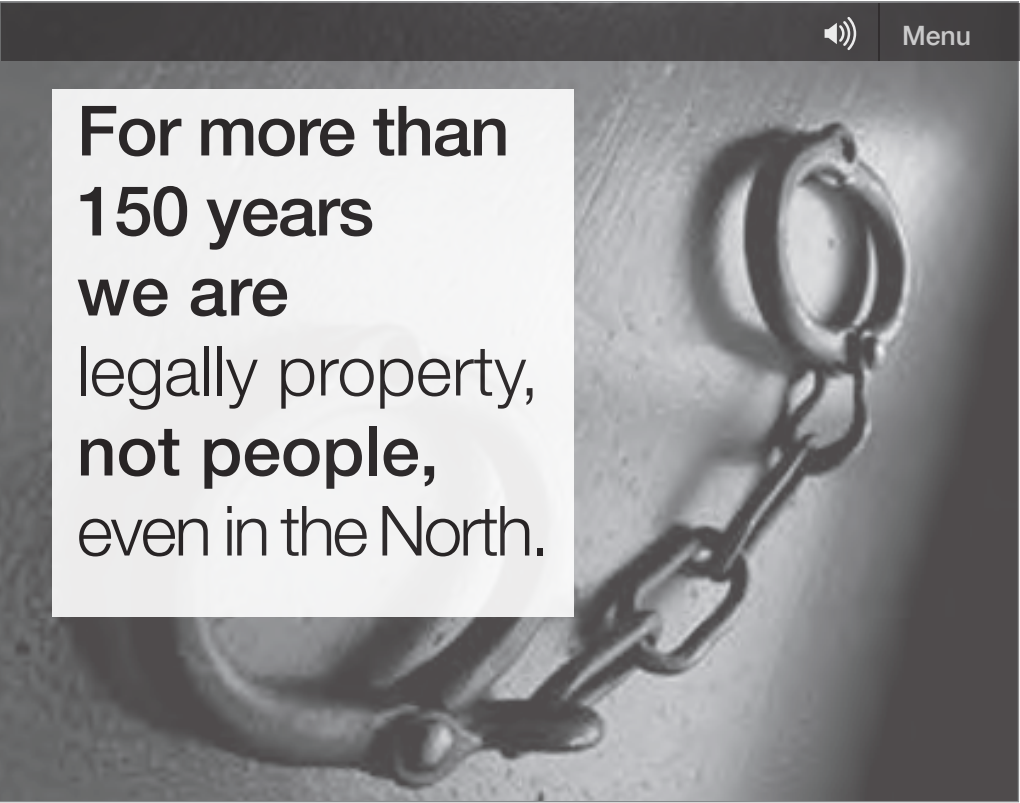
The visitor is invited to go back in history to compare...



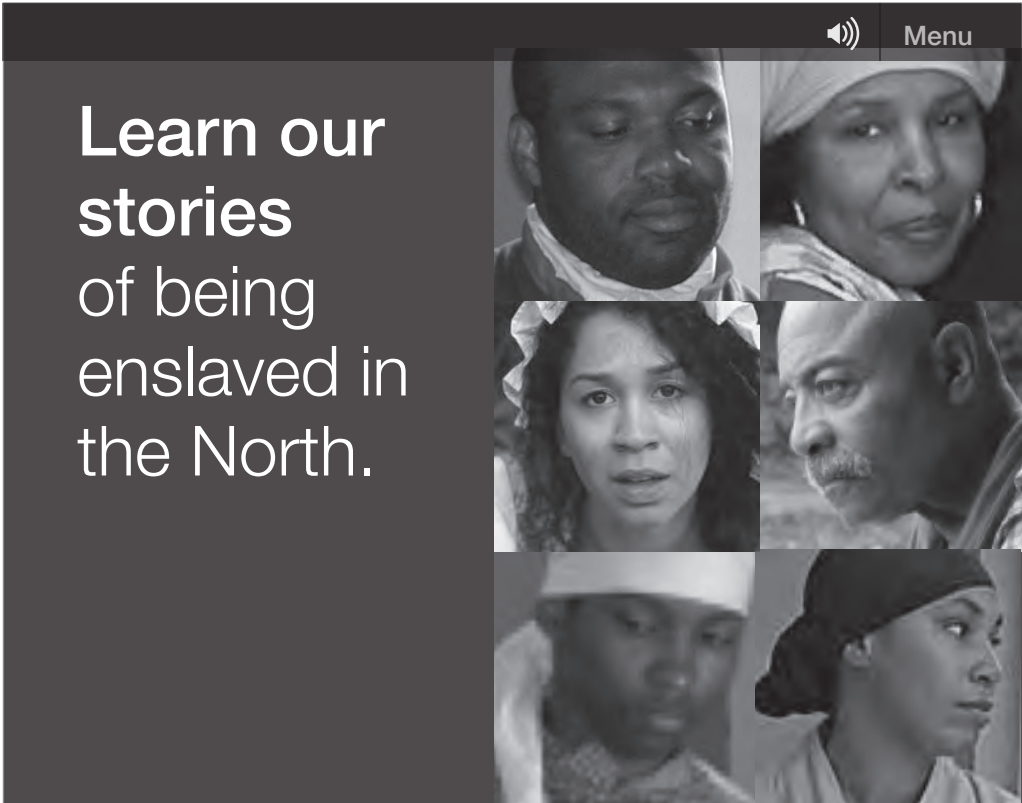
5. The scene zooms out to show Philipsburg Manor, an 18th-century manor house, with a dramatic, contrasting statistic from 1750. Some sounds of people working the fields or the mill start to layer on top of the nature sounds.



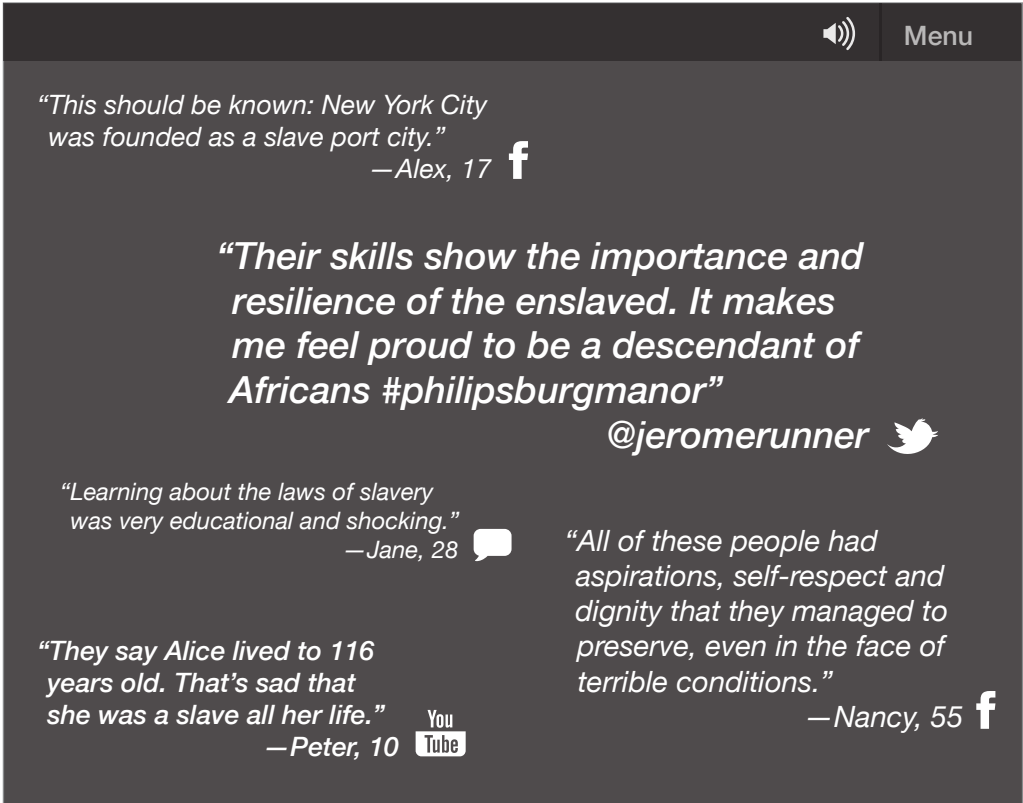
6. Transition to a related, little-known statistic about slavery in the colonial North, with corresponding urban background image and sounds, possibly of the NYC slave market.



7. Transition to a more shocking message and image, in silence, that provoke empathy.



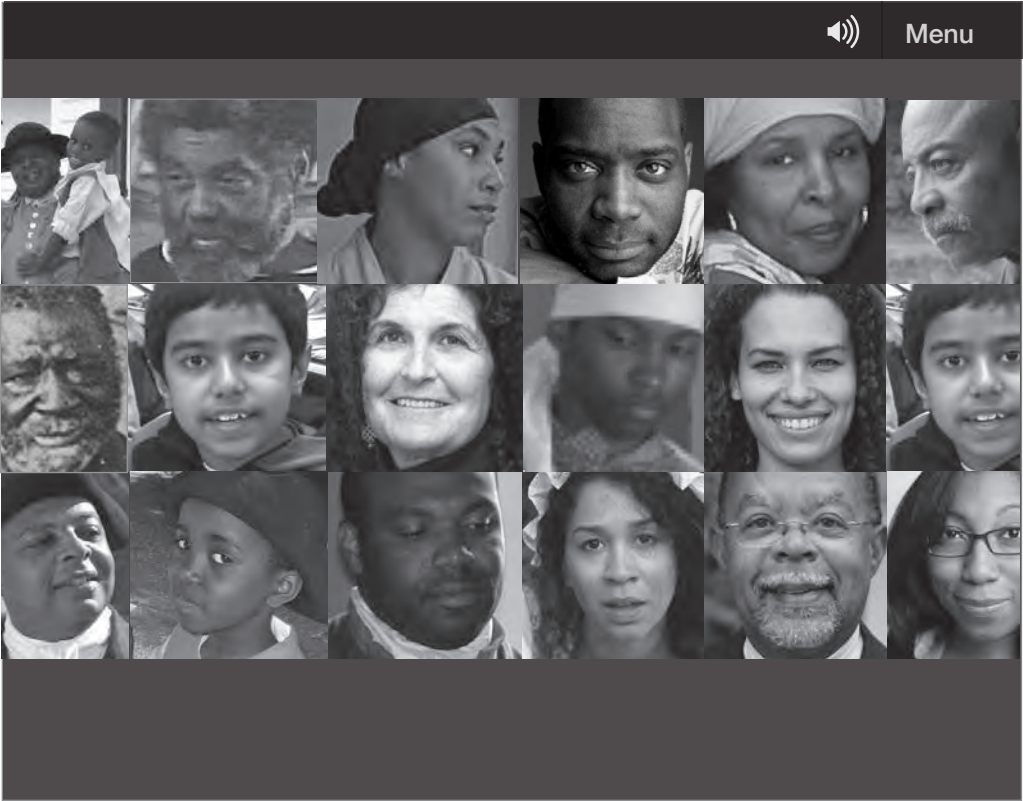
8. Transition to hope by giving the visitor a mission to understand the perspective of the enslaved, learning the stories of individuals rather than the institution of slavery.



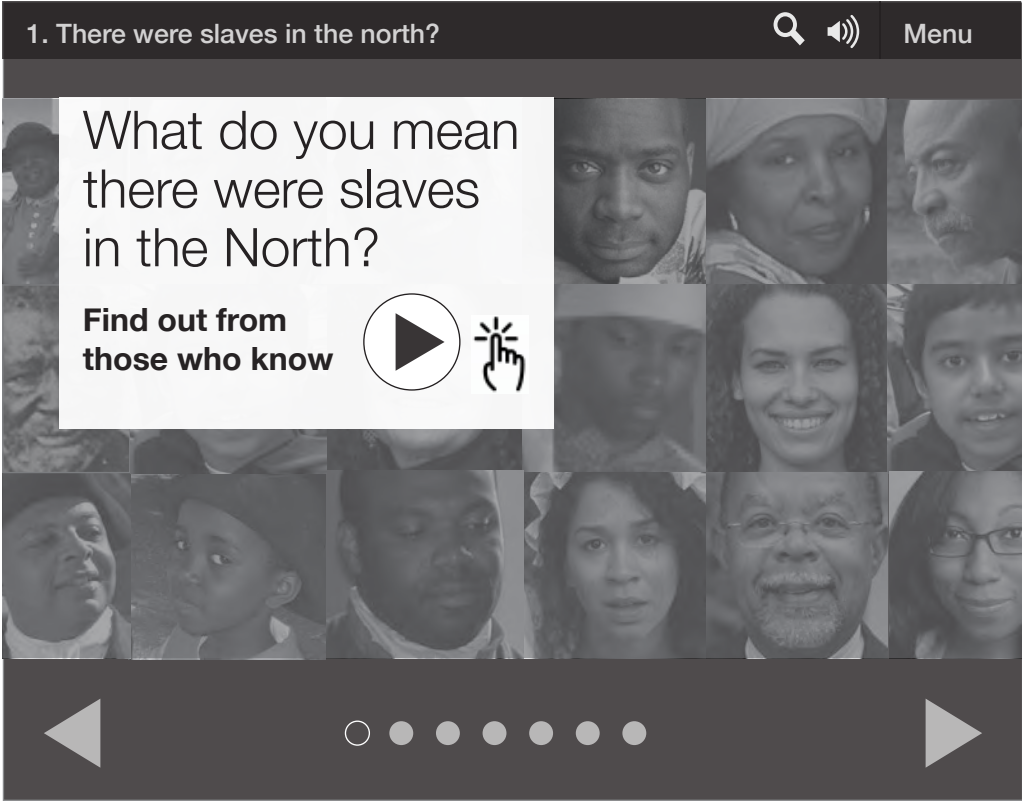
9. Transition to quotes from our contemporary peers about what most impressed them about the story of slavery in the North—“social proof” that people have been moved by this content.

These quotes would be curated and could be drawn from:

- Visitor comments on the website
- Social media posts
- Historic site visitor surveys
- Online survey question that launches when the user leaves, only appearing if the user spent a certain amount of time on the website.



10. Transition to an opening of an introductory video showing images representing enslaved people from the past mixed with “connectors”—people today, who our audiences can identify with, or maybe even know as celebrities in their field. Historic and contemporary people should be clearly differentiated.



11. The first chapter title appears in the header.

The website’s homepage title screen appears with a play button to take the visitor into the interactive documentary, starting with an introductory video.

At this point, other navigation elements appear to allow the user to:

- Search the site
- Skip ahead and back through chapters

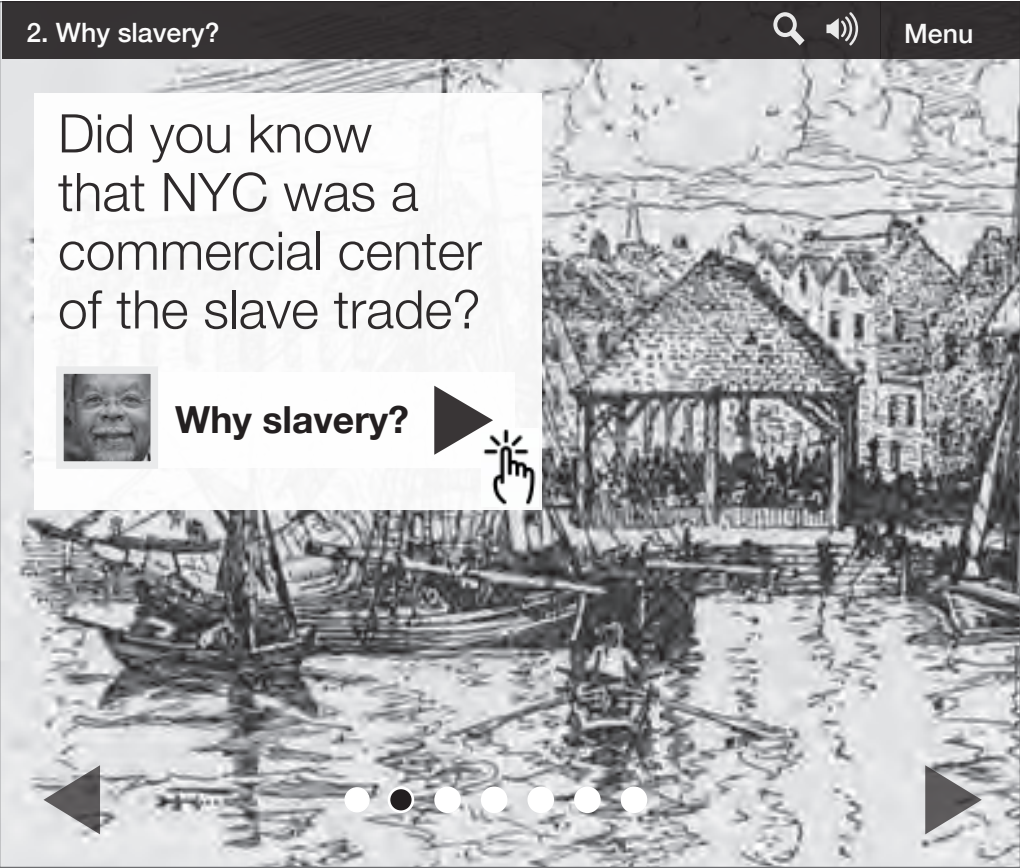


12. Introductory video begins to play.

The visitor can:

- Watch, control and share the video
- Close the video to continue
- Skip ahead with the chapter navigator
- Open the main menu
- Search the website

Humanities theme:
Colonial economic development
depended upon the enslaved



13. Chapter title and corresponding “did you know” text include the prompt to continue on a guided narration of this chapter by one of our “connectors.”

When the visitor taps the Play button, the background transitions to a map. Our “connector” narrator describes briefly some regions on the map of North and South America for context to introduce the subtopic of the background of slavery as custom vs. law, and the density of slavery over time in various regions.



14. After an intro is given by the “connector,” he or she narrates the subtopic as datagraphics are populated on the regions of a map over time.

The visitor can see how much time is left and can pause the narration.

(Data displayed here is placeholder)

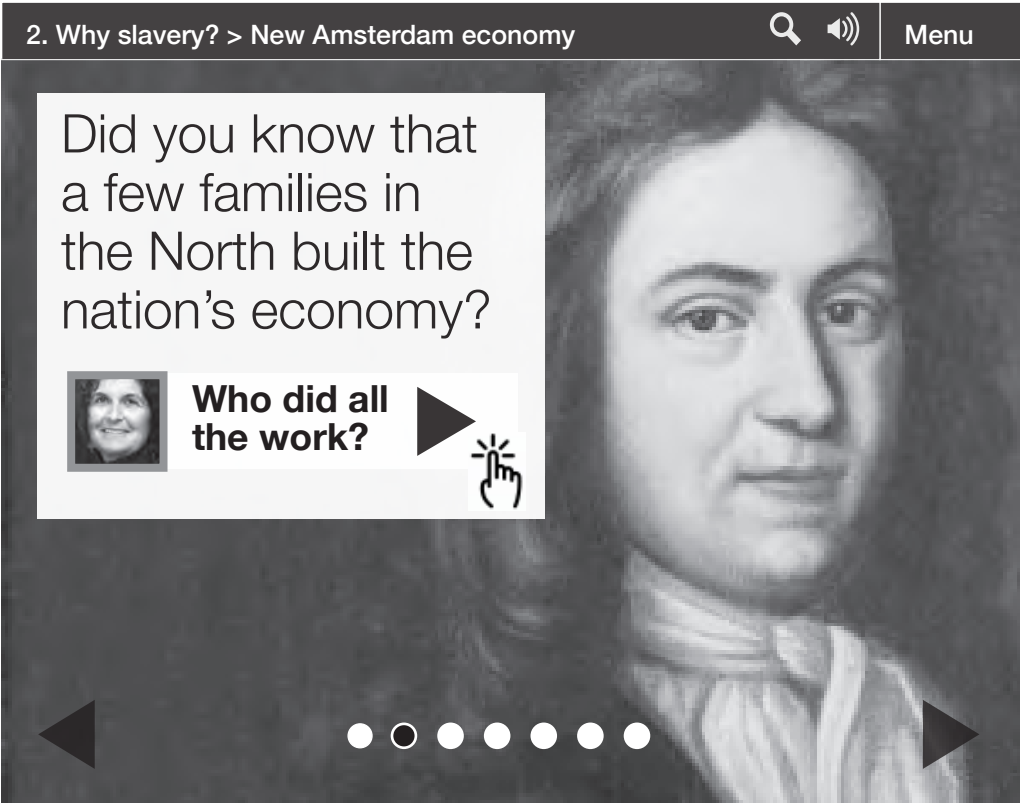


15. The visitor can also tap on the ‘Explore the map’ button to use the self-guided mode at any time.

The self-guided map could allow the visitor to zoom in and out to explore farther or closer regions of the Atlantic System.

As this content relies on a series of dates, a related link is also secondarily available, if the visitor would like to go to the Resources section to browse the full timeline.

(Data displayed here is placeholder)



16. Subchapter title and corresponding “did you know” text include the prompt to continue on a guided narration by one of our “connectors.”

Slideshow starts with an overview about the economic importance of the Hudson Valley region and the Philipse family’s role, which is known through rich historic documentation.



17. The slideshow introduces the people owned by the Philipse family from the perspective of how they were vital to the economy—but have virtually no recorded history nor credit.

Possibly a poignant, curated visitor comment could help introduce this concept during the slideshow.



18. Interactive slideshow of the statistics of provisions that fueled the colonial economy, powered by enslaved people.

Comparisons in today’s terms are used where possible.

The visitor can interrupt the slideshow at any time by jumping to the next or previous provision displayed.

Certain provisions can cross-link to related personal stories in the ‘What did it mean to be a slave?’ chapter (e.g. Caesar the miller’s story about skilled labor).

Humanities theme:

The inhumanity of enslavement stems not from the labor or the living conditions, but from the classification of captive Africans as property rather than person

2. Why slavery? > New Amsterdam economy

Listing the names of Philipse's enslaved community first suggests that his "human property" was valued highest.

Learn to read between the lines

Wm the master of Philipse bought 12th February 1749.

<ul style="list-style-type: none"> 2 floor Sachems 1 D^o Mugg 6 New silver spoons 6 Old D^o --- 1 silver tea pot 6 silver forks 1 D^o pygan box 	<ul style="list-style-type: none"> 6 flax Springs wheels 2 Well D^o 1 old Gun 1 new Wool T^o Ann 2 Miners pick. br. 3 Iron & handles 5 flax reel 2 p. of old scales & weights 1 set of barbed Rod Knives 1 tin Cullender 1 small old pot 18 Shilled & 1 old chafin dish
--	---

In the Garret Articles 1749

Wm the master of Philipse bought 12th February 1749.

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--	---

In the Garret Articles 1749

Wm the master of Philipse bought 12th February 1749.

<ul style="list-style-type: none"> 2 floor Sachems

19. The slideshow continues with Adolph Philipse's 1750 inventory and a high-level read of what it meant, highlighting pertinent parts.

Slideshow ends with an invitation to continue, to meet the enslaved individuals living on the Philipse family's northern plantation.

The visitor can select a secondary prompt to learn how to read between the lines for more information.

Menu

2. Why slavery? > New Amsterdam economy

On the manour of Philipsburgh		
Negroes Viz:		
Ceaser ..	Susan .	} Women
Diamond ..	Abigail.	
Sampson ..	Massy ..	
Kaiser ...	Dima ..	
Flip	Sue ...	
Tom		
Venture..		
James ..		
Charles ..	Men not fit for work	
Billy ...		
Tom abt 9 years old ...		} Boys
Charles 9 D ^s		
Sam 8 D ^s		
Diamond 7 D ^s		
Hendrick 5 D ^s		
Ceaser 2 D ^s		
Harry 1 dc 4 months		
Betty 3 years old A girl		
Cattle Viz:		
6 worken oxen		
12 Milch cows (old)		
9. 3 yr old heifers Steers :		
9. 2 ditto		
6. 1 ditto (all dead before ye vendue)		
30 sheep and some lambs		
19 hoggs and 8 piggy		
Horses Viz:		
3 Stable Horses		
3 horses in the woods ...		
17 Mares and young horses		

Return to
The Philipse
Inventory
Overview

20. After tapping to learn to read between the lines, the screen “flips over” to reveal an interactive feature that allows the visitor to explore this document in-depth.

The visitor can swipe on a layer of clear transcription to read the document with ease.

Zoom-in functionality allows the visitor to enlarge to read better or view the calligraphic details of the original historical document.

2. Why slavery? > New Amsterdam economy

Menu

Four men not fit for work may have been highly respected within the enslaved community. Traditionally, elders were highly esteemed as teachers in many West African cultures.

MEN NOT FITT FOR WORK:

Venture
James
Charles
Billy

On the moutour of Millipieburgh

Negroes Viz:		
Ceaser ..	Susan ..	} Women
Dimond ..	Abigal ..	
Sarapoon ..	Massy ..	
Keiser	Dima ..	
Flip	Sue ...	
Tom		
Venture ..		
James ..		
Charles ..	Menn not fitt for worke	
Billy		
Turn abt 9 years old ..		
Charles 9 D ^o		
Sam 8 D ^o		
Dimond 7 D ^o		
Hendrick 5 D ^o		
Ceaser 2 D ^o		
Harry 1 & 4 months		
Betty 3 years old A girl		
Cattle Viz:		
6 worken usen		

...ers and bulis
...efure ye vendue)
...mbis
.....
s
...horses

2 Silver Tankards ..
1 D ^o Mugg
6 New Silver spoons
6 old Ditto.
1 Silver teapott
6 Silver forks
1 D ^o pepper box ..

(In the Garret) April 19th 1750

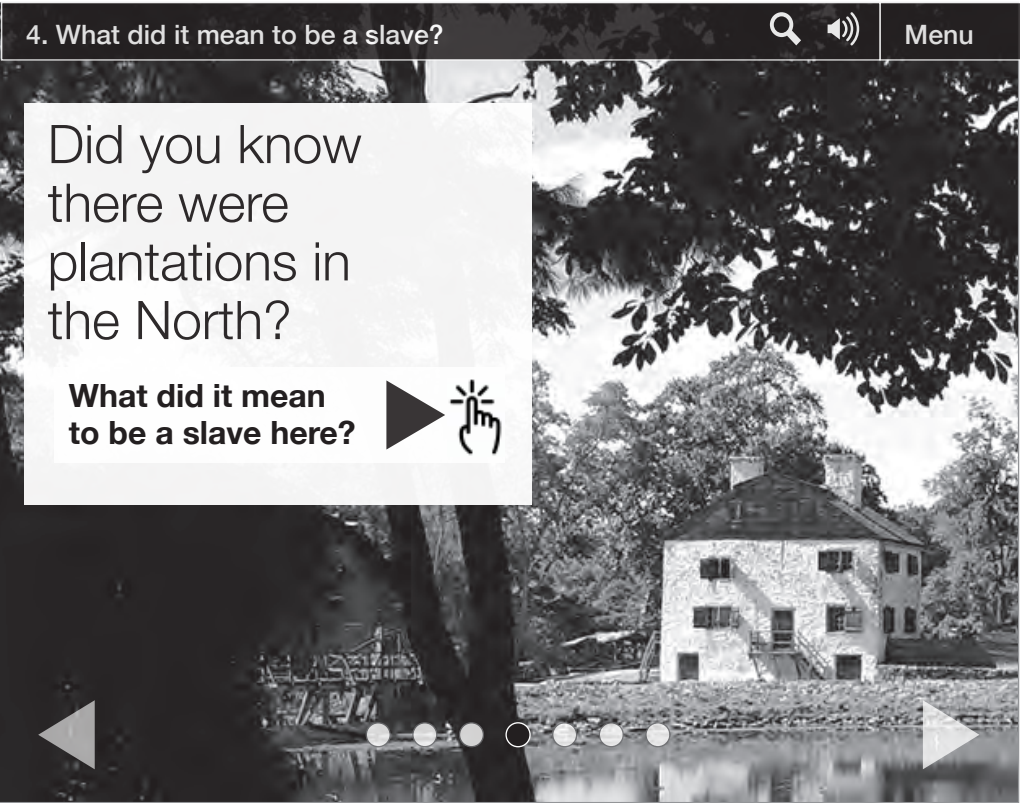
6 flax Spinning wheels
2 Woll ... D ^o
1 old gun
Some wool & Tow
a Miners pick Ax
4 Sirhs & 2 handles
a flax Reel
a p ^t of old Scales and weight
Some old haulties and old Ca
a tin Cullender
1 small old brass kettle
1 D ^o skillett
1 old chafin dish & a small mort
1 old tin Lanthorn
2 small Earthen pots
Some Leather
1 large Iron how
2 old ox chains
1 Soap Nett
a parcell of Iron
a parcell of old Ditto
2 small Mitches Bacon

+

-

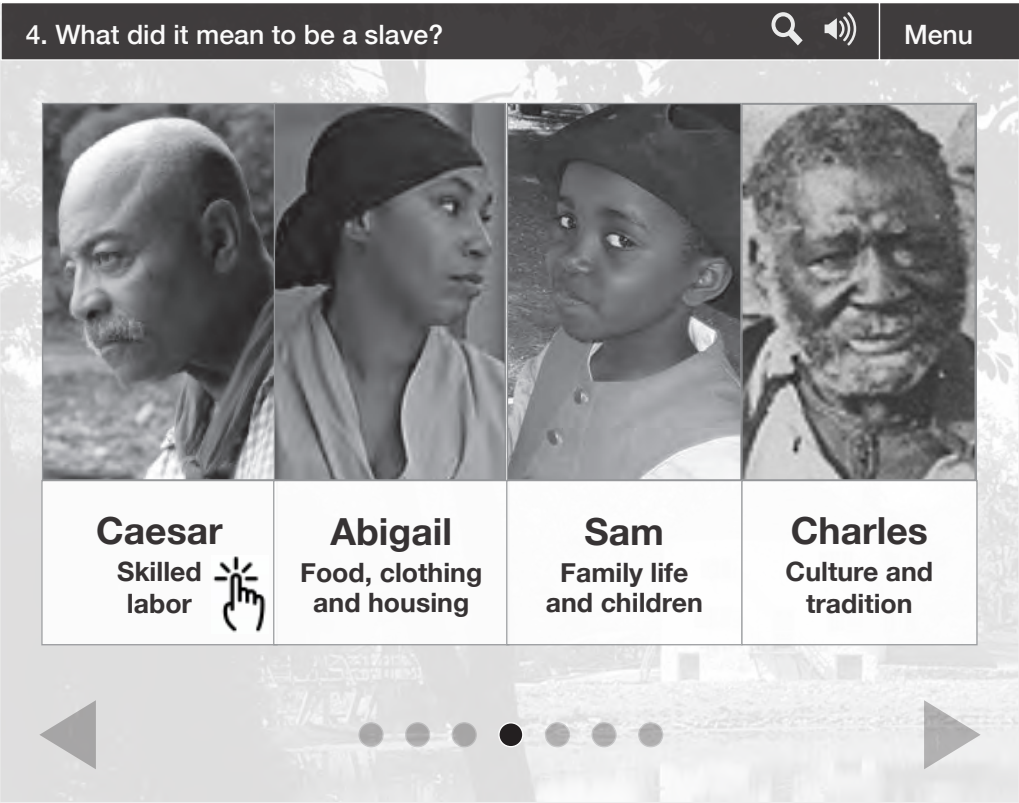
Return to
The Philipse
Inventory
Overview

21. *Interactive hotspots on the document reveal pop-ups with details related to the enslaved as human beings with aspirations and talents, while also pointing out other information regarding the inhumanity of slavery, represented here by reducing people to a list of property.*



22. Chapter title and corresponding “did you know” text include the prompt to motivate the visitor to go deeper and discover what life was like on the plantation.

A brief video introduction ends in a submenu of subtopics...

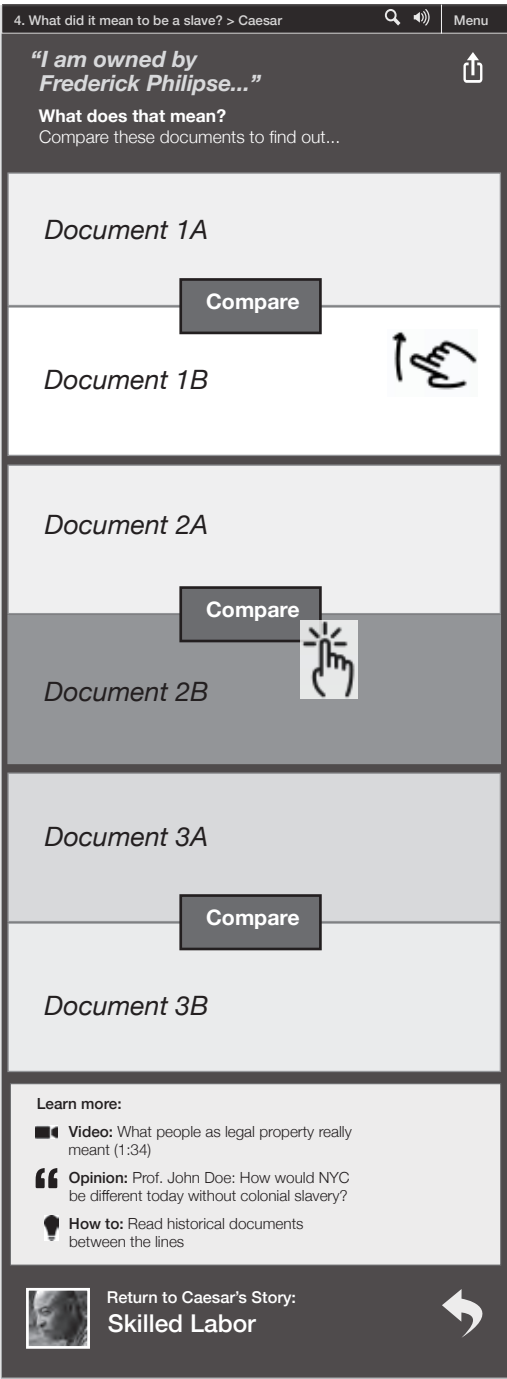


23. Submenu of subtopics about life for the enslaved on a northern plantation—each represented by a singular person’s story. Through the content, the visitor will understand that the names of the people are real, but the lives they represent are historical interpretation.

24. Example of a personal story, with highlighted parts indicating where the visitor can go deeper to understand concepts or engage in an interactive feature.

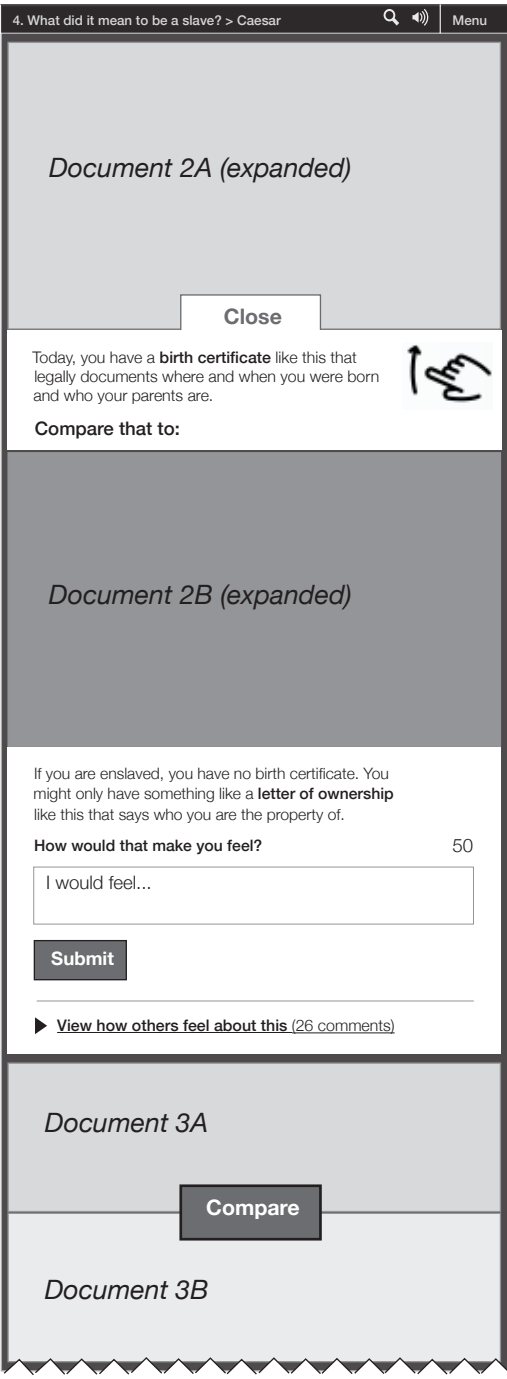


25. The screen “flips over” to reveal an interactive feature that allows the visitor to compare contemporary personal documents to historic versions, exploring the theme of people as property.



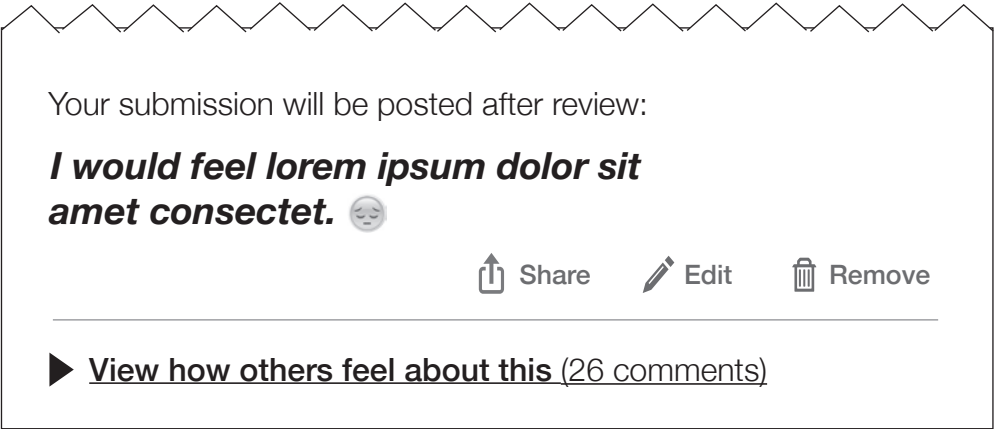
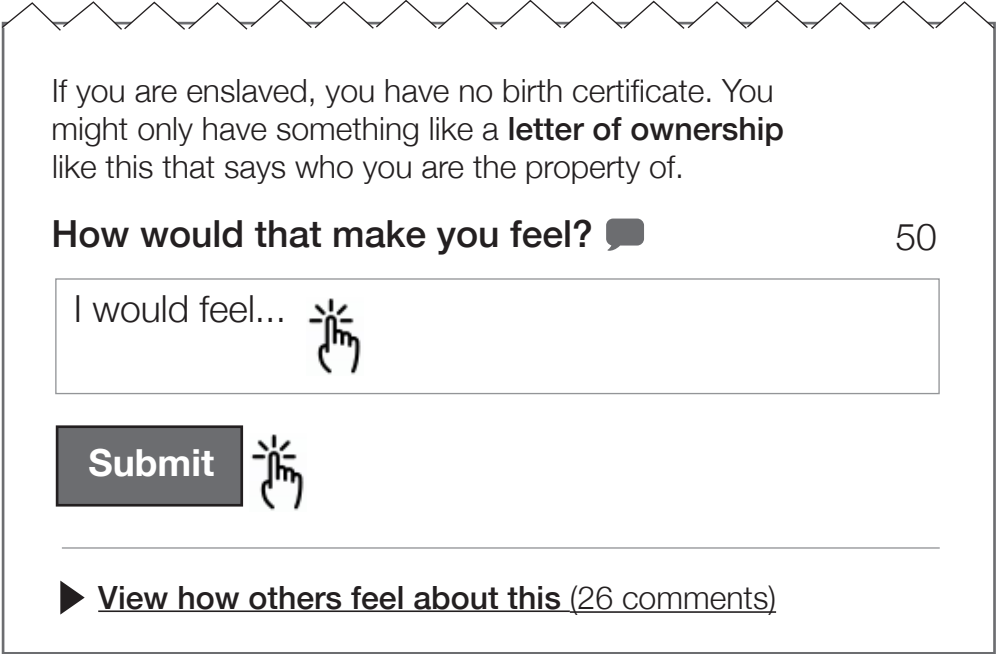
See 25a. Example sets of comparative documents.

26. The visitor can scroll through curated pairs of documents and select a set to explore. It then opens to reveal the full documents with captions, to compare each one...



See 26a. Example of expanded open set of full documents to compare.

27. ...and asking a question the visitor can reflect upon and answer—or view what others think/feel about it.



28. After submitting an answer, the visitor sees a status message. Submissions must pass a filter before posting. For a short period of time the submission can be edited or removed. The visitor can immediately share related thoughts by email or social media with a pre-filled URL and possibly a hash tag.

Compare these documents to find out...

Compare

NAME	AGE	SEX
Charles	9	Boys
Sam	8	Boys
Diamond	7	Boys
Henrich	5	Boys
Geason	2	Boys
Harry	18 months	Boys
Betty	3 years old	Girl

Wool from

- a Miners pick up.
- 4 lbs & 2 handles
- a flax reel
- a p. of old scales & weights
- some old baskets
- old cash.
- a tin Cullender?

- Last will and testament vs. probate inventory
- Birth certificate vs. letter of ownership
- Passport vs. slave pass

Compare

See 26a. Example of expanded open set of full documents to compare.

Compare

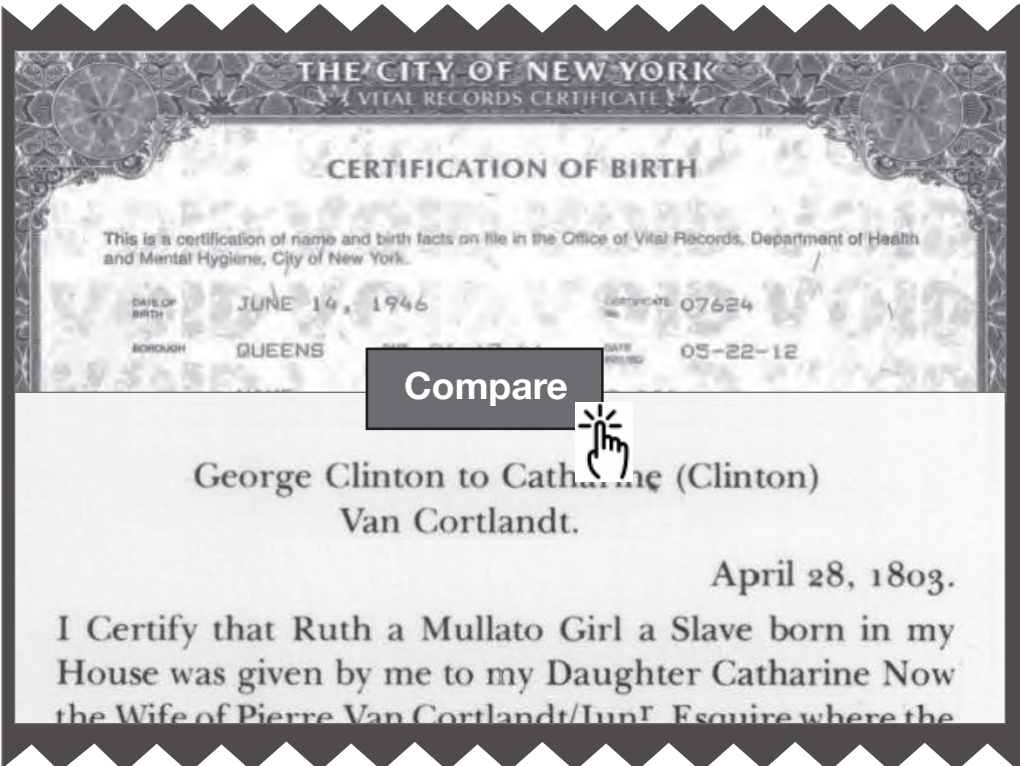
Please to let Benjamin M. Daniel pass to
D. Henkals in New-Market Shenandoah County, Va.
and return on Monday to Montpelier, for Mrs. Madison.
or Tuesday next

June 1st 1843.

Learn more:

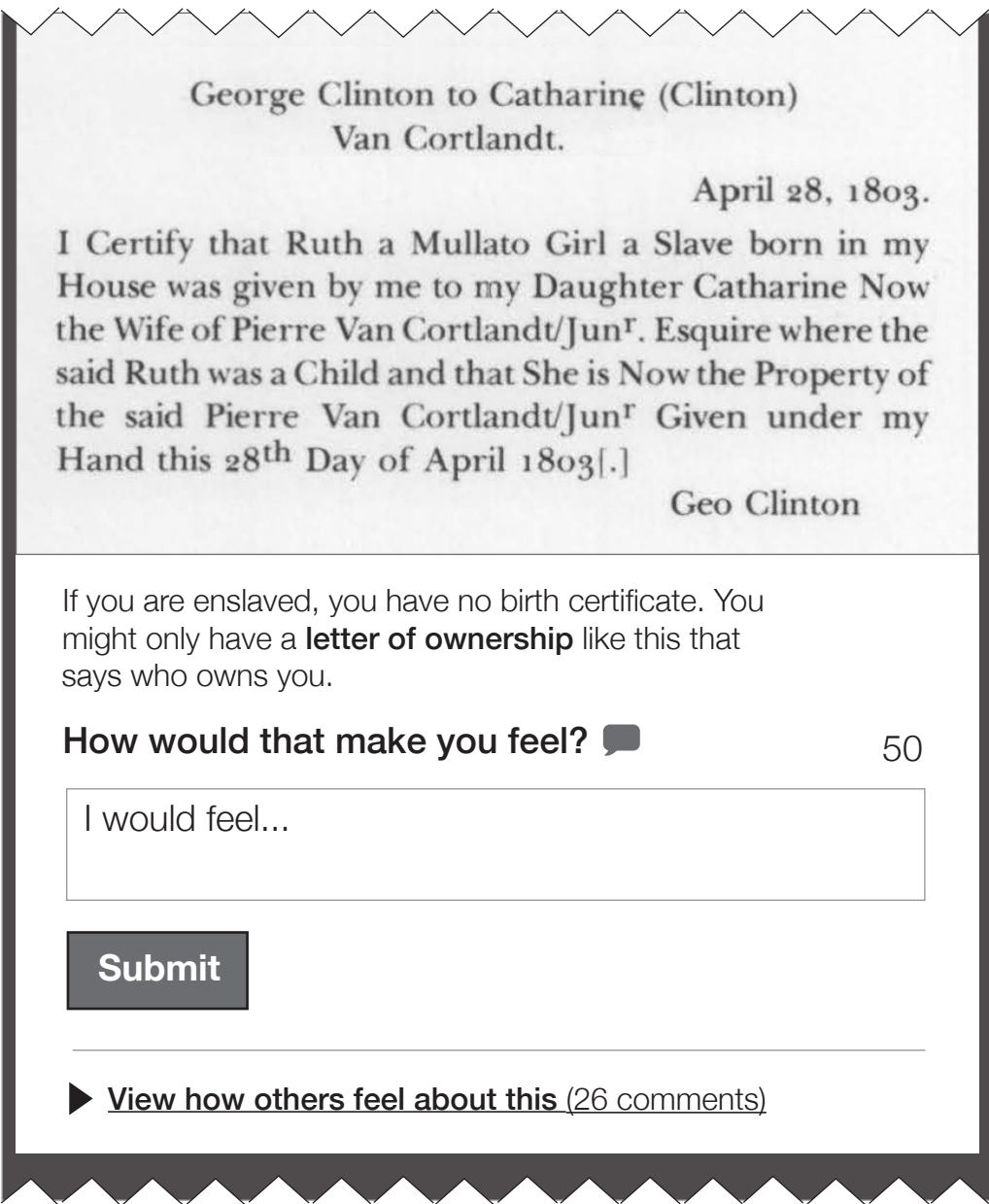
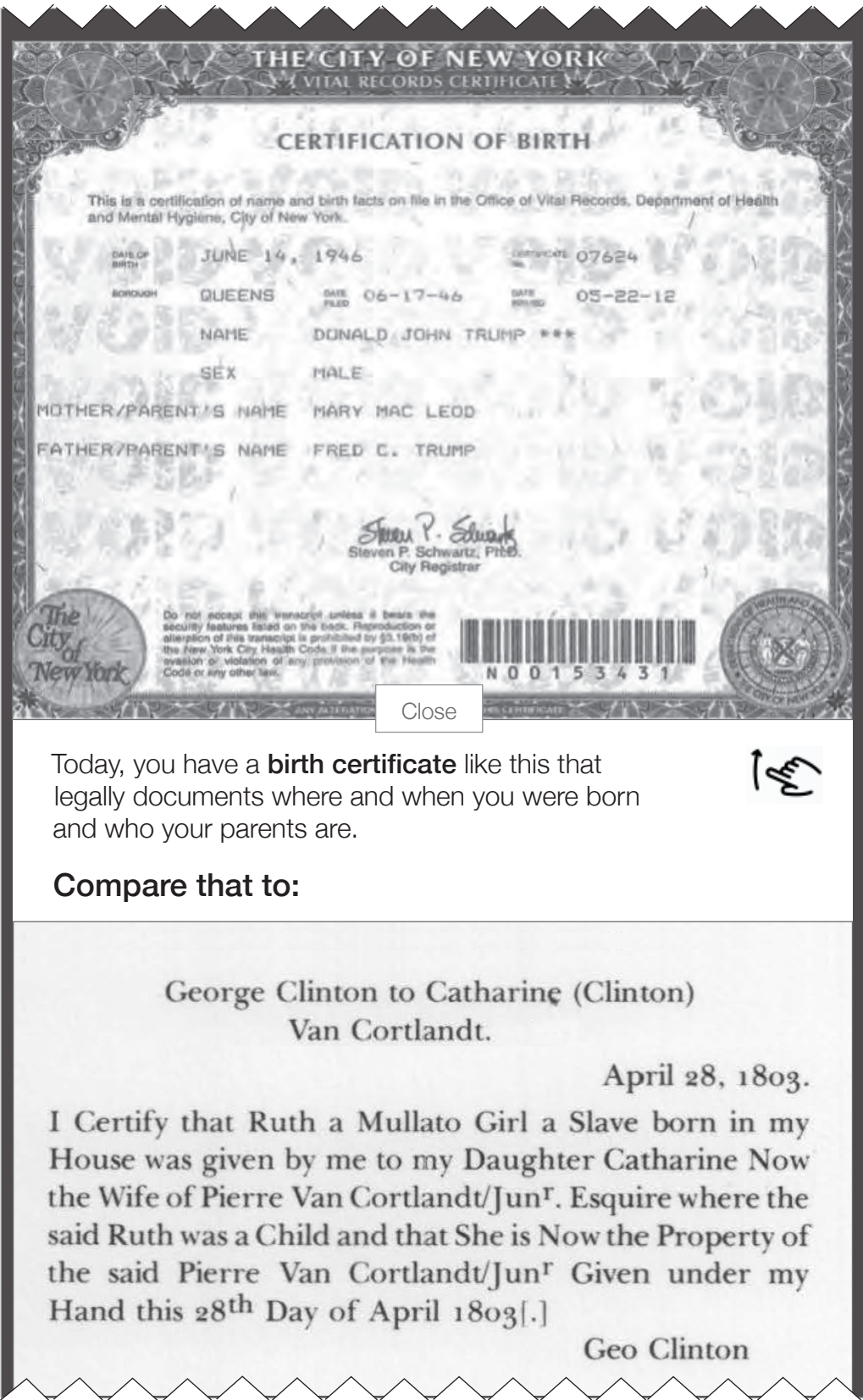
- Video:** More about people as legal property (1:34)
- Opinion:** Jane Smith, Curator: What people may have thought about slavery then
- How to:** Read historical documents between the lines

Return to Caesar's story:
Skilled labor

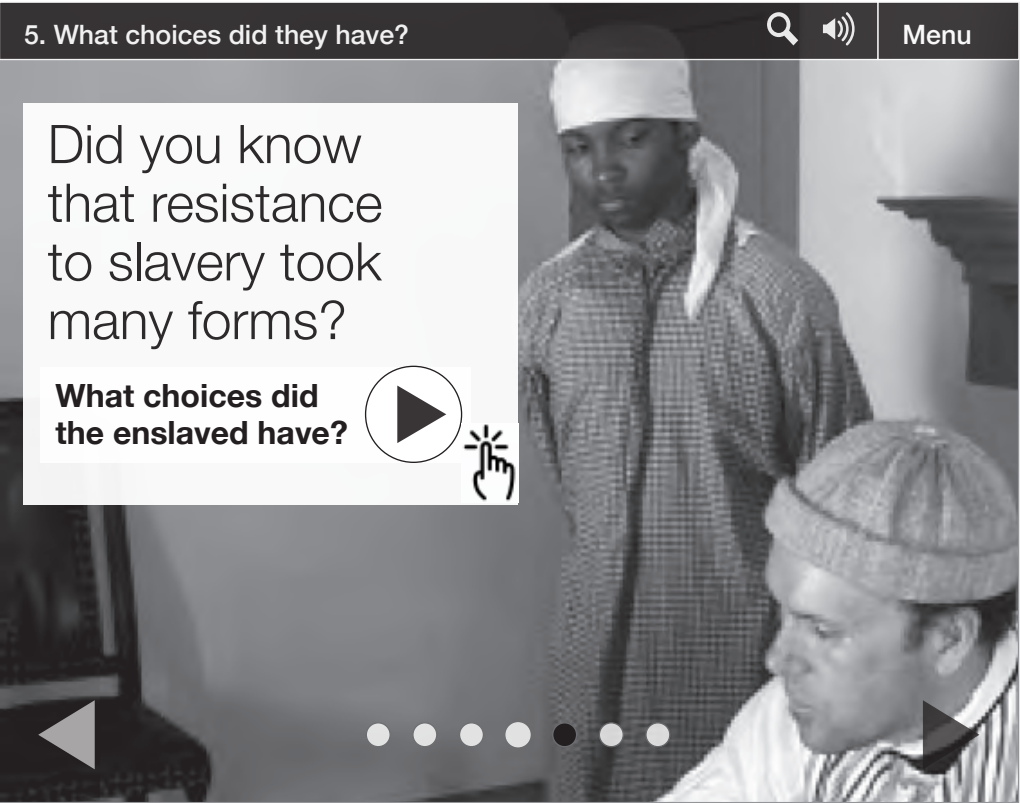


26a. When the visitor selects a set of documents, they expand open and reveal brief informational texts comparing each one, starting with the more familiar, contemporary one.

A prompt to reflect on the comparison - or view what others think/feel about it - appears after the captions.

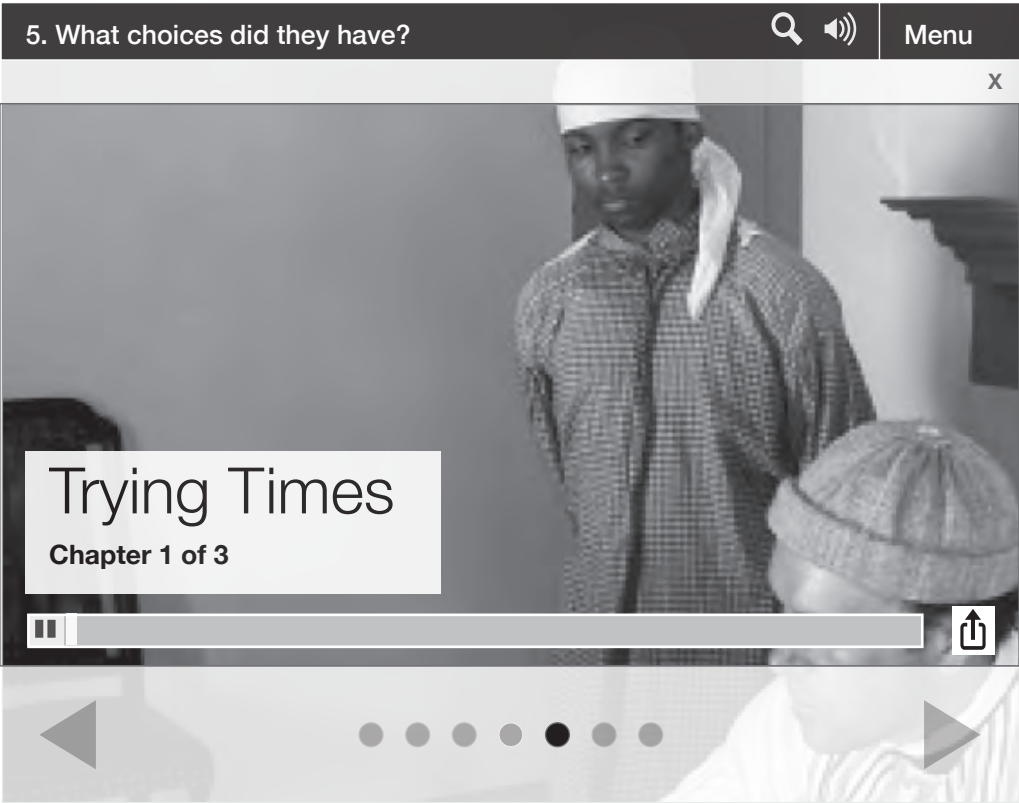


Humanities theme:
Resistance in its many forms by slaves was a means of asserting personal volition



29. Chapter title and corresponding “did you know” text include the prompt to motivate the visitor to play the first chapter of a video vignette about the topic of covert and overt resistance.

The first chapter of the video vignette plays.



30. After the first chapter of the video vignette ends, the visitor can either watch another chapter or dive deeper into a submenu, offering personal stories.

The visitor has the option at any time to close the video, while it plays, upon which this same submenu appears.

31. The personal stories submenu offers information about the different forms of resistance (overt and covert) practiced by the enslaved. Through the content, the visitor will understand that the names of the people are real, but the lives they represent are historical interpretation.



32. Nell’s personal narrative about running away includes various types of content related to the topic.

A main prompt asks the visitor to engage in an interactive questionnaire.

5. What choices did they have?

Nell

Running away

“I was told that **stealing myself** away meant sure death. And run where anyway? There is nowhere I can go where I’m not legally a slave from Canada to Chile. But I’m on the run. I did it before and I’ll do it again. I used to belong to the Livingstons, then they sold me to the Kingslands here in East New Jersey.

TO be Sold, a Young Negro Woman, about 20 Year old, she dos all fortr of Houfe work; she can Brew, Bake, boyle soaft Soap, Wash, Iron & Starch; and is a good darey Women she can Card and Spin at the great Wheel, Cotten, Lennen and Wollen, she has another good Property she neither drinks Rum nor smosks Tobacco, and she is a strong hale healthy Wench, she can Cook pretty well for Roft and Boyld; she can speak no other Language but English; she had the small Pox in Barbados when a Child. Enquire of the Printer here of and know the Purchase.
N.B. She is well Clothed.

Learn to read between the lines

“You see, my kin all live in Manhattan and I don’t get to see them. ‘Too far to travel,’ says Master Kingsland. Well, if he doesn’t let me visit, then I will keep on stealing away on my own.” **Read more >**

What would you do?

Make your choices.
Find out the consequences.

See one students’ responses to this runaway slave ad

Learn more:

Video: Trying Times

The Root.com: My ancestor’s runaway slave story

5. What choices did they have? > What would you do?

If you were a slave, how would you resist?

Make your choices.
Find out the consequences.

Go

Return to Nell’s story: Running away

5. What choices did they have? > What would you do?

Your scenario:

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

Question 1:

Ut enim ad minim veniam?

☐ Answer one lorem ipsum.

☐ Answer two eiusmod.

☐ Answer three elit sed do.

Next

Return to Nell’s story: Running away

33. The screen “flips over” to reveal an interactive questionnaire introduction that invites the user to start the decision tree.

See <http://playspent.org> for a model of this type of online interactive.

34. A brief scenario and subsequent series of questions and answers take the visitor down a path, ending in certain consequences.

The visitor then has the option to share their results (what would they do) on the website and/or on social media.

There will be various scenarios to choose from.

G&G Partners

Historic Hudson Valley | Slavery in the North Website - Discovery | Design Document | All images and copy shown in this document are indicative and not final. Draft for Discovery Phase only.

June 9, 2015 | 28

GRANT11934059 - Attachments-ATT7-1240-design.pdf

TECHNICAL SPECIFICATIONS

Delivery of the second phase (or “prototype”) should include technical recommendations and scope for NEH approval of the third phase of work. As the user interface and the functionality of the prototype is agreed upon, C&G Partners (CGP) will review the features and requirements included in the second phase, and work with the Historic Hudson Valley (HHV) site administrators to make a recommendation as to the best development platform for the website at that time.

As a baseline, CGP generally recommends an open-source solution to provide the most sustainable option, as opposed to a proprietary, closed-source solution. CGP has in-depth experience with a number of popular website development frameworks and content management systems, including Django (Python), Drupal (PHP), Wordpress (PHP), ExpressionEngine (PHP) and many micro-development frameworks. All content management systems CGP works with and recommend contain a suite of tools designed to easily allow content administrators to edit and publish both textual and media content.

CGP evaluates how their clients’ needs align with the features of a content management platform, long-term maintenance needs, and the internal resources for both managing and continuing development on the website after final delivery. Their tool kit spans the gamut of possibilities, allowing their clients to control and manage the content on their website.

Content Types and Presentation

C&G Partners starts every web project from a foundation of modern, standards-based, semantic HTML5, helping search engines better understand the content on the website. Presentation is driven by CSS3 utilizing SASS—a CSS framework helping to ensure design consistency and optimized files for more efficient downloading. We strive to separate content from presentation, building forward-compatible, responsive templates that can be readily integrated into any content management system, and are easily understood by any future developers that might need to update them.

Interactive Development

As website designs incorporate greater amounts of interactivity, JavaScript plays a greater role in the development of your website. We craft everything from simple jQuery plug-ins to complex data-driven applications to support our clients’ needs based on the latest design and deployment methodologies including backbone.js, require.js, spine.js and Coffeescript where applicable. The use of JavaScript can at times be discretionary and we ensure that information can still be accessed on critical pages, modules, and features where JavaScript should not be a requirement.

Responsive Mobile Layouts

Our sites are designed to be responsive. Layouts will utilize media queries to resize grid-based designs at defined breakpoints such for mobile, tablet, and desktop, dynamically scaling and fitting various screen resolutions. This approach will serve iOS as well as Android mobile users. The need to optimize for particular operating systems and devices (mobile/tablet) will be determined at the time of the build phase being approved.

SEO

Our SEO-related tasks can help the content hosted on the website become more relevant to search engines, in organic search results, and social media networking. These configurations relate to optimizing site speed performance, social media network tagging and how search engines may find, index and rank the content for relevancy of important keywords.

Accessibility

We make our templates as accessible as possible, ensuring that content can be consumed by the widest possible audience (including blind or visually-impaired visitors). We design and build our templates keeping in mind the guidelines set forth by Section 508 of the Federal Rehabilitation Act, as well as the recommendations of WAI-ARIA, the W3C’s draft recommendations for making modern websites accessible.

Video Content

For video content, the use of third-party hosting platforms such as YouTube and Vimeo are recommended to ensure the best performance and compatibility for as many visitors as possible. And depending on the context, functionality, and social media requirements of the various videos, both YouTube (widest audience) and Vimeo (most customizable) may be used.

User Generated Content

Any content contributed by site users will be moderated prior to being published to the public. Automated filters can be set up on the site to catch known obscenities prior to the user generated content being submitted for review, requesting the user to remove the offensive word and resubmit. Upon submittal, the content would be queued within the CMS awaiting admin approval for publication. An automated notification could go out to the admin via email if desired that user content is waiting to be reviewed. This level of manual moderation would catch any contextual language that could be considered hate speech, personal attacks, or any material constituting harassment. Once the content passes moderation and is published, the user could receive an email notification, if the content itself relates to a user’s email address; this would be determined at the inception of the build phase if it’s an appropriate/desirable feature.

Analytics

We recommend the use of Google Analytics (<http://google.com/analytics>)—a free, industry-standard service for monitoring and analyzing visitor traffic.

Browser Support

We typically support the three most recent versions of the most popular web browsers at the time of the start of project development, which comprises Chrome, Safari, Firefox and Internet Explorer. For any progressive features conceived at that point, and depending on the features, support for Internet Explorer may require version 10 and above due to its late adoption of certain web standards. Progressive enhancement and graceful degradation strategies for older versions can be determined on a case-by-case basis. As a result of the pace of mobile hardware development, OS testing availability, and severe market fragmentation, mobile support will be optimized for the two most recent or popular versions of iOS and Android, but the site will generally still be accessible on older versions.

DevOps & Web Hosting

DevOps covers all aspects of hosting and deployment of the website. Our recommended technology stack for most websites is either LAMP or a variation thereof. LAMP stands for Linux, Apache, MySQL, and PHP. For Django applications, MySQL and PHP would be replaced by Python and PostgreSQL. These stacks power the majority of the websites on the internet and have proven time and again to be affordable and reliable platforms. Our team has considerable experience designing and deploying highly scalable web applications within the cloud—specifically via Amazon Web Services and the Rackspace Cloud. We utilize the cloud for projects with a heavy reliance on image and video content, high-traffic, or unique technical needs. Cloud-based services provide dedicated virtual servers for your website and applications with extremely affordable pay-per-use pricing. Cloud hosting also allows your hosting to grow with you by providing resources on-demand, making it nearly impossible to outgrow. In the build phase, we will work with HHV’s IT team to identify available hardware resources, scalability and distribution requirements, and application hosting requirements for the selected platform, and work together to develop a deployment strategy.

SUSTAINABILITY PLAN

As noted in the Technical Specifications, an open-source CMS platform provides the safest, most sustainable solution, with a community of active developers constantly providing updates to maintain stability and security. The website information architecture and structural design will allow for flexible growth of content and changes over time. CGP will construct site elements as modularly as possible, to accommodate the addition of new modules, templates, and functions, and any possible need to amend the core set. Layouts and views will be abstracted as templates and the CSS and JavaScript frameworks will employ encapsulation and loose-coupling, organized in such a way that modules and classes will allow discrete modifications and additions in the future. This limits as much as possible any adverse effects on other modules and functionalities.

The combination of these approaches will streamline maintenance and avoid costly re-engineering each time new content or features are added or modified. Typical upkeep of a site can incur anywhere from \$2,000-15,000/year based on specific site features and customization that will be determined during the build phase. Core maintenance tasks typically include front- and back-end upgrades and security patches for self-hosted third-party software libraries, and compatibility updates for web browsers and any external third-party APIs (social media, SaaS services, etc.). Over the course of several years through to 2017 and beyond, it is anticipated that much of the software and services that will be used will likely evolve due to the ever-changing nature of web technology. The design of the application will try as much as possible to

streamline the replacement and modification of the modules, libraries, and services, to minimize costs. CGP will be available on an hourly or otherwise contracted basis to cover upkeep, including responses to any unforeseen changes in web technology and web standards in general.

Systematic evaluation will also contribute to the sustainability of the website. HHV will leverage the insights and understanding gleaned during the Discovery stage by re-engaging independent evaluator Kate Tinworth (Founder and Principal, ExposeYourMuseum LLC) in the Prototyping phase. Ms. Tinworth will work closely with HHV and C&G Partners to lead usability testing of an early rendition of the prototype focusing on two of the four personas: Culture Seeker and Popular Culture Visitor. Focusing on these two personas represents opposite ends of the engagement spectrum, and will provide a nuanced understanding of use. Students and teachers—both distinct and complex user groups—will be the focus of later phases of the project.

Usability testing will accomplish multiple project goals: 1) to assess whether learning, engagement, and empathy are present for participants; 2) to evaluate the four humanities themes for the website; and 3) to determine if and how the site structure is intuitive and clear for primary users. This combines traditional usability testing with content evaluation, providing both HHV and C&G Partners key information to inform decision-making and next steps. The prototype will be tested in four distinct communities to assess for regional differences in response: Hudson Valley, NY; New York City,

NY; New Haven and/or Hartford, CT; and Durham and/or Chapel Hill, NC. This is particularly important due to the site’s intended wide geographic reach. Following usability testing, ExposeYourMuseum will analyze and summarize results; a list of actionable recommendations will inform the final prototype.

Over the long term, HHV will use a combination of website analytics, visitor surveys and/or usability tests, and assessments of emerging national current events to make ongoing improvements to the website. To facilitate long-term maintenance of the website, HHV will allocate a portion of its operating budget and institutionalize fundraising efforts for this purpose.

As HHV digitizes assets and continues to conduct historical research over time, this website will be a repository to make this content available to the general public in our online asset gallery, bibliography, timeline and related links.

Further afield, our website content strategy includes partnering with other cultural institutions and media sources to offer related content to our visitors for extended learning about our themes and continued conversations about our topics that are relevant today and in the future.