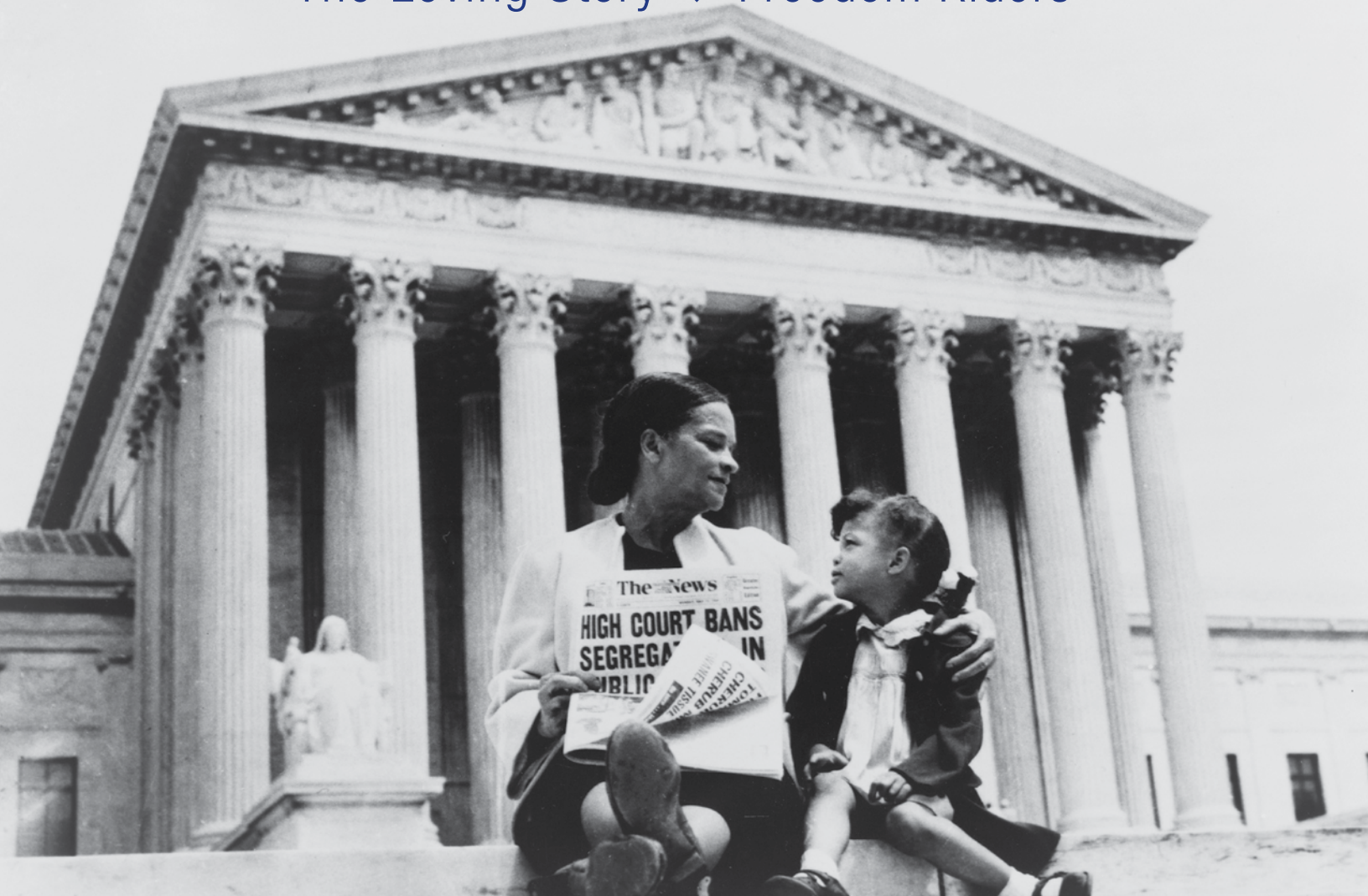


CREATED EQUAL: AMERICA'S CIVIL RIGHTS STRUGGLE

The Abolitionists ❖ Slavery by Another Name
The Loving Story ❖ Freedom Riders



NATIONAL ENDOWMENT FOR THE
Humanities



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Programming Guide

*This notebook is also available at the National Endowment for the Humanities' website at www.createdequal.neh.gov.

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A. GENERAL

1. Contact Information

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- Curriculum Materials

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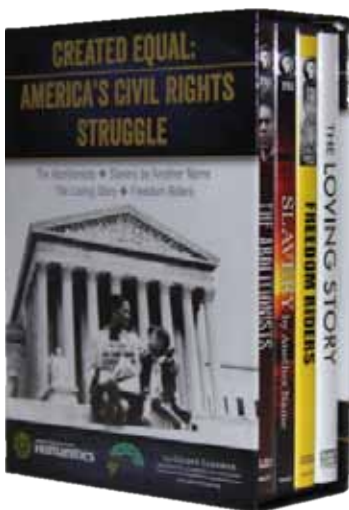
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2. Overview of the *Created Equal* Initiative



To mark the 150th anniversary of the Emancipation Proclamation, the National Endowment for the Humanities (NEH) has developed a special initiative, *Created Equal: America's Civil Rights Struggle*. As part of the Endowment's *Bridging Cultures* initiative, *Created Equal* uses the power of documentary films to spark public conversations about the changing meanings of freedom and equality in America.

Four outstanding documentary films, spanning the period from the 1830s to the 1960s, are the centerpiece for this project. Each of these films was supported by the NEH, and each tells the remarkable stories of individuals who challenged the social and legal status quo of deeply rooted institutions, from slavery to segregation.

Created Equal encourages communities to revisit the history of civil rights in America and to reflect on the ideals of freedom and equality that have helped bridge deep racial and cultural divides. Four hundred and seventy-three communities across the nation will receive the *Created Equal* film set, accompanied by resources to guide public discussion programs.

With the participation of distinguished scholars, these resources were developed through a partnership of the National Endowment for the Humanities and the Gilder Lehrman Institute of American History. Since its founding in 1965, the NEH has been a chronicler of the struggle for freedom and human dignity at the core of the American experience. As a steward of the nation's history, NEH has helped scholars and the public better understand this long narrative of civil rights. The Gilder Lehrman Institute, which has a track record of working with public and academic libraries on public programs in American history, has developed programmatic and support materials for the sites and hosted an orientation webinar, and will manage the logistical and reporting process.

As the *Created Equal* films have been viewed, they have inspired conversations. In public libraries, in school classrooms, and in churches across the nation, on Twitter, blogs, and Facebook pages, people of all ages and different races and walks of life have been moved to continue talking about the themes presented in the films. Often, viewers are left pondering what it takes to achieve real change in a democracy, what can be learned from the struggles of those who went before us, and how to connect our own lives and experiences to this history of heroism and struggle.

The *Created Equal* initiative extends and deepens those discussions, offering scholarly resources and program guides to help Americans reflect on the legacy and meaning of our shared civil rights history. As we launch this initiative and distribute film sets to communities across the nation, we invite each of you to join this important conversation.

"The legacy of slavery and emancipation forever forces us to face morally and ideologically who we believe we really are as a people. Are we the people who freed slaves in an all-out civil war with a huge portion of the country trying desperately to prevent it, or the country that can actually face this dual, complicated legacy head-on? And, are we the country that truly believes in section one of the Fourteenth Amendment that emancipation spawned, or do we simply go to it selectively to use it to our own personal or group ends? The legacies of emancipation are likely forever with us in this country; just who and what gets to control those legacies is what shapes the history in our own time."

—DAVID W. BLIGHT, *Historian*

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3. About This Guide

This *Created Equal* Programming Guide provides project information and resources for sites using the film set for public programming. The Guide's Toolkit for Facilitated Discussion provides resources and models for developing local public screening and discussion events exploring the changing meaning of freedom and equality.

The Guide is organized into six sections:

A. GENERAL provides an overview of the initiative.

B. PROGRAMMING provides historical context and an overview of the films as the basis for developing facilitated conversations in your community.

C. PROMOTIONAL MATERIALS includes suggestions for promotion.

D. ADDITIONAL RESOURCES includes suggested books and web resources.

We hope you will find this guide helpful as you develop programming for your community.

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4. Acknowledgments

The Gilder Lehrman Institute of American History in partnership with the National Endowment for the Humanities is pleased to acknowledge the institutions and individuals who have contributed to the planning, development, and implementation of *Created Equal: America's Civil Rights Struggle*.

We recognize the Tribeca Film Institute for sharing its reading and discussion model, which has been freely adapted for this programming guide, and the New York Council for the Humanities for sharing their moderated discussion plans.

We also gratefully acknowledge the work of the advisors who guided the *Created Equal* initiative: Ray Arsenault (University of Southern Florida, St. Petersburg), David W. Blight (Yale University), W. Fitzhugh Brundage (University of North Carolina, Chapel Hill), Lonnie G. Bunch (National Museum of African American History and Culture), Jane Dailey (University of Chicago), Annette Gordon-Reed (Harvard University), Pamela Green (Weeksville Heritage Center), Jane McNamara (New York Council for the Humanities), Richard Newman (Rochester Institute of Technology), and Clement A. Price (Rutgers University).

Finally, a special thanks to:

- Eva Caldera, Assistant Chairman for Partnership and Strategic Initiatives, NEH
- Timothy Gunn, Director, America's Music Project, Tribeca Film Institute
- Karen Kenton, Senior Program Officer, Division of Public Programs, NEH
- Karen Mittelman, Director, Division of Public Programs, NEH
- Leah Nahmias, Program Officer, New York Council for the Humanities
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B. PROGRAMMING

1. *Created Equal* Scholar Essays

The National Endowment for the Humanities and the Gilder Lehrman Institute invited four distinguished scholars to write brief essays related to each of the documentaries. These essays explore the larger themes and questions at the heart of each film and can serve as a guide in creating public programs.

Richard S. Newman on *The Abolitionists*

The abolitionist struggle was America's first civil rights movement. For nearly a century following the American Revolution, waves of abolitionists fought to end both slavery and racial injustice. From visionary free black activists and runaway slaves to shrewd lawyers and advocates of civil disobedience, the abolitionist movement was also diverse and constantly changing. As the aging abolitionist hero Frederick Douglass commented in the 1890s, it would take American historians years to understand just what abolitionism had accomplished. In many ways, we are still learning about the brave men and women who put their lives on the line to slay slavery.

Although the most important era of abolitionism occurred before the Civil War, the movement had deep roots in American society. In 1688, a quarter of religious visionaries issued the Germantown Protest challenging Quakers to eradicate slaveholding in their midst. A bevy of runaway ads in colonial newspapers also testified to enslaved peoples' constant stride for freedom. By the revolutionary era, these antislavery traditions inspired the creation of the world's inaugural abolition societies. The Pennsylvania Abolition Society debuted in 1775; twenty years later, abolitionist groups stretched from Rhode Island to Virginia. Led by men of conscience (such as Quaker pamphleteer Anthony Benezet) as well as antislavery jurists (including constitutional law expert William Rawle), early abolitionists identified bondage as an affront to American liberty. Success came slowly but abolitionists did achieve key results. By the early 1800s, they had secured gradual abolition laws (or outright bans on bondage) throughout the North, built international antislavery alliances, and passed slave-trading bans in Great Britain and the United States. Even black abolitionists expressed optimism about the future. "It is in our posterity enjoying the same privileges with your own," legendary black activist Richard Allen challenged white Americans in 1794, "that you ought to look for better things."

Slavery's massive growth derailed Allen's dreams. By the 1830s, when the United States contained roughly two million enslaved people (or quadruple the number of 1776), a more confrontational generation of abolitionists appeared in American society. Spurred by free black activism in the North, as well as British and Caribbean antislavery struggles, abolitionists now espoused immediate (not gradual) attacks on slavery; they also eschewed moderation. Influenced by religious revivalism, immediate abolitionists called slavery a sin and Americans hypocrites for not embracing universal emancipation. "I will not equivocate," William Lloyd Garrison famously declared in *The Liberator* in 1831, "and I will be heard!"

Yet the growth of abolitionism after 1830 depended on a multitude of activists. Once marginalized, African Americans and women now played essential roles in the movement. In towns large and small, African Americans built powerful abolitionist networks. In Philadelphia James Forten provided funding to Garrison's radical newspaper while in New York David Ruggles convinced white as well as black activists to aid fugitive slaves. Following in the footsteps of the militant black pamphleteer David Walker, antebellum African Americans envisioned themselves as the vanguard of a global freedom struggle.

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Women's activism also transformed American abolitionism. As orators, editors, writers, and organizers, women pushed abolitionism into churches, homes, neighborhoods, newspapers, and schools. From Massachusetts to Illinois, women circulated antislavery petitions and raised critical funds for the cause. They did more. Betsy Mix Cowles, an Ohio schoolteacher turned radical abolitionist, gained a national reputation for her support of both antislavery political parties and runaway slaves. Sojourner Truth, the ex-slave turned abolitionist orator, captivated audiences everywhere with her rousing calls for freedom. By the time Harriet Beecher Stowe published her best-selling antislavery novel *Uncle Tom's Cabin* in 1852, abolitionist women had been battling bondage for decades.

Both men and women knew that abolitionist activism was exhilarating yet dangerous. Whites North and South argued that abolition would undo the nation's economy. Many whites also opposed abolitionist visions of racial equality. Abolitionists were verbally threatened, and sometimes brutally assaulted, above as well as below the Mason-Dixon line. In May 1838, it took all of four days before a Philadelphia mob torched Pennsylvania Hall, a spectacular new building dedicated to abolitionist free speech. The hall was never rebuilt.

Such opposition prompted further abolitionist change. In the 1840s and 1850s, as slavery grew still further, abolitionists formed political parties, supported physical confrontations with slaveholders, and advocated compensated emancipation in the South. If abolitionists could not end slavery before the Civil War erupted in 1861, they still exerted a powerful influence on the nation's political culture. By attacking slavery as unjust and championing racial equality in the ringing tones of the Declaration of Independence, abolitionists envisioned the United States as anything but a slaveholding Republic. Indeed, it may have taken sectional strife to eradicate American bondage. But without generations of abolitionists seeking liberty and justice across the color line, the very idea of racial equality would have been impossible, now no less than in 1865.

Humanities Themes from *The Abolitionists*:

The Truly Long Civil Rights Movement: White and black abolitionists struggled to end both slavery and racial injustice from 1776 through the 1860s, providing subsequent generations of civil rights activists with a language of equality.

Diversity and Multiculturalism: The abolitionist movement was comprised of diverse sets of reformers from the American Revolution onward. African Americans played a particularly important role in the rise of abolitionist militancy after 1830. But black and white women were also key players in the abolitionist movement during the nineteenth century, demonstrating the importance of diversity in American reform movements.

Free Speech and Democratic Activism in Civil Society: The abolitionists consistently pushed the boundaries of free speech and democratic activism in American civic culture. Anti-abolitionists North and South often opposed abolitionists' rights to speak out against slavery, petition on behalf of black freedom and equality, and engage in civil disobedience to achieve racial justice. In this way, abolitionists offered a towering example of social movement activism to subsequent generations of reformers, from labor activists to women's rights groups to modern environmentalists.

Global Scope of Abolitionism: The abolitionist struggle always encompassed international reformers and influences, from American alliances with British activists seeking to end the slave trade at the close of the eighteenth century to black reformers' longstanding use of the Haitian Rebellion as inspiration for civil rights militancy in the nineteenth century.

Richard S. Newman is Professor of History at Rochester Institute of Technology. He is the author of *Freedom's Prophet: Richard Allen, the AME Church, and the Black Founding Fathers* and *The Transformation of American Abolitionism: Fighting Slavery in the Early Republic*.

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W. Fitzhugh Brundage on *Slavery by Another Name*

For African Americans after the Civil War, the abolition of slavery in 1865 was a landmark in human history. But blacks came to recognize that while slavery had been abolished, their newly secured freedom was at risk despite the Reconstruction-era constitutional amendments. New forms of coerced labor proliferated in the post-Civil War South, as trumped-up criminal charges were used as a pretext for the virtual re-enslavement of thousands of able-bodied southern black men and women.

The origins of these exploitative practices lay in a toxic confluence of postwar economic dislocation, weak state institutions, and white racism. Impoverished southern state governments had to contend with the expense of a new class of state charges—black criminals. Previously, slaveholders had punished black criminals privately. Now the costs of criminal justice ballooned. With state governments desperate to offload the expenses associated with convicts and white landlords eager to secure cheap labor, state and local authorities began to lease out convicts to contractors who paid the convicts' legal fees.

While some white workers fell victim to the convict-leasing system, the economic vulnerability of African Americans meant that black men and women were the system's principal targets. Thousands of innocent blacks were coerced into forced labor between the 1870s and 1940s. Countless black men were charged with the spurious offense of vagrancy, which could have been applied to almost any black man in the rural South. Then they were brought before a county judge and fined. Because many of the men couldn't afford to pay the fines, they were sentenced to a term of hard labor. Court and legal fees were levied. As a result, their sentences were often extended; they would work for a portion of their sentence to pay off their fines for vagrancy and the remainder of their sentence to pay off their court fees. After their sentence was determined, their labor and, for all practical purposes, their bodies were sold to mine owners, lumbermen, planters, railroads, or corporations. In return the company paid a monthly fee to the county, which would eventually satisfy the convicts' outstanding fines and fees.

The thousands of black people falsely imprisoned in mines, lumber camps, brickyards, quarries, and plantations were victims not of an anonymous bureaucracy but rather of the face-to-face cruelty and contrivances of white authorities, both prominent and obscure. Once the convicts left their cells in the South's local jails, they became de facto slaves to the companies who had leased them. With virtually no legal liability for the treatment of the convicts, convict contractors ruthlessly exploited them. Convicts were maimed by their work and by the punishments they received from their guards, and many died from malnutrition and disease. Only a minority survived the ordeal with their bodies intact.

For many white southerners, this system fostered the belief that there was a rise in black crime, cementing the relationship between criminality and race. Among African Americans, it created profound and enduring disillusionment about the significance of emancipation.

Occasionally, an upstanding state prison official would protest the convict-leasing system. But wherever convict leasing was commonplace, too many local officials profited from the system to tolerate serious reform. Even the federal government turned a blind eye to the practice. During Theodore Roosevelt's administration, the Department of Justice displayed concern about coerced labor in the South. Although a few courageous white southerners took the lead in exposing the practice of convict leasing and secured the conviction of several prominent planters and officials, prosecution through the courts failed to end convict leasing. The planters and companies that leased convicts learned that skilled legal defenses could ensure that even successful prosecutions for peonage only won token fines.

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It was not until the 1940s that economic changes and political pressures finally brought an end to the exploitation of southern convicts. Changes in southern agriculture and industry had diminished the need for large numbers of disposable laborers. World War II lent strength to organized efforts by the NAACP and labor unions to end convict leasing. Concerned about egregious violations of civil rights that tarnished the United States' international reputation, President Franklin D. Roosevelt in 1941 ordered the Department of Justice to prosecute convict labor cases. Only then did the Justice Department hasten the end of an institution that had thrived for more than three quarters of a century after the abolition of slavery.

Humanities Themes from *Slavery by Another Name*:

The Limits and Contingency of Freedom: The history of “neo-slavery” or convict leasing in the South reminds us that freedom for former slaves and their descendants was insecure. Even before Jim Crow segregation was codified in law at the turn of the twentieth century black freedom was severely circumscribed in the South. Neither the Thirteenth Amendment, which ended slavery, nor the Fourteenth Amendment, which provided a guarantee of due process for each American, offered protection against the convict-leasing system. Indeed, the prevalence and persistence of convict leasing illustrates how laws can be used to limit and erode seemingly fundamental and inviolable rights.

Race and American Criminal Justice: Some whites became ensnared in the convict-leasing system in the South, but they were the exceptions. Black men and women were its principal victims because their rights were vulnerable due to poverty and racism. This system bred among southern African Americans both disillusionment about the significance of emancipation and cynicism about the possibility of true justice in the American South.

Corporate Ethics and Coerced Labor: Some commentators have drawn parallels between the corporate responsibility of companies that exploited slave labor in Nazi Germany and that of southerners who bought convict labor. The point of this comparison is not to equate the Nazi Holocaust with racial oppression in the Jim Crow South, but rather to accentuate the complicity of southern white elites and national corporations in the exploitation of de facto slaves.

Convict Leasing and Organized Labor in the American South: Not only did convict leasing produce great wealth, but it also served as a bulwark against unionized labor in the South. For U.S. Steel and other industrial firms convict laborers were a dependable and cheap pool of labor that posed no threat of unionizing or striking. A corporate officer explained to Alabama officials the benefit of convict leasing: “The chief inducement for the hiring of convicts was the certainty of a supply of coal for our manufacturing operations in the contingency of labor troubles.” Thus, the coerced labor of convicts eroded the economic leverage and opportunities for free black and white laborers in southern industry.

W. Fitzhugh Brundage is the William B. Umstead Distinguished Professor and Chair of the Department of History at the University of North Carolina, Chapel Hill. He is the author of *A Socialist Utopia in the New South: The Ruskin Colonies in Tennessee and Georgia, 1894–1901* and *Lynching in the New South: Georgia and Virginia, 1880–1930*.

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Jane Dailey on *The Loving Story*

Laws governing interracial sex and marriage followed the arrival of the British in North America in the seventeenth century and lasted for more than three centuries. These laws remained on the books in many states until 1967, when the United States Supreme Court found them unconstitutional in *Loving v. Virginia*, its only civil rights decision ever to appeal to fundamental principles of “vital personal rights.”

Prior to the Civil War, the Constitution guaranteed individual rights only against the federal government. After the Civil War, however, the Fourteenth Amendment (1868) expressly defined national citizenship and prohibited any state to deprive any person of “life, liberty or property without due process of law,” to deny any citizen the “privileges and immunities” of citizenship, or to deny any person “the equal protection of the laws.”

After the Supreme Court effectively neutralized this amendment through its decisions in the Civil Rights Cases (1883) and *Plessy v. Ferguson* (1896), southern states built legal barriers between blacks and whites in nearly every aspect of life. Blacks and whites were nursed in separate hospitals, educated in separate schools, buried in separate cemeteries, and forbidden to marry each other in the majority of American states, especially in the West, like California.

For segregation to work, people had to be racially categorized by law. Depending on the state and the decade, people who were more than one-fourth black, one-eighth black, one-sixteenth black, even one-thirty-second black, were categorized for the purpose of Jim Crow as “non-white.” Even so, racial identity was mutable and grounded in behavior as well as genealogy. Recognizing decades of white men’s sexual relationships with black women, usually slaves, an 1835 South Carolina statute explained that a person’s racial status “is not to be determined solely by the distinct and visible mixture of negro blood, but by reputation, by his reception into society, and his having commonly exercised the privileges of a white man.” This “social construction” of “race” allowed for some flexibility within the white supremacist regime, which ironically enabled states to harden the boundaries between black and white.

By 1900, white supremacy and racial purity had become articles of civic faith and Jim Crow laws abounded. Virginia’s 1924 Act for the Preservation of Racial Integrity was the logical culmination of this trend, and provided that any trace of nonwhite ancestry (the infamous “one drop” rule) defined someone as ineligible to marry anyone defined as white. This statute became the blueprint for Nazi Germany’s 1935 Blood Protection Law, which prohibited the marriage of gentiles and Jews.

The secular racial regime was backed up by the belief of many white southern Christians that segregation was God’s will, that God separated the races to preserve their purity, and that disobeying that plan was blasphemous. Civil rights leaders responded with religious arguments of their own, insisting that “segregation is a blatant denial of the unity which we all have in Jesus Christ.” The “God is on our side” argument became a staple of civil rights advocates, but was fiercely resisted by white champions of racial segregation.

Unlike voting rights and segregated public education, racially restrictive marriage laws were never challenged on a mass level. Neither were they of special interest to the National Association for the Advancement of Colored People (NAACP), the Southern Christian Leadership Conference (SCLC), Congress, or the executive. This was in marked contrast to the emerging category of human rights associated with the United Nations, whose 1948 Universal Declaration of Human Rights condemned bans on interracial marriage and upheld freedom of choice in marriage.

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Preceded by a 1942 decision that defined marriage and procreation together as “one of the basic civil rights of man” that could not be restricted in the absence of a compelling state interest, the Supreme Court finally declared racially restrictive marriage laws unconstitutional.** In *Loving*, a unanimous Court explained that “the freedom to marry has long been recognized as one of the vital personal rights essential to the orderly pursuit of happiness by free men. . . . To deny this fundamental freedom on so unsupportable a basis as the racial classifications embodied in these statutes, classifications so directly subversive of the principle of equality at the heart of the Fourteenth Amendment, is surely to deprive all the State’s citizens of liberty without due process of law. . . . Under our Constitution, the freedom to marry, or not marry, a person of another race resides with the individual and cannot be infringed by the State.”

**The 1967 case *Loving v. Virginia* was a suit brought by Mildred and Richard Loving, an interracial couple, to overturn the 1924 Virginia act.

Humanities Themes from *The Loving Story*:

The Social Construction of Race: Racial identity was composed of many elements, some genealogical, some social. Violators of racially restrictive marriage laws undermined clear notions of “race” and contributed to a southern disposition towards anxiety about racial identity.

Religion and Social Movements: Both sides of the Civil Rights Movement rooted their positions in Christian righteousness, bringing religion back into civil discourse in a way not seen since the abolitionist movement.

Civil Rights and Human Rights: The fight for civil rights merged in the mid-twentieth century with new arguments for human rights that broadened the spectrum of fundamental freedoms.

Law and Social Movements: The repeal of anti-miscegenation laws was accomplished entirely through the courts, and highlights the complementary roles of mass protest and judicial intervention.

Jane Dailey is Associate Professor of American History in the Department of History, the College, and the Law School at the University of Chicago. She is the author of several books about the post-emancipation South, including *Before Jim Crow: The Politics of Race in Postemancipation Virginia* and *The Age of Jim Crow: A Norton Documentary History*.

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Raymond Arsenault on *Freedom Riders*

May 21, 1961: a Sunday in the age of John F. Kennedy's New Frontier, when freedom was on the line in Montgomery, Alabama. Over a thousand black Americans, including Martin Luther King, Jr., had gathered at the First Baptist Church to support a band of activists known as Freedom Riders. Just blocks from the state capitol, where Jefferson Davis had sworn allegiance to the Confederate cause in 1861, First Baptist had been the setting for a number of dramatic events. But the church had never witnessed anything like the situation that was unfolding. For hours the Freedom Riders sang songs and listened to testimonials about courage and commitment. But as hope rose inside the sanctuary, a mood of defiance developed outside.

By nightfall the church was besieged by white protesters defending segregation. Screaming racial epithets and hurling Molotov cocktails, the protesters threatened to overwhelm a beleaguered group of federal marshals who feared that the mob was intent on burning the church to the ground. When it became obvious that the marshals were overmatched, the governor of Alabama, John Patterson, deployed a National Guard battalion to disperse the crowd. It was morning before the streets were secure enough for the Freedom Riders to leave the church. Loaded into a convoy of military trucks, the Freedom Riders were escorted back to a black community that must have wondered what other challenges lay ahead. The battle of May 21 was over, but the struggle for racial justice would continue.

How the Freedom Riders came to be at First Baptist, why they inspired so much hope and fear, and what happened to them—and the hundreds of other Americans who joined their ranks—are the questions that drive the *American Experience* documentary *Freedom Riders*. These are questions that should engage anyone concerned with freedom, justice, and the realization of America's democratic ideals.

With plot lines rivaling those of the most imaginative fiction, the saga of the Freedom Rides is an almost unbelievable story of sacrifice and triumph. In 1961, during the first year of Kennedy's presidency, more than 400 Americans participated in an experiment designed to awaken the conscience of the nation. Inspired by visions of social revolution, these Freedom Riders challenged the mores of a segregated society by performing a disarmingly simple act. Traveling in small interracial groups, they sat where they pleased on buses and trains and demanded unrestricted access to terminal restaurants and waiting rooms, even in areas of the Deep South where such behavior was forbidden.

Patterned after a 1947 Congress of Racial Equality (CORE) project known as the Journey of Reconciliation, the Freedom Rides began in May with a group of thirteen Riders recruited by CORE's staff. By early summer, the Freedom Rides had become a movement involving hundreds of activists representing a number of civil rights organizations. Attracting diverse volunteers, the movement transcended the traditional approach to civil rights, taking the struggle out of the courtroom and into the streets and jails of the Jim Crow South. Empowered by two U.S. Supreme Court decisions mandating the desegregation of interstate travel facilities, the Freedom Riders flouted segregation statutes, all but daring southern officials to arrest them.

The Riders challenged federal officials to uphold the constitutional right to travel without being subjected to degrading racial restrictions. They did so knowing that their actions would almost certainly prompt a savage response from white supremacists. Invoking the philosophy of non-violence, they put their bodies on the line for racial justice. After marauding Klansmen used bombs to disrupt the original CORE Freedom Ride, student activists from Nashville organized a Ride of their own, forcing federal officials to intervene on their behalf. Later, when Mississippi officials placed hundreds of

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Freedom Riders in prison and imposed bond payments that threatened the financial solvency of CORE, the net effect was to strengthen rather than weaken the movement.

While they characterized the Civil Rights Movement as an irrepressible force, the Freedom Riders knew all too well that they faced enemies backed by regional and national institutions. Fortunately, those who participated in the Freedom Rides had access to institutions of their own. When they boarded the “freedom buses” in 1961, they knew that others had gone before them, figuratively in the case of abolitionists and the soldiers who marched into the South during the Civil War and Reconstruction, and literally in the case of the CORE veterans who participated in the 1947 Journey of Reconciliation. The successes of the NAACP and the strengthening of the Civil Rights Movement since the Second World War, along with the decolonization of the Third World, infused Freedom Riders with the belief that the arc of history was tilting in the right direction. Progress was possible, and the Riders were determined to do all they could to accelerate the pace of change.

Humanities Themes from *Freedom Riders*:

Equality under the Law: The Freedom Riders attacked the discriminatory effects of Jim Crow segregation by demanding equal treatment for all American citizens engaged in interstate travel. In defying state and local segregation law, they were seeking compliance with two U.S. Supreme Court decisions, *Morgan v. Virginia* (1946) and *Boynton v. Virginia* (1960), both of which upheld equality under the law in interstate travel.

Grassroots Protest: Enlisting hundreds of participants and drawing thousands of supporters from all walks of life, the Freedom Rides demonstrated the power of popular insurgency in American life. As one of the first successful direct action campaigns of the 1960s, the Freedom Rides served as a template for a wide range of popular movements that influenced American life in later years. Expanding the realm of citizen politics, the Rides confirmed the notions that reform from below is possible, and that ordinary people can do extraordinary things.

The Use of Non-Violence to Achieve Change: The Freedom Riders’ strict adherence to non-violence—as both a tactical and philosophical matter—was an essential element of their success. When they were assaulted by angry white supremacists, their consistent refusal to strike back greatly enhanced the moral power of their arguments for change. Without this display of discipline and uncommon courage, the Riders’ challenge to racial discrimination might have failed, and their example of responsible activism would have had far less force.

Raymond Arsenault’s remarks are adapted from the Introduction to *Freedom Riders: 1961 and the Struggle for Racial Justice* (New York: Oxford University Press, 2007).

Raymond Arsenault is the John Hope Franklin Professor of Southern History and co-director of the Florida Studies Program at the University of South Florida, St. Petersburg. He is the author of several books, including *Freedom Riders: 1961 and the Struggle for Racial Justice*, which became the basis for the *Freedom Riders* documentary.

CREATED EQUAL: AMERICA'S CIVIL RIGHTS STRUGGLE

The Abolitionists ❖ Slavery by Another Name ❖ The Loving Story ❖ Freedom Riders

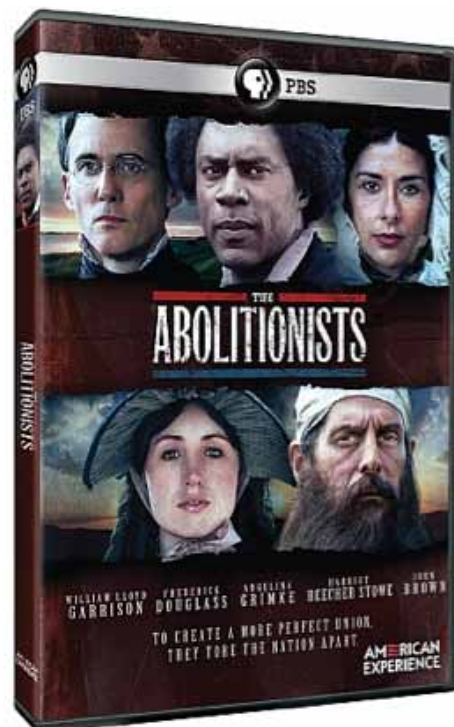
2. Overview of Films

The Abolitionists

(2013, 180 minutes)

Written, produced and directed by Rob Rapley. Edited by John Chimples & Al Jernon Tunsh. Cinematography by Tim Cragg. Narrated by Oliver Platt. Music by Tim Phillips. Executive Producer Sharon Grimberg. *American Experience* is a production of WGBH Boston. Senior Producer Sharon Grimberg. Executive Producer Mark Samels.

The Abolitionists vividly brings to life the struggles of the men and women who led the battle to end slavery. Through innovative use of reenactments, this three-episode series puts a face on the anti-slavery movement—or rather, five faces: William Lloyd Garrison, impassioned New England newspaper editor; Frederick Douglass, former slave, author, and activist; Angelina Grimké, daughter of a rich South Carolina slaveholder; Harriet Beecher Stowe, author of the enormously influential *Uncle Tom's Cabin*; and John Brown, ultimately executed for his armed seizure of the federal arsenal at Harpers Ferry. The film's release in 2013 also marked the 150th anniversary year of the Emancipation Proclamation.



Historical Background

Beginning in the 1830s, several religious, social, and political reform movements swept through the United States. Among the men and women leading these reforms were abolitionists who fought to end slavery, an institution they believed to be incompatible with the founding principles of the nation. Animated by religious convictions and faith in progress, early white and black abolitionists hoped that moral persuasion would convince slaveholders to free slaves voluntarily. To this end, they promoted the establishment of anti-slavery societies and engaged in a massive print campaign to distribute broadsides and pamphlets across the nation. By the 1840s, convinced that moral persuasion would not end slavery, they turned to concerted political action. Abolitionists argued that slavery was a political and an economic as well as a moral dilemma for the nation as the institution repudiated the principles embodied in the Declaration of Independence and the Constitution.

In the decade preceding the Civil War for many in the North, abolitionists had successfully fused their vision of a moral nation with a political ideal of progress based on a free-labor economy. When the United States plunged into civil war, most Americans realized that the fate of slavery rested on the outcome of the war. On January 1, 1863, President Lincoln issued the Emancipation Proclamation, abolishing slavery in the states in rebellion against the United States—a decision that became a turning point in the nation's history. The combined actions of the President and thousands of ordinary men and women, black and white, enslaved and free, culminated in the ratification of the Thirteenth Amendment abolishing slavery throughout the United States in 1865. The amendment gave legal force to the principle argument of the Declaration of Independence: that all men are created equal.

For more information on this film, please visit: <http://www.pbs.org/wgbh/americanexperience/films/abolitionists/>

CREATED EQUAL: AMERICA'S CIVIL RIGHTS STRUGGLE

The Abolitionists ❖ Slavery by Another Name ❖ The Loving Story ❖ Freedom Riders

Slavery by Another Name

(2012, 90 minutes)

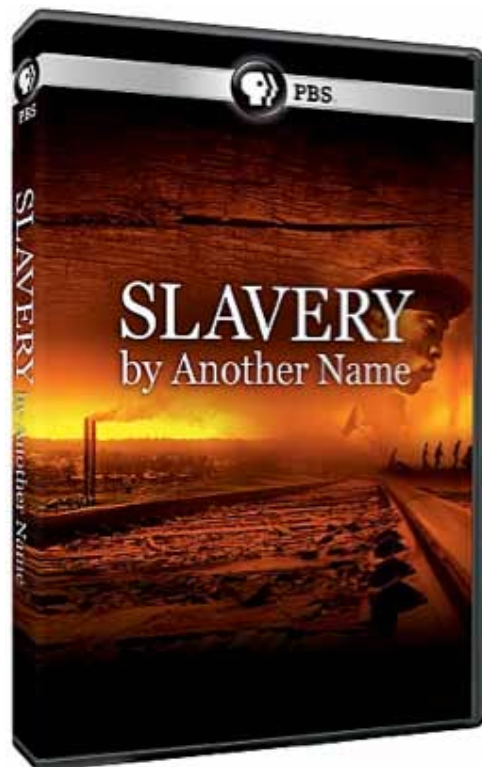
A production of TPT National Productions in association with Two Dollars & A Dream, Inc. Produced and directed by Sam Pollard. Executive Producer Catherine Allan. Co-Executive Producer Douglas A. Blackmon. Written by Sheila Curran Bernard. Edited by Jason Pollard. Narrated by Laurence Fishburne. Original Score by Michael Bacon. Chief Content Officer Terry O'Reilly. Executive in Charge of Production Gerry Richman.

It was a shocking reality that often went unacknowledged, then and now: a huge system of forced, unpaid labor, mostly affecting Southern black men, that lasted until World War II. Based on the Pulitzer Prize-winning book by Douglas Blackmon, *Slavery by Another Name* tells the stories of men, charged with crimes like vagrancy, and often guilty of nothing, who were bought and sold, abused, and subjected to sometimes deadly working conditions as unpaid convict labor. Interviews with the descendants of victims and perpetrators resonate with a modern audience. Christina Comer, who discovered how her family profited from the system, says that “the story is important no matter how painful the reality is.”

Historical Background

By 1865, despite the promise of the Emancipation Proclamation, the Thirteenth Amendment, and the Confederate defeat in the Civil War, many former slaves did not in reality experience “a new birth of freedom.” The Republican-controlled Congress enacted the Fourteenth Amendment (enshrining birthright citizenship and equal protection of the law) in 1868 and the Fifteenth Amendment (guaranteeing the right to vote for all men regardless of race) in 1870. However, states and communities across the South ignored these federal mandates by passing “black codes,” laws that served to essentially re-enslave African Americans. Local law enforcement officers cited regulations against vagrancy, loitering, or walking near railroads to arrest, incarcerate, and sentence African American men to work as forced convict laborers in factories and mines and on farms. Drawing public attention to some of the victims and perpetrators of this forced labor system, the film *Slavery by Another Name* presents a story that has been largely ignored in history books.

For more information on this film, please visit: <http://www.pbs.org/tpt/slavery-by-another-name>



CREATED EQUAL: AMERICA'S CIVIL RIGHTS STRUGGLE

The Abolitionists ❖ Slavery by Another Name ❖ The Loving Story ❖ Freedom Riders

The Loving Story

(2011, 77 minutes)

An Augusta Films Production. Directed by Nancy Burski. Produced by Nancy Burski and Elisabeth Haviland James. Edited by Elisabeth Haviland James. Writers Nancy Burski and Susie Ruth Powell. Executive Producers Scott Berrie and Marshall Sonenshine. Co-Producer Patricia Romeu. Still Photography Grey Villet. Archival Footage by Hope Ryden. Cinematography by Rex Miller, Steve Milligan and Abbott Mills. Original Music David Majzun. Music Supervisor Susan Jacobs. A co-production of HBO Documentary Films. Distributed by Icarus Films.

Mildred and Richard Loving knew it was technically illegal for them to live as a married couple in Virginia because she was of African American and Native American descent and he was white. But they never expected to be woken up in their bedroom and arrested one night in 1958. The documentary brings to life the Lovings' marriage and the legal battle that followed through little-known filmed interviews and photographs shot for *Life* magazine.

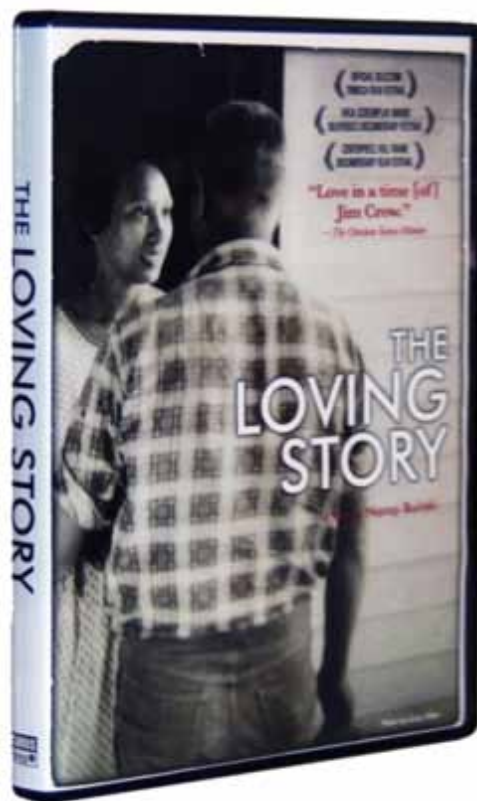
Historical Background

After World War II, civil rights activists built upon a mobilizing tradition within black communities that included sit-ins, strikes, and protest marches. Grassroots groups around the nation relied on non-violent tactics and multiple campaigns to end segregation. National organizations, among them the NAACP and ACLU, worked to end segregation by bringing cases before the Supreme Court and the federal government. In 1954, the Supreme Court ruled in *Brown v. Board of Education* that public schooling was to be desegregated with "deliberate speed." Hopes were high that legalized discrimination could be ended and equal rights for African Americans won.

In many cases, the ultimate success of the major legal and political battles of the civil rights era rested on the action, courage, and persistence of individuals. Richard Loving and Mildred Jeter were two such individuals who changed history. In July 1958, they returned home after marrying in Washington, DC, and were arrested in the middle of the night. The Lovings had broken the Virginia Racial Integrity Act of 1924 forbidding interracial marriage. Faced with prison, the Lovings took a plea bargain that mandated they leave Virginia for 25 years. They moved to Washington, DC, but missed their home, family, and rural community. In 1963, Mildred Loving wrote a letter to Attorney General Robert Kennedy, who suggested that she contact the American Civil Liberties Union. Two young lawyers, Bernard Cohen and Philip Hirschkop, argued the case through state and federal courts. In 1967, the U.S. Supreme Court heard *Loving v. Virginia*. The justices voted unanimously to strike down the Virginia law with Chief Justice Warren writing that "the freedom to marry has long been recognized as one of the vital personal rights essential to the orderly pursuit of happiness by free men." The landmark ruling led to the overturning of miscegenation laws in fifteen states.

The film narrates the lives of Mildred and Richard Loving and their fight for the recognition of their marriage, all the way to the Supreme Court. The film's immediacy derives from the inclusion of footage dating from the 1960s depicting the daily life of the couple and their three children while they were in hiding in a house in Virginia.

For more information on this film, please visit: <http://lovingfilm.com/>



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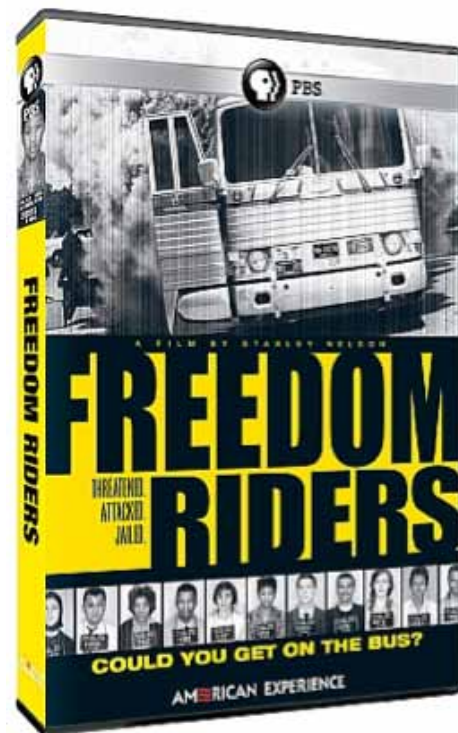
The Abolitionists ❖ Slavery by Another Name ❖ The Loving Story ❖ Freedom Riders

Freedom Riders

(2011, 120 minutes)

A Film by Stanley Nelson. A Firelight Media production for *American Experience*. Written, produced, and directed by Stanley Nelson. Produced by Laurens Grant. Editors Lewis Erskine and Al Jernon Tunsh. Original Concept Developed by Paul Taylor. Archival Producer Lewanne Jones. Associate Producer Stacey Holman. Director of Photography Robert Shepard. Composer Tom Phillips. Based in part on the book *Freedom Riders* by Raymond Arsenault. *American Experience* is a production of WGBH Boston. Senior Producer Sharon Grimberg. Executive Producer Mark Samels.

Attracting a diverse group of volunteers—black and white, young and old, male and female, secular and religious, northern and southern—the Freedom Rides of 1961 took the civil rights struggle out of the courtroom and onto the streets of the Jim Crow South. *Freedom Riders* tells the terrifying, moving, and suspenseful story of a time when white and black volunteers riding a bus into the Deep South risked being jailed, beaten, or killed, as white local and state authorities ignored or encouraged violent attacks. The film includes previously unseen amateur 8mm footage of the burning bus on which some *Freedom Riders* were temporarily trapped, taken by a local twelve-year-old and held as evidence since 1961 by the FBI.



Historical Background

In 1961, U.S. Supreme Court decisions that overturned racial segregation in interstate travel were largely ignored in the South. To challenge this status quo, more than 400 black and white Americans, called Freedom Riders, performed a simple act: they traveled into the segregated South in small interracial groups and sat where they pleased on interstate buses. The Freedom Rides began on May 4, 1961, with a group of thirteen Riders recruited and trained by the Congress of Racial Equality (CORE). By the summer, the Rides had evolved into a broad-based movement involving hundreds of activists from local, regional, and national civil rights organizations. Finally, on September 22, the Freedom Riders triumphed. The Interstate Commerce Commission issued a sweeping desegregation order. As of November 1, Jim Crow signs had to be removed from bus stations. Every interstate bus had to display a certificate: "Seating aboard this vehicle is without regard to race, color, creed, or national origin, by order of the Interstate Commerce Commission." The Freedom Rides led to further federal civil rights legislation and have become a model for grassroots movements to bring about social change.

The filmmaker, Stanley Nelson, creates a powerful and searing documentary by pairing archival footage with interviews. The videotaped interviews with some of the Riders transport viewers back to the events and horrors the Riders faced. Many endured savage beatings and imprisonment. Interviewees include: John Lewis, a college student who now serves as a member of Congress; Joan Trumpauer, then a nineteen-year-old secretary in Washington, DC, who spent months in Parchman State Penitentiary, the harshest prison in Mississippi; Jim Zwerg, a Wisconsin student on exchange at Fisk University, who was hospitalized after a mob beat him with bats and pipes in Montgomery, Alabama; Hank Thomas, a student at Howard University who became active in SNCC; Diane Nash, who had led successful non-violent student protest

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at Fisk University and monitored the progress of the Rides from Nashville, Tennessee, recruiting new Riders and speaking to the press; and John Seigenthaler, Attorney General Robert Kennedy's man on the ground, who recounts events from the perspective of the government and later became a victim of mob violence himself.

For more information on this film, please visit: <http://www.pbs.org/wgbh/americanexperience/freedomriders/>

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3. Toolkit for Facilitated Discussions

Introduction

Created Equal: America's Civil Rights Struggle is a national public programming initiative using four award-winning documentary films as catalysts for screening and discussion events at public and academic libraries, museums, historical societies, and community and faith-based organizations across the United States. *Created Equal* draws upon deep scholarship and helps participants consider the long struggle for civil rights—from before the Civil War through the 1960s—as a continuing story that still resonates today. Through the lens of humanities scholarship, public conversation offers communities an opportunity for deeper reflection on the complex historical, political, and cultural themes explored in the four films.

Film can be a particularly effective format for prompting thoughtful discussion. The films included in this set provide a dramatic springboard for dialogue related to key social and political themes of this century. As you develop your programming, you can encourage further exploration of the ideas and issues by directing participants to the *Created Equal* website and sharing the additional reading list included in this Guide.

To host facilitated community conversations, a host site need only have a meeting area, equipment to screen films, and—most importantly—an audience. The host site is responsible for identifying and working with a scholar/discussion facilitator and with local partners, organizations, agencies, and groups whose constituents have a special interest in the series' subject.

This Toolkit provides ideas for planning and implementing public discussion programs in conjunction with the film set.

Steps to Follow:

- Determine the need and interest
- Determine the goal of your series
- Define your target audience
- Form a planning committee
- Recruit community partners
- Identify scholars to participate in the programming
- Plan the evaluation strategy
- Select the date/time for your series
- Promote your event
- Evaluate the success of your programs
- Share stories of impact

Programming Formats

The goal of the *Created Equal* initiative is to encourage open conversations about how the long history of civil rights continues to resonate today. Sites are encouraged to develop public programs such as moderated discussions based on clips from one or more of the films.

Recognizing that people have limited time and may not view all four films in their entirety, this format allows participants to connect the themes that carry through all the films.

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Model Thematic Discussion Plan (developed by the New York Council for the Humanities): You can build your programs around major themes that resonate among the films: equality under the law; grassroots protest and legislation; and non-violence to achieve change.

Option A

Begin a thematic viewing series with a panel discussion and clips from all four films. Consider hosting full film screenings in between discussions for those who aren't able to watch the films on their own, stretching your series from four sessions to eight. Or, at the first session, hand out information to participants on how to watch the films on their own (online, at your venue, etc.).

- | | |
|-----------|---|
| Session 1 | Clips from all four films. Introductory panel discussion on the three themes: equality under the law; grassroots protest and legislation; and non-violence to achieve change. |
| Session 2 | Clips & facilitated discussion: <i>The Abolitionists</i> & <i>Freedom Riders</i> .
Discuss grassroots protest and legislation. |
| Session 3 | Clips & facilitated discussion: <i>Slavery by Another Name</i> & <i>The Loving Story</i> .
Discuss equality under the law. |
| Session 4 | Clips & facilitated discussion: <i>The Abolitionists</i> , <i>Freedom Riders</i> & <i>The Loving Story</i> .
Discuss non-violence to achieve change. |

Option B

Host a shorter series focused on one of the three themes in one particular historical era. Combine a one-hour screening of a single film in the set with a 30-minute scholar-facilitated discussion.

- | | |
|-----------|---|
| Session 1 | Screening of <i>The Abolitionists</i>
Facilitated discussion |
| Session 2 | Screening of <i>Slavery by Another Name</i>
Facilitated discussion |
| Session 3 | Screening of <i>The Loving Story</i>
Facilitated discussion |
| Session 4 | Screening of <i>Freedom Riders</i>
Facilitated discussion |

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Example of Single-Session 90-minute discussion plan

Use the welcome script provided in this Toolkit to open the event.

Use a simple opening exercise to welcome everyone and get them thinking about the topic and the theme. Asking a quick question that everyone has to respond to ensures that each participant gets a chance to share his or her voice with the group. Show one or two brief film clips that get to the heart of the matter; use active viewing strategies to help viewers find evidence they can use later in the discussion. Devote the bulk of your time to conversation. Close with a question that asks everyone to connect the ideas of the discussion to direct civic participation in the community and take the ideas “beyond the room”.

10 minutes Introduction & Starting to Think about the Topic

- Introductions should be *very* brief: everyone states their first name and a response to a simple open-ended question.
- Ask for a one-word or brief response to a question related to the theme.

20 minutes Watch 1–2 film clips, totaling no more than 10 minutes each

Screen one or two film clips that focus on the theme of the discussion. Consider introducing an active viewing strategy to focus the group on the themes you will explore later in the discussion.

- Have half of the room listen for the consequences the protagonists faced when they made the decision to act. Have the other half of the room watch for how their actions impacted others.
- Ask participants to pay attention to the difficult decisions the protagonists had to face. Have the audience think about what motivated them to keep going.

5 minutes Check comprehension

Are there any phrases that need further clarification? Any people, organizations, or historical facts that need a bit of explanation so that everyone feels comfortable before starting the discussion?

45 minutes Discuss!

Focus on interpretive and evaluative questions:

- Interpretive questions focus on quotes or actions: What did John Brown mean when he called efforts to eliminate slavery through non-violence “milk and water” abolition?
- Evaluative questions focus on connections to today: What do you think about what he said/did? How does this idea/action continue to impact our community today?

10 minutes Bring it back to the present

Draw the conversation to a close by asking people to think about how the theme of or the ideas in the film relate to their community.

- Yes or No: Do you think people today would have the courage to do what they did in the film?
- Who is one person you plan to tell about tonight's conversation?
- Do you believe a strategy of non-violence would help your community address issues under debate today?

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Scholar/Discussion Leader Guidelines

Scholars serve as moderators for the programs, providing background and facilitating discussions. They foster an accepting atmosphere to encourage the free exchange of ideas and responses to the films, text, and personal experiences. Someone with great expertise in his/her subject may not be as good a facilitator as a scholar who has teaching experience and personal interest in the subject plus good facilitation skills. The short time allotted for the scholars' presentations requires that they be more facilitators than lecturers and that they focus on participants' responses as the basis of discussion.

The responsibilities of the scholar should include:

- Reviewing the overall approach to the series material and the specific theme concepts developed for the series.
- Reviewing all films and text for series. It is imperative that he or she view each film in full prior to screening. In addition, the scholar should be familiar with the film content and prepared to address it with the audience.
- Providing a 10–15 minute introduction to each program.
- Preparing several discussion questions that will be posed to the group at large or in small groups.
- Circulating throughout the room to answer questions, make comments, and listen to what is said in the small-group discussions.
- Briefly highlighting important ideas expressed in small-group discussions as a way to close the program.

Scholars should keep in mind four important points as they prepare to lead a series:

1. Out-of-school adults will make up most of the audience. Developing the discussions for this series differs from the classroom, as your audience brings a life experience to the series different from that of the usual student.
2. The presentation is a catalyst for discussion rather than a definitive explanation of the program's subject. The scholar is the participants' guide and the focus of the program is on their discussion.
3. The films viewed at the programs are important for their artistry as well as their content, and scholars should help the audiences understand why the films are effective in presenting the material.
4. For scholars experienced in reading-and-discussion programs, a viewing-and-discussion program is somewhat different in that the material is being absorbed on-the-spot. Good film engages the emotions, so be prepared for a more immediate emotional response to the material than in a book-discussion format.

Discussing Sensitive Issues

The end of slavery in the United States is the most important turning point in American constitutional, political, and social history. The legacies of emancipation will be with us forever, forcing us to face who we believe we are as a people. In the twenty-first century, issues of race and equality under the law continue to be the subject of vigorous and sometimes divisive debates. As you plan programs, we suggest that you frame the conversation by noting that democracy is an ongoing endeavor and unfinished business. These discussions are important because they invite participants to consider how we may work together to realize the goal of a more perfect union.

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Tips for facilitating an inclusive and respectful conversation:

- 1. Set ground rules for discussion.** Establish strong expectations about the content and manner of communication. The material may elicit strong reactions. Encourage the attendees to listen to each other's views.
- 2. Be aware of your own attitudes.** Consider your own biases as you watch and review the content of the films.
- 3. Recognize and acknowledge the diversity of opinions and backgrounds of the audience.** Participants bring an array of experiences to the conversation. Foster a sense of community by going around the room and asking each participant to give his or her name and one sentence about why he or she is interested in the topic.
- 4. State objectives for the discussion.** Connect the discussion about the films to themes of the initiative: equality under the law; grassroots protest and legislation; and nonviolence to achieve change.
- 5. Use the films as the basis for discussion.** All attendees have a common point of reference for participation in conversation that arises from issues in the film.
- 6. The role of a facilitator.** Engage the group in the conversation rather than create a back-and-forth dialogue between the facilitator and one participant. Be open to all perspectives.
- 7. Pose good questions.** Good questions help guide the conversation toward a theme and keep the discussion focused on the film while allowing participants to make connections to their personal lives and the world around them.
- 8. Foster civility and the need for respect.** Focus the discussion on the topic, not the individual. Do not personalize the exchanges or the comments. Foster an environment of debate and dialogue in which it is OK to disagree.
- 9. Be prepared for tense moments.** Even if you do not think there will be a reaction to an issue you raise, plan ahead what you will do if you encounter one.
- 10. Summarize and establish next steps.** As you bring the program to a close, encourage participants to discuss some of the issues and the content of the films with friends and family in their community.

Types of Questions (developed by New York Council for the Humanities)

Film-based conversations usually utilize four types of questions: factual, interpretive, evaluative, and follow-up questions.

Factual questions have one correct answer and focus on comprehending the film. Factual questions can be used to establish the main narrative, to gather evidence for specific arguments, and to settle disagreements about what actually occurred in the film. They can become a problem, though, if they are used to test the participants' knowledge. Asking too many factual questions can give the conversation a classroom feel: the facilitator can seem like a teacher quizzing her students rather than someone who is interested in what the group thinks about the film.

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Examples of factual questions:

- According to William Lloyd Garrison, why was slavery rejected by the Constitution?
- Why did the Freedom Riders choose to ride buses to challenge segregation?

Conversations should be open to anyone who chooses to participate, so try to avoid factual questions that cannot be answered by the film, such as those that draw upon historical context or knowledge. Background information should be introduced only when it is critical to understanding an important idea in the film and should be kept to just a few key points.

Interpretive questions ask participants to consider the meaning of the film. Interpretive questions are based on what is presented in the film and often are formed around the “snag points” that caught your attention and made you want to ask for other points of view.

Example of interpretive questions:

- What did John Brown mean when he called efforts to eliminate slavery through non-violence “milk and water” abolition?

Evaluative questions explore the themes of the film and call on the participants to evaluate the film narrative. In other words, do participants agree or disagree with the actions or events in the film?

Examples of evaluative questions:

- Why do you think ordinary people become activists?
- In the film, how did African Americans struggle to control their own lives?
- Do you think *Slavery by Another Name* is an accurate title for the film?

Factual, interpretive, and evaluative questions should build on one another. **Follow-up questions** are vital to building the conversation. They are the links that help participants consider what others are saying while also refining their own ideas. Follow-up questions get people to talk to each other, rather than just back and forth with the facilitator. Follow-up questions focus on connections to today: What do you think about what he said/did? How does this idea/action continue to impact our community today?

Sample Discussion Questions on Non-Violence for *Freedom Riders* (prepared by the New York Council for the Humanities)

Film Clip, Attack on bus in Anniston, AL: 20:12 - 30:00

Active Viewing Strategy: Before starting the clip, tell the group they will be watching a clip about the leg of the trip between Atlanta and Birmingham. Divide the group in half; ask one half to focus on the risks the Freedom Riders faced in the clip, and ask the other half to focus on the ways their actions affected others.

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Suggested Discussion Questions

- The Freedom Riders deliberately violated segregation laws. Why did the Freedom Riders choose non-violent means to effect change? Is civil disobedience a core American value?
- In this clip, how did the Freedom Riders impact others? What do you think of their actions?
- What were some of the different risks Freedom Riders took? How did risks differ, if at all, depending on whether they were black or white? Were there times when people surrounding the Freedom Riders (journalists, onlookers, families, etc.) took risks?
- Early in the film, a white woman defending segregation says, "You cannot change a way of life overnight." Can change take place through spontaneous acts, in one moment? Or is lasting change always the result of sustained effort? What, if any, is the nature of those distinctions?
- Why do think the filmmaker focused on the young white girl whose father owned the grocery store?
- Does your community have connections to the Freedom Riders? If so, how? How is this story remembered (or not remembered) today?
- Are there contemporary issues that are being addressed through non-violent group action?
- Do you think it was significant that the Freedom Riders acted as a group, rather than as individuals? Why or why not?

Additional Programming Suggestions

Listed below are a series of prompts and suggestions meant to start public conversations.

- Contact local historians in your community and invite them to present a lecture or workshop regarding their particular expertise in African American history and civil rights.
- Identify people in your community who have family stories, memories, diaries, and artifacts from the Civil Rights Movement. Create related exhibits or ask them to speak at the program. You may also wish to ask to record their stories.
- Host a series of public readings of documents regarding abolitionists, slavery, and/or civil rights spanning the time period of the films from the nineteenth and twentieth centuries. Invite an actor or teacher to read a series of documents, ranging from speeches and diaries, to excerpts from other primary sources.
- Plan programs around the themes of *Created Equal* with a particular relevance to your community (e.g., the Abolition Movement in New York State, the Bus Boycotts in the South, the March on Washington, DC, *Brown v. Board of Education* in Kansas, Student Protests in California, etc.). Who was involved? What was the most prominent concern for these people? What were the primary political attitudes? How did local newspapers cover national politics and local events?
- Hold book discussions focusing on biographies and autobiographies of well-known historical figures related to *Created Equal*.
- Hold a public debate on the causes and effects of the abolition movement, segregation and integration, and the Civil Rights Movement based on the films and/or suggested readings.

Visit the "For Teachers" section on the *Created Equal* website, www.createdequal.neh.gov.

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Sample *Created Equal* Program Introduction

Welcome and Introductions (5–10 minutes)

Good (afternoon/evening) and welcome to the [name of institution]. I am [name and title]. We're delighted to have you here for today's event, [title of program].

Four powerful films funded by NEH, *The Abolitionists*, *Slavery by Another Name*, *The Loving Story*, and *Freedom Riders*, connect the stories of America's long civil rights movement. Deeply grounded in humanities scholarship, these films tell a remarkable story about the importance of race in the making of American democracy, about the power of individuals to effect change, and about the historical contexts in which Americans have understood and struggled with ideas of freedom, equality, and citizenship.

[Acknowledge any community partners and any local funders involved in the event.]

[Welcome any special guests, administrators, etc.]

Tonight's program is [program subject]. The film(s) we will be viewing tonight (is/are) [name of film(s)].

[Go over format and let people know what to expect.]

We're honored to have a highly qualified scholar to lead us in this series.

Dr./Mr./Ms. _____ received his/her [graduate] degree in _____ from _____.

He/she is currently [title and institution]. Some of Dr./Mr./Ms. _____'s publications include [short list].

Please help me welcome Dr./Mr./Ms. _____.

REMEMBER TO SMILE AND LEAD THE APPLAUSE FOR THE SCHOLAR

Wrap Up (10–15 minutes)

Closing comments by scholar.

Project director thanks the participants and scholar, distributes and collects evaluations, gives instructions for next session, and makes other announcements.

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4. Suggested Film Excerpts

The discussion leader or programming coordinators will have to carefully select clips based on the discussion themes, time limits of the presentation, and audience. The time code guides provide information to identify and locate specific content and to allocate sufficient time when presenting the four films.

Below are annotated guides of each film with time codes.

The Abolitionists

The guide presents each segment individually. Users will note that the right-hand panel contains a brief explanation of the content for a particular time frame. An attempt has been made to identify the specific individual or individuals who are featured in a time slot. For those programming coordinators who choose to focus on an individual, the panel explanations and the **boldface print** allow easy reference.

	Part 1
1:00–10:00	Angelina Grimké and Frederick Douglass introduced; explanation of the economics of slavery
10:10–16:25	William Lloyd Garrison forms his radical opinions; faces opposition; creates <i>The Liberator</i>
16:30–18:35	Garrison and abolitionists are associated with Nat Turner
18:40–20:45	Harriet Beecher Stowe joins the abolition movement
20:48–23:00	The American Anti-Slavery Society is formed (1833)
23:01–26:25	Frederick Douglass , as a young man, reacts to Covey's abuse
26:30–30:00	Anti-slavery publications trigger violent opposition by pro-slavery forces in North and South
30:05–33:00	A. Grimké communicates with Garrison ; writes <i>Appeal to Women of the South</i> ; is ostracized
33:15–36:10	Garrison nearly lynched in Boston (1835); becomes radicalized
36:15–38:55	John Brown introduced
39:00–45:10	A. Grimké meets Theodore Weld and is trained to speak publicly; argues with Weld over linking women's rights and abolition; they reconcile and marry
45:10–46:45	Abolitionists attacked in Philadelphia
47:10–49:20	Grimké and Weld publish <i>American Slavery: As It Is</i>
49:30–52:15	Garrison by 1840 becomes more strident; loses supporters

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	Part 2
01:35–12:30	Frederick Douglass escapes to NYC (1838); marries; moves to Massachusetts; begins association with William Lloyd Garrison ; challenges economic and political foundation of slavery
12:35–15:25	Douglass focuses on issue of runaways such as George Latimer in Boston; Massachusetts passes Personal Liberty Act infuriating southerners
15:40– 20:25	Douglass publishes his life story, <i>Narrative of the Life of Frederick Douglass, an American Slave. Written by Himself</i> (1845); his former owner seeks to re-enslave him; Douglass flees to England; sympathizers purchase his freedom; he returns to U.S. (1847)
20:30–24:20	Douglass's popularity and decision to publish his own abolitionist paper, <i>The North Star</i> , lead to a split with Garrison (1847); Douglass moves to Rochester, NY, the northernmost Underground RR “station,” where he helps runaways escape to Canada
25:10–29:35	In Rochester Douglass meets John Brown who proposes violent rebellion against Virginia slaveowners
29:40–31:40	The Mexican War proves containment of slavery to be unrealistic
31:45–36:20	Harriet Beecher Stowe loses her son to cholera; dedicates herself to relieving the pain of slave mothers and begins <i>Uncle Tom's Cabin</i>
36:25–43:05	California seeks admission; The Great Compromise is enacted along with the Fugitive Slave Law (1850); this radicalizes the abolitionists and Douglass offers his July 4th speech; Garrison attacks him
43:10–51:45	Stowe defies the Fugitive Slave Law; completes <i>Uncle Tom's Cabin</i> (1852), which is adapted as a play and encourages opposition; the Anthony Burns case in Boston (1854) illustrates federal support of slavery

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	Part 3
01:25–3:50	William Lloyd Garrison attacks the Constitution over the Anthony Burns case and belittles compromise (1854)
3:55–7:22	Kansas becomes the flashpoint (1855) over popular sovereignty; John Brown , with financial support from Frederick Douglass , heads to Kansas
7:25–11:10	Slavery supporters attack Lawrence, KS (1856); Charles Sumner issues his protest in Congress and is attacked by Preston Brooks ; Brown leads the murder of pro-slavery settlers in Pottawattomie; Brown meets Garrison
11:15–14:00	The Supreme Court rules in the Dred Scott case (1857); abolitionists are convinced of the existence of a federal slave holder conspiracy; Douglass despairs for a resolution to the end of slavery
14:01–18:20	Douglass meets with Brown (1859); Brown tries unsuccessfully to recruit Douglass to help seize the federal arsenal at Harpers Ferry
18:21–21:30	Brown is captured at Harpers Ferry (1859); Douglass is implicated and is forced to flee to Canada
21:35–26:40	Brown is placed on trial; before he is hanged, he passionately defends his actions; Garrison is torn between pacifism and supporting slave insurrections
26:42–28:30	Douglass returns to U.S. in 1860; Garrison and Douglass quietly support Abraham Lincoln , the Republican candidate
28:35–32:50	Lincoln is elected; Douglass is horrified by Lincoln's moderate stance toward the slave states; the Civil War begins; the abolitionists fully support the Union struggle
32:55–37:10	Douglass and Garrison reconcile; Abolitionists unite in urging Lincoln to use the war to end slavery; Lincoln initially blames blacks for the war and urges black resettlement to Africa; Garrison and Douglass react
37:12–38:55	Lincoln promises to issue an Emancipation Proclamation (1862); he then privately considers possible continuation of slavery
39:04–51:40	The Emancipation Proclamation is issued (1863); the war merges with the abolitionist cause; blacks are allowed to enlist; Garrison , Douglass , and Stowe openly support Lincoln ; the Constitution is amended banning slavery; Garrison prints his last issue of <i>The Liberator</i> ; the Reconstruction era challenges equal rights; Douglass eulogizes Garrison

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Slavery by Another Name

The guide suggests a division of the presentation into two segments. This approach allows a natural “break” for a presentation to an audience. The segments selected provide viewers with an opportunity to examine the historical background leading up to the convict and peonage labor systems as well as the abuses inherent in the chain-gang system. Specific civil rights issues and the effort to provide justice for abused and enslaved laborers are examined.

	Part 1
1:08–3:40	Introduction / background
4:52–6:02	Post-1865 dreams and conditions
7:45–13:34	Conditions in post-Civil War South; anti-black actions and Reconstruction
14:40–19:05	Development of convict leasing; relation to Thirteenth Amendment (1874)
19:42–30:06	The Industrial South and convict leasing
30:45–33:22	Criminality and race (1890)
35:30–37:37	Lynching and intimidation
28:30	Total time
	Part 2
38:18–56:32	Peonage system in early twentieth century
1:00:18–1:10:35	Industrial change; segregation; NAACP; chain gangs; sharecropping; peonage labor
1:12:08–1:17:42	FDR; Unions; anti-lynching campaign; discrimination; forced labor challenged during WWII
34:05	Total time

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The Loving Story

The following three clips are streamed together on the Created Equal webpage and can be used to examine the historical background, specific civil rights issues in question, and the trajectory of the appeal by the Lovings for justice through the legal system.

Clip 1. Introduction/background on the Lovings and context about the Virginia law against “miscegenation,” and the couple’s arrest (approximately 3 minutes)

Clip 2. Mildred Loving appeals for help to Attorney General Robert F. Kennedy, who replies suggesting she get in touch with the American Civil Liberties Union (approximately 10 mins)

Clip 3. The ACLU lawyers prepare to argue the Lovings’ case before the Supreme Court (3 mins)

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Freedom Riders

The guide suggests a division of the presentation into three segments. **Part 1** provides background of public discrimination and follows the launch of the Freedom Rides through the violence in Anniston and Birmingham. **Part 2** begins with graphic depictions of the lunch counter protests and examines the initial reluctance of the Kennedy administration and federal government to intervene to protect the Freedom Riders. **Part 3** focuses on federal / state conflicts, SNCC criticism of Dr. King, and attempts to complete the Freedom Ride as well as an assessment of the project.

	Part 1
0:50–8:20	Introduction / background; examples of public discrimination throughout Southern states
9:05–14:45	Civil rights not on the agenda of JFK administration; CORE seeks national recognition; non-violent training
16:00–19:30	State v. federal law; meeting with MLK; conflict with CORE
20:12–30:00	Reaction by white southern culture; attack on bus in Alabama
30:08–37:55	“Bull” Conner and KKK meet Freedom Riders in Birmingham, AL; failure of police and FBI; international reaction
40:00–45:30	Riders end attempt and with federal support fly to New Orleans
39:10	Total time
	Part 2
45:30–52:40	Lunch counter veterans v. CORE; decision to continue; selecting a leader; refusal to abandon plans
55:20–1:04:36	Threat of federal intervention
1:04:45–1:12:16	Attack against press and riders in Montgomery, AL; federal marshals
23:45	Total time
	Part 3
1:12:15–1:23:11	Attacked in church in Montgomery, AL; MLK calls RFK for federal help
1:23:43–1:33:20	SNCC and MLK at odds; National Guard and AL state police used to move to Mississippi
1:33:25–1:39:45	Feds provide little support; imprisoned; international embarrassment
1:41:00–1:49:15	Rides expand with new students and clergy and fill jails in MS; RFK appeals to ICC; ICC orders end of segregated facilities
35:15	Total time

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5. Working with Scholars

INVOLVING SCHOLARS IN HUMANITIES PROGRAMS FOR THE PUBLIC

What is a humanities scholar?

Someone who has an advanced degree in a discipline of the humanities is generally considered a scholar. Scholars can provide context for a project and identify relevant humanities themes and ideas.

The importance of working with scholars

The National Endowment for the Humanities funds projects grounded in sound humanities research. Humanities advisors will strengthen the intellectual substance of a program. Humanities scholars can bring local perspectives and help shape themes for discussion.

When to contact humanities advisors

Include humanities scholars as early as possible in the planning process. Early involvement of scholars will strengthen the quality and depth of the scholarship which is at the heart of your program.

Engaging public audiences

Be mindful of your audience. Scholars should work with the programming team to ensure the scholarship is made accessible and appealing for public audiences. Academic lectures are often less engaging for public audiences than panel discussions. Be sure to build into your program opportunities for audience members to ask questions and share their own experiences.

Identifying scholars for a public programming event

- Start by contacting a nearby college or university academic department. Members of the institution's faculty may be able to suggest scholars on campus or at other universities. If you are affiliated with a college or university, email faculty members with a description of the proposed project and seek assistance from resident scholars. If you are not affiliated with a college or university, many institutions maintain an online directory of faculty, which may even include a professor's area of research and teaching expertise.
- Send a request for information to the editors of H-Net, the online discussion network for humanities scholars. H-Net is at <http://h-net.msu.edu>.
- You can also peruse booklists, libraries, and web resources to see who has published on topics related to your project.
- Call your State Humanities Council, which regularly works with scholars in your area. [A directory of State Humanities Councils is available in this Programming Guide.](#)

Logistics

Be sure to confirm, in writing, the dates the scholar will be needed. Provide logistical information, such as directions, contact information, and parking instructions. It is also helpful to provide, in advance, a rundown of the entire event, including set-up and rehearsal.

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State Humanities Councils

The 56 humanities councils located in all U.S. states and jurisdictions support local humanities programs and events. Contact your State Humanities Council for help identifying local scholars and other potential project partners.

Alabama Humanities Foundation
www.alabamahumanities.org

Alaska Humanities Forum
www.akhf.org

Amerika Samoa Humanities Council
www.ashcouncil.org

Arizona Humanities Council
www.azhumanities.org

Arkansas Humanities Council
www.arkhums.org

Cal Humanities
www.calhum.org

Colorado Humanities
www.coloradohumanities.org

Connecticut Humanities
cthanities.org

Delaware Humanities Forum
www.dhf.org

Humanities Council of Washington, DC
www.wdchumanities.org

Florida Humanities Council
www.flahum.org

Georgia Humanities Council
www.georgiahumanities.org

Guam Humanities Council
www.guamhumanitiescouncil.org

Hawai'i Council for the Humanities
www.hihumanities.org

Idaho Humanities Council
www.idahohumanities.org

Illinois Humanities Council
www.prairie.org

Indiana Humanities
www.indianahumanities.org

Humanities Iowa
www.humanitiesiowa.org

Kansas Humanities Council
www.kansashumanities.org

Kentucky Humanities Council
www.kyhumanities.org

Louisiana Endowment for the Humanities
www.leh.org

Maine Humanities Council
www.mainehumanities.org

Maryland Humanities Council
www.mdhc.org

Mass Humanities
www.masshumanities.org

Michigan Humanities Council
michiganhumanities.org

Minnesota Humanities Center
www.minnesotahumanities.org

Mississippi Humanities Council
www.mshumanities.org

Missouri Humanities Council
www.mohumanities.org

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Humanities Montana

www.humanitiesmontana.org

Humanities Nebraska

humanitiesnebraska.org

Nevada Humanities

www.nevadahumanities.org

New Hampshire Humanities Council

www.nnhc.org

New Jersey Council for the Humanities

www.njch.org

New Mexico Humanities Council

www.nmhum.org

New York Council for the Humanities

www.nyhumanities.org

North Carolina Humanities Council

www.nchumanities.org

North Dakota Humanities Council

www.ndhumanities.org

Northern Mariana Islands Council for the Humanities

www.nmihumanities.org

Ohio Humanities Council

www.ohiohumanities.org

Oklahoma Humanities Council

www.okhumanities.org

Oregon Humanities

www.oregonhumanities.org

Pennsylvania Humanities Council

www.pahumanities.org

Fundación Puertorriqueña de las Humanidades

www.fphpr.org

Rhode Island Council for the Humanities

www.rihumanities.org

The Humanities Council of South Carolina

www.schumanities.org

South Dakota Humanities Council

www.sdhumanities.org

Humanities Tennessee

www.humanitiestennessee.org

Humanities Texas

www.humanitiestexas.org

Utah Humanities Council

www.utahhumanities.org

Vermont Humanities Council

www.vermonthhumanities.org

Virgin Islands Humanities Council

www.vihumanities.org

Virginia Foundation for the Humanities

www.virginiahumanities.org

Humanities Washington

www.humanities.org

West Virginia Humanities Council

www.wvhumanities.org

Wisconsin Humanities Council

www.wisconsinhumanities.org

Wyoming Humanities Council

www.uwyo.edu/humanities

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6. Making Programming Accessible for All Audiences

The Americans with Disabilities Act

The Americans with Disabilities Act (ADA) (PL 101-336), effective since July 1992, guarantees that people with disabilities shall have equal access to employment, public services and accommodations, transportation, and telecommunication services. As public service providers, sites must make reasonable efforts to give disabled people the same access to information, programs, and resources enjoyed by those who are not disabled. www.ada.gov

Welcoming and inclusive events are achievable with advance outreach, clear communication, detailed follow-through, and most of all recognition that access improves the event for everyone. A diverse audience increases opportunity for meaningful exchange.

Promoting the Event

Promotion materials should invite prospective attendees to contact staff to request specific accommodations. It may take 3-4 days to schedule an interpreter, so ask patrons to make their requests at least one week prior to the event.

Developing Accessible Programming

To welcome all audiences and be mindful of individual needs, you'll want to consider the following:

- Are the parking lots, entrances, signage, restrooms, and meeting spaces accessible for all visitors and presenters?
- Is the seating arranged in order to accommodate wheel chairs and interpretation?
- Is public transportation an option?
- Will you need to hire sign language and/or oral interpreters? Will you need additional lighting for the interpretation?
Will any members of your audience need amplification?
- As much as possible, share advance information with your interpreting team.
- If handouts will be distributed, can you offer large print or Braille versions if requested in advance?
- For audience Q&A sessions, remember that interpreters need microphones, too.
- For group discussions, it is important that all participants are able to see each other.
- Are staff and volunteers aware of accessibility features at the venue?

Resources

For additional information about developing, promoting, and implementing inclusive arts and humanities programming, visit:

<http://www.arts.gov/resources/Accessibility/pubs/index.html>.

Resources for working with sign language interpreters:

Registry of Interpreters for the Deaf

http://www.rid.org/UserFiles/File/pdfs/Standard_Practice_Papers/Drafts_June_2006/Professional_Sign_Language_Interpreter_SPP%281%29.pdf

Gallaudet University

http://www.gallaudet.edu/GIS/For_Clients/Additional_Information/Frequently_Asked_Questions.html

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7. Public Performance Rights

Libraries, community organizations, non-profits, and schools should purchase the AV versions of the films.

Videos with limited public performance rights (designated as AV or Indexed) may be shown in a classroom or screened by a public group, for educational purposes, when no admission is charged for the viewing. These programs may be transmitted on a close-circuit system within a building or single campus. You may not duplicate or alter the program for any purpose, to distribute the program through any wide access network (internet, open cable, open broadcast, LAN, satellite, telco, etc.), or to digitize, encode and/or place the program on a digital server.

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C. PROMOTIONAL MATERIAL

1. Promotion and Social Media Suggestions

To draw the audience you seek and create awareness about *Created Equal* events, we encourage institutions to plan and implement a promotional campaign.

The following guidelines are intended to help you launch a successful campaign.

GETTING STARTED

To meet media and other deadlines, you will need to start promoting your institution's programming based on the films set at least two months in advance.

First, determine your target audience, goals for audience size, and the best communication methods for this program. Involving your fellow staff members in program planning can be a great way to foster new ideas and additional support. Try holding a staff brainstorming session.

Additionally, share your program plans with the director, board, friends, and other institution support groups and solicit their ideas and cooperation.

DEFINING YOUR TARGET AUDIENCE

Promotional materials such as flyers, press releases, and advertisements are excellent vehicles for reaching a multi-generational and diverse audience. However, many other groups in your community will be interested in the *Created Equal* programming you host. These groups can provide support through passing the information on to members of their organization who may be interested in attending or providing financial and other support. Examples include historical societies, museums, and arts and humanities councils.

DEVELOPING AN AUDIENCE PROFILE

When creating a profile of an audience you seek to reach with *Created Equal* publicity, please consider the following:

- Where do they work?
- What newspapers do they read?
- What radio programs do they listen to?
- What other community activities do they partake in?
- What social, religious, professional, and civic organizations do they belong to?
- What educational institutions do they or their children attend?
- What special arrangements do they require? Is a particular time of day best for programs? Need child care? Need signing or assistive listening devices for audience members who are Deaf or hard of hearing?

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CHOOSING YOUR COMMUNICATION METHODS

Once you've determined "who" you would like to invite to your program, focus on "how" to let them know about the event. Communication methods fall into these categories:

1. Public Relations/Publicity

Contacting the media and using the web to publicize your event are keys to getting your message out to a mass audience. Here are a few methods you can use to contact your local media and promote your event through the web:

Press and Media

- Send a press release announcing the event to your local newspapers, radio stations, and television stations at least two to four weeks before the event. To identify these contacts, search online for the emails of reporters and news desks that would be interested in the program. There are also services such as PRWeb that allow your institution to distribute press releases online for a fee.
- If possible, address press releases to a specific reporter. If that information is not available, address press releases to the "News Desk" for larger publications or "Editor" for smaller publications. If these publications have a "Calendar of Events" section, send a press release to the contact for this section. Quite often, publications will run an article about an upcoming event and include information about it in a community calendar section.
- A week before the event, follow up the press release with phone calls to specific reporters and media outlets you would like to feature your press release and event. Sending a personal email to the reporters will increase likelihood of a response. In your email, attach the press release, paste a version of the press release within the body of the email, and introduce yourself and why you think the story may be of interest to them. When pitching media stories, it is important to focus on how your story can help them and be of interest to their audience.
- If you find that media professionals are interested in attending the event or in receiving more information, prepare a press kit. The kit should contain one copy of the press release and media alert, photos and biographies of your speakers and other key participants, and copies of all promotional materials.
- Television and radio stations are required to use a percentage of their airtime for non-profit and public announcements. Your local stations may be willing to air a free public service announcement (PSA) about your program or event.

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Websites

- If your institution's website doesn't have a "Coming Events" section, talk to your webmaster about creating one. The web is an avenue to provide details to patrons and community members who may have heard about the event but need details about the date, time, location, topics discussed, etc. If you post information about *Created Equal* programming on your institution's website, be sure to include the web address on all promotional materials.
- Also include links on your website to your partners' sites.
- The web can also be useful for getting the word out about your event through other organizations' websites. Your city, community centers, local media outlets, and Chamber of Commerce may post information about community events on their websites. Many major cities also have web-based entertainment and event guides, like citysearch.com, which provide information about events in several cities.

Social Media

Social media is a cost-effective way to spread the word about your institution's event. Using different social media outlets helps create a positive perception and provides the opportunity for you to showcase the work of your organization. In essence, social media helps facilitate word-of-mouth marketing to increase attendance at your event. Below are general guidelines on how to engage your community via social media.

- **Focus on the goals.** With every piece of content that you share through a social media outlet, remember that the ultimate goal is to attract new followers—and energize existing followers—to attend your programming events.
- **Create and curate content.** Your social media strategy should include content about your event and, if possible, connect your program to current events. Share interesting articles, stories, and pictures that relate to the theme of your event.
- **Tailor your message.** Appeal to your organization's existing audience. Let them know that their contributions support this institution which is now hosting great community programming. There is a great opportunity to increase the positive feelings people have about your organization through social media. Also tailor your message to each network because each one has its own type of audience. Facebook users are not the same as Twitter users, and both are different from Instagram users.
- **Increase Facebook engagement.** By increasing Facebook "likes" on your posts, you are exposing your event to a wider audience who may not have known about your organization. These "likes" appear in feeds and therefore allow your institution to have a larger reach. This translates to positive engagement and perception for your institution and demonstrates to your audience the value of your institution.
- **Increase retweets on Twitter.** If you have a Twitter account, provide content that is worth sharing. Ask yourself: Would someone find this interesting and would they want to share it? Twitter ads are not as effective as having another organization or person retweet your tweet.
- **Leverage YouTube.** YouTube can be effective in letting people know what it is like to attend your event. You can record an event, place it on your YouTube channel, and then promote it on social media outlets. This lets your community get a "taste" of what occurs during your institution's events.

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- **Don't be afraid to repeat.** Share a post or a piece of content more than once, especially one that is important or proves to be popular. Reposting a piece of content a few times (with about 6–12 hours between each repetition) ensures that almost all of your followers will have seen it.
- **Continue the conversation.** Be sure to communicate with your followers on social media. Responding to questions on the content that you post is one of many ways to stay engaged with your followers.
- **Timing is important.** Try to post content on social media during peak sharing hours to ensure you reach the largest audience possible. Suggested times for posting to each outlet:
 - Facebook – 1:00 PM to 4:00 PM
 - Twitter – 1:00 PM to 3:00 PM
 - Google+ – 9:00 AM to 11:00 AM
- **Try to reach new audiences.** The aim is for your website to be a daily destination for your audience. Social media can assist in helping drive traffic to your website and is an avenue to increase your website's exposure.

2. Direct Marketing

Once you identify community organizations and other groups as your target audience, you can use direct marketing to contact these groups and individual members of these groups.

- When contacting community and other organizations, use a personalized letter or phone call. You can also use a copy of your program flyer as an informal letter, if needed, adding a personal note.
- In addition to contacting organizations, you may want to target individuals in your community. If you keep a list of patrons' email addresses, sending a mass email message about the upcoming event can be an effective and inexpensive way to get the word out to a number of people. If email addresses are not available, you may want to consider creating a postcard to mail to institution patrons, community members, or others. You may send an email message about the program to community group leaders to post to their electronic discussion groups or forward on to their own address lists.

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3. Personal Contact

Personal contact can be one of the most effective tools for communicating with key individuals and groups.

- Create a list of influential individuals in your community—the mayor, city council members, business leaders—who may be interested in your event. Send a letter and program flyer about the program and ask to meet with them to for further discussion. If a meeting is not possible, mention in your letter that you will call them within a week to follow up. Even if these individuals do not participate in the series, letting them know about the program could help the institution in other ways.
- When contacting community groups, ask to speak for five to ten minutes at one of their upcoming meetings or events. At the meeting, outline your overall programming plan and present convincing reasons why the series may be of interest to them. If speaking at a meeting is not possible, ask the group leaders to pass out flyers or mention the program to their members and staff.

4. Advertising

Often the most expensive promotional method, advertising can also be one of the most effective vehicles to promote your program.

- Promotional flyers and posters should be simple and include: the basic title or theme for the programming, an identifying graphic, times, place, speakers' names and brief biographical information, acknowledgment of funders and program partners, and if applicable, your institution's web address.
- Paid advertising in local newspapers and on local radio or television stations is an effective, but costly method. Before considering paid advertising, approach your local newspapers and radio and television stations regarding free public service announcements.

PUTTING IT ALL TOGETHER

After reviewing this list, spend time thinking about which of these methods will work best for your program, your community, and your institution. Consider your budget and time available. Consider your planning team—is this effort a one-person production or committee based? Consider past successes and failures by looking at which communication methods you've used to promote past events. You may want to combine successful methods you've used before with new ideas. Also, keep in mind your goal for the size and type of audience you wish to attract.

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The Abolitionists ❖ Slavery by Another Name ❖ The Loving Story ❖ Freedom Riders

D. ADDITIONAL RESOURCES

1. Additional Reading

The Abolitionists

Basker, James G., ed. *American Antislavery Writings: Colonial Beginnings to Emancipation*. New York: The Library of America, 2012.

Blight, David W. *A Slave No More: Two Men Who Escaped to Freedom, Including Their Own Narratives of Emancipation*. New York: Harcourt, 2007.

Brundage, W. Fitzhugh. *The Southern Past: A Clash of Race and Memory*. Cambridge: Harvard University Press, 2008.

Drescher, Seymour. *Abolition: A History of Slavery and Antislavery*. Cambridge: Cambridge University Press, 2009.

Jeffrey, Julie Roy. *Abolitionists Remember: Antislavery Autobiographies and the Unfinished Work of Emancipation*. Chapel Hill: University of North Carolina Press, 2008.

Newman, Richard S. *The Transformation of American Abolitionism: Fighting Slavery in the Early Republic*. Chapel Hill: University of North Carolina Press, 2011.

Reynolds, David S. *John Brown, Abolitionist: The Man Who Killed Slavery, Sparked the Civil War, and Seeded Civil Rights*. New York: Alfred A. Knopf, 2005.

Stewart, James Brewer. *Abolitionist Politics and the Coming of the Civil War*. Amherst: University of Massachusetts Press, 2008.

Slavery by Another Name

Blackmon, Douglas A. *Slavery by Another Name*. New York: Knopf Doubleday Publishing Group, 2008.

Daniel, Pete. *The Shadow of Slavery: Peonage in the South, 1901–1969*. Champaign: University of Illinois Press, 1990.

Lichtenstein, Alex. *Twice the Work of Free Labor: The Political Economy of Convict Labor in the New South*. London: Verso, 1996.

Mancini, Matthew J. *One Dies, Get Another*. Columbia: University of South Carolina, 1996.

Oshinsky, David M. *Worse than Slavery: Parchman Farm and the Ordeal of Jim Crow Justice*. New York: Simon and Schuster, 1997.

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The Loving Story

Botham, Fay. *Almighty God Created the Races: Christianity, Interracial Marriage, and American Law*. Chapel Hill: University of North Carolina Press, 2013.

Branch, Taylor. *Parting the Waters: America in the King Years, 1954–63*. New York: Simon and Schuster, 1989.

Caro, Robert A. *The Years of Lyndon Johnson, Vol. 3: Master of the Senate*. New York: Knopf Doubleday Publishing Group, 2003.

Dailey, Jane Elizabeth, Glenda Elizabeth Gilmore, and Bryant Simon. *Jumpin' Jim Crow: Southern Politics from the Civil War to Civil Rights*. Princeton: Princeton University Press, 2000.

Hamilton, Daniel W., and Alfred L. Brophy, eds. *Transformations in American Legal History: Essays in Honor of Professor Morton J. Horowitz*. Cambridge: Harvard University Press, 2009.

Levine, Ellen. *Freedom's Children: Young Civil Rights Activists Tell Their Own Stories*. New York: Putnam, 2000.

Freedom Riders

Arsenault, Raymond. *Freedom Riders: 1961 and the Struggle for Racial Justice*. New York: Oxford University Press, 2006 (Abridged Edition, 2011).

Etheridge, Eric, Roger Wilkins, and Diane McWhorter. *Breach of Peace: Portraits of the 1961 Mississippi Freedom Riders*. New York: Atlas & Co., 2008.

Farmer, James. *Lay Bare the Heart: An Autobiography of the Civil Rights Movement*. Fort Worth: TCU Press, 1998.

Lewis, John. *Walking with the Wind: A Memoir of the Movement*. New York: Simon and Schuster, 1998.

Silver, Carol Ruth. *Freedom Rider Diary: Smuggled Notes from Parchman Prison*. Jackson: University Press of Mississippi, 2014.

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2. Related Websites

The National Endowment for the Humanities:

- For more information about the National Endowment for the Humanities, visit: <http://www.neh.gov>
- For more information about Humanities: The Magazine of the National Endowment for the Humanities, visit: <http://www.neh.gov/humanities>
- For more information about the National Endowment for the Humanities' project, EDSITEment, visit: <http://edsitement.neh.gov>

The Gilder Lehrman Institute of American History:

- For more information about the resources of the Gilder Lehrman Institute of American History, visit: <http://www.gilderlehrman.org>

The Abolitionists:

- For timelines, general articles, primary sources, virtual tours, maps, biographies and events, photo galleries, teachers guides, further reading lists, books related to *The Abolitionists*, visit: <http://www.pbs.org/wgbh/americanexperience/features/further-reading/abolitionists-further-reading/>
- For educational resources for *The Abolitionists* from *American Experience*, visit: <http://www.pbslearningmedia.org/collection/abolitionists/>
- For further information on the topics discussed in *The Abolitionists*, visit: EDSITEment <http://edsitement.neh.gov>
- To download teacher's guides for *The Abolitionists*, visit <http://www.pbs.org/wgbh/americanexperience/features/teachers-resources/abolitionists-guide/>
- For scholarly essays and primary sources related to abolitionists and the end of slavery, visit: <http://www.gilderlehrman.org/history-by-era/national-expansion-and-reform-1815-1860/slavery-and-anti-slavery>

Slavery by Another Name:

- For more information about the film, interactive timelines and maps, themes, history, and how to purchase a copy of the book and film *Slavery by Another Name*, visit: <http://www.pbs.org/sban>.

- To download *Slavery by Another Name* classroom activity guides and other educational materials, visit: <http://www.pbs.org/tpt/slavery-by-another-name/classrooms/>
- To share your story with *Slavery by Another Name*, email sban@tpt.org

The Loving Story:

- For more information about *The Loving Story*, visit: <http://lovingfilm.com>
- For more resources for *The Loving Story*, visit: <http://www.hbo.com/documentaries/the-loving-story/detail/resources.html>

Freedom Riders:

- For more information about *Freedom Riders*, visit: <http://www.pbs.org/wgbh/americanexperience/freedomriders/>
- For the companion website to *Freedom Riders*, visit: <http://freedomriders.facinghistory.org/>
- For information on the traveling panel exhibition based on *Freedom Riders*, visit: <http://www.gilderlehrman.org/programs-exhibitions/traveling-exhibitions>

General Civil Rights History Websites

- Civil Rights Movement Veterans, <http://www.crmvet.org/>
- National Civil Rights Museum at the Lorraine Motel, <http://www.civilrights museum.org/>
- History Channel, "Civil Rights Movement," <http://www.history.com/topics/civil-rights-movement>
- John F. Kennedy Presidential Library and Museum, "Civil Rights Movement," <http://www.jfklibrary.org/JFK/JFK-in-History/Civil-Rights-Movement.aspx>
- National Park Service, "Historic Places of the Civil Rights Movement," <http://www.nps.gov/nr/travel/civilrights/>
- Library of Congress, "The Frederick Douglass Papers," <http://memory.loc.gov/ammem/doughtml/doughome.html>
- Library of Congress, "The African-American Mosaic," <http://www.loc.gov/exhibits/african/afam005.html>
- Colonial Williamsburg, <http://www.history.org/>