

NEH Application Cover Sheet

Digital Humanities Start-up Grants

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Field of Expertise: Communications - Journalism

INSTITUTION

Independent Feature Project, Inc.
Brooklyn, NY UNITED STATES

APPLICATION INFORMATION

Title: *Traveling While Black*

Grant Period: From 5/2013 to 11/2013

Field of Project: Ethnic Studies - Black/African American

Description of Project: The history of African American travel is one of the great untold American stories. We seek a Level I Start-Up Grant to support the collaboration between humanities scholars and interactive designers to develop a choice-driven, exploratory Game that places players directly in the shoes of African American travelers of the past. Through the game mechanics, players will explore the nature of prejudice, how it manifests, and the discrimination African Americans had to endure during the pre-civil rights era. The Game will engage students and allow them to make strategic decisions, developing problem solving and systems thinking skills. Players will gain a rich and complex understanding of this important period in our nation's history that continues to have contemporary resonance. The learning experience within the Game will be augmented by the other platforms—documentary film, web series and digital cultural mapping—that make up the Traveling While Black (TWB)

BUDGET

Outright Request	\$30,000.00	Cost Sharing	\$24,800.00
Matching Request		Total Budget	\$54,800.00
Total NEH	\$30,000.00		

GRANT ADMINISTRATOR

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LIST OF PARTICIPANTS

Transmedia Producing Team

Cho, Woo Jung	–	Producer & NEH Project Co-Director, Lovett Stories+Strategies
Lovett, Joseph	–	Executive Producer, Lovett Stories+Strategies
Schwartz, Bonnie Nelson	–	Executive Producer
Williams, Roger Ross	–	Director/Producer & NEH Project Co-Director

Advisors

Bond, Horace Julian	–	University of Virginia
Bunch III, Lonnie G.	–	Smithsonian National Museum of African American History and Culture
Byrd, Michelle	–	Games for Change
Costello, Maureen	–	The Southern Poverty Law Center
Haddock, Mable	–	Firelight Media
Hunter-Gault, Charlayne	–	National Public Radio
Joseph, James A.	–	Duke University
Seiler, Cotten	–	Dickinson College
Rugh, Susan S.	–	Brigham Young University
Tiongson, Phillip	–	Potion Design
Treat, Emily	–	Games for Change
Wilkerson, Isabel	–	Boston University
Williams, William Darryl	–	University of Cincinnati

Organizational Partners

Smithsonian National Museum of African American History and Culture
Southern Poverty Law Center

ABSTRACT AND STATEMENTS

Abstract

The history of African American travel is one of the great untold American stories. We seek a Level I Start-Up Grant to support the collaboration between humanities scholars and interactive designers to develop a choice-driven, exploratory Game that places players directly in the shoes of African American travelers of the past. Through the game mechanics, players will explore the nature of prejudice, how it manifests, and the discrimination African Americans had to endure during the pre-civil rights era. The Game will engage students and allow them to make strategic decisions, developing problem solving and systems thinking skills. Players will gain a rich and complex understanding of this important period in our nation's history that continues to have contemporary resonance. The learning experience within the Game will be augmented by the other platforms—documentary film, web series and digital cultural mapping—that make up the Traveling While Black (TWB) transmedia project.

Statement of Innovation

This grant will support collaboration between humanities scholars and interactive designers, providing exciting opportunities to enhance teaching and learning of the humanities through an immersive, serious Game. The Game is a part of a larger transmedia project that provides multiple paths for students to explore and engage with complex humanities issues. Our experience can serve as a model for other scholars seeking to find innovative ways to extend the reach of humanities content.

Statement of Humanities Significance

Traveling While Black explores the often-harrowing landscapes African Americans traversed during the pre-civil rights era to highlight the urgent need to remember this past, build critical empathy and inform a dialogue about the challenges African American and other minority travelers still face today. This history can also enlighten discussions about changing definitions of citizenship, liberty and equality and the importance of community in fostering democratic values and social justice.

NARRATIVE

Enhancing the humanities through innovation

The history of the African American travel experience is one of the great, untold American stories. We will create a choice-driven, exploratory Game that places players directly in the shoes of African American travelers of the past. Through the game mechanics, players will explore the nature of prejudice, how it manifests, and the discrimination African Americans had to endure. Players will also discover and interact with The Green Book, the key to unlocking the door to a network of establishments that welcomed African American travelers. In doing so, players will not only learn about the oppressive system of Jim Crow, but also from this example of how African Americans were able to persevere and rise above the inequality in a productive, communal way. The Game will engage students and allow them to make strategic decisions, developing problem solving and systems thinking skills. In the process, players will develop a rich and complex understanding of this important period in our nation's history that continues to have contemporary resonance.

Though every American child is taught the story of the Underground Railroad, few people are familiar with its 20th century equivalent, The Negro Motorist Green Book. Victor Green, a Harlem postman, first published The Green Book in 1936 as a survival guide for African Americans who took to the open road for business or pleasure, despite the discrimination and threats of physical brutality that lurked ahead. But, after the passage of the Civil Rights Act in 1964, it stopped being published and became an obscure footnote in black history. Yet for decades, African Americans relied on this guide and others like it to avoid harassment and find safe places to get gas, eat, sleep or fulfill their most basic needs. During a time when discrimination was legal and efforts to pass federal anti-lynching laws repeatedly failed, The Green Book was a “communal good” collectively built by contributions from ordinary people to be used as a tool to cope with racism in daily life. The Green Book steered black motorists to “little oases for people of color,”¹ shielding them from humiliation and creating a chain of safety, community and black culture. Using The Green Book as *our* guide, we will travel back in time to a shocking world of fear and inequality that much of today's population is simply unaware of.

We plan to develop the Game for all audiences, but specifically design it for educational use to teach school children about segregation and the now seemingly unimaginable conditions that led to the Great Migration and sparked the Civil Rights Movement. The Southern Poverty Law Center (SPLC) recently reported that most states fail to teach this history in a meaningful way, if they mention it at all.² Many states, particularly in the North, see it as something only black students will be interested in and they believe segregation was a “Southern problem,” ignoring the realities that Jim Crow's wrath extended across the nation. While African Americans and other minorities still face pervasive discrimination, the SPLC believes many have “no framework for understanding racism and other forms of inequality today.” Pulitzer Prize-winning author and journalist Isabel Wilkerson thinks, “It's partly the fact that we have a generation that's removed now from the harshest aspects of [Jim Crow]. And previous generations simply didn't talk about it,” but, “Now their children and grandchildren are wanting to know.”³

The Game will provide players with an intimate look at what daily life might have been like each time African American travelers ventured into unfamiliar territory in a world pervaded by Jim Crow. (*For a detailed description of our current plans for user experience within the Game, see Appendix 1.*) With each play, the interactive nature of the Game will raise awareness and build critical empathy not only towards our ancestors who experienced the machination of Jim Crow but also towards subjects of contemporary discriminatory practices. In this way, the pre-civil rights African American experience becomes part of

¹ Cotten Seiler, *Republic of Drivers: A Cultural History of Automobility in America*

² Teaching the Movement: The State of Civil Rights Education in the United States 2011.

³ “Smithsonian's African-American History Museum an ‘Opportunity for Understanding’” *PBS NewsHour* with Jeffrey Brown.

each of us, as Americans, our history and our present. It can also speak to universal issues all Americans must consider. Lonnie G. Bunch III, Director of the Smithsonian's National Museum of African American History and Culture (NMAAHC), believes, "If one wants to explore the changing definitions of American citizenship, liberty, and equality, where better than through the black experience?"

This grant will support collaboration between humanities scholars and interactive designers, providing exciting opportunities to enhance teaching and learning of the humanities in new and inventive ways. Renowned game designer and author Jane McGonigal explains, "Today's 'born-digital' kids—the first generations to grow up with the Internet . . . crave game play," and that well designed games, "Provide a welcome relief to students who otherwise feel under engaged in their daily school lives."⁴ For instance, students introduced to *icivics.org*, a website that provides interactive games and lesson plans to teach school children about civics, reported that: 47% played the game at home for fun; 79% say they would play again; 77% would rather learn from a game than a textbook; and 66% would recommend to a friend. The Game is a part of a larger transmedia Project that includes a documentary film, web series and digital cultural mapping. We will use social media, our website and the web series to engage our audience in collaborative storytelling and rely on these user-generated stories to inform the development of Game scenarios. These activities will collectively provide rich context for the Game and further augment and enhance the learning experience. (*For treatments of other Project platforms see Appendices 2 and 3.*)

Environmental scan

Within the field of African American history, there have been several recent projects that speak to the interest and need for content in this area that we wish to contribute to. *Drama in the Delta* has been a helpful model to consider in the development of a serious game. *Always in Season* Documentary and the *Always in Season Island* Game, currently in development, similarly deals with the pre-civil rights era African American experience. While this project tells the story of lynchings, our Project deals with the many, often ignored challenges of navigating around racism on a daily basis. Our Game and its associated multiple platforms will be developed through collaborative storytelling, giving voice and telling the history of ordinary people, and allow us to provide our audiences with many different paths for experiencing and learning about this complicated history. Moreover, we are seeking to create a strategic, choice-driven game that fosters critical thinking. We reviewed many choice-driven serious games, each with elements we hope to draw from. *Spent* is very simple example that puts the player in the role of decision maker, *PeaceMaker* allows for free exploration, which fosters total immersion within the game world, and *Ayiti: The Cost of Life* offers great complexity and requires strategic thinking, encouraging deep engagement with the serious issues it presents.

History and duration of the project

Throughout the research & development phase of the Project, we have formed many key relationships with organizations and advisors. Games For Change, and its Co-President Michelle Byrd, was the first to come on board, providing development and funding guidance. The Smithsonian NMAAHC is on board as a collaborator, giving us access to its rich archives, and Lonnie Bunch III, Director of the NMAAHC, will be personally involved as a humanities advisor on the Project. The SPLC is also on board to provide expertise in creating educational media, including a teacher's guide, and to distribute the Project through its Teaching Tolerance Program. Our Project was also selected to participate in the Sundance New Frontier Story Lab this October, which offers interdisciplinary support to artists working at the convergence of film, art, and new media technologies to incubate innovative projects that aim to create interactive and immersive experiences for audiences. In addition to the above and our other advisors, individuals at several institutions are connecting us to their resources and scholars to help gather stories and engage our audience, including: The NAACP, The Negro League Baseball Museum, The National Jazz Museum in Harlem, and The National Trust for Historic Preservation. We have spoken with several

⁴ Jane McGonigal. *Reality is Broken: Why Games Make Us Better and How They Can Change the World*. p. 127, 13

potential game developers that have submitted proposals to work with us, including Nicholas Fortugno, the lead game designer of the hugely successful game *Ayiti: The Cost of Life* and CCO at Playmatic, and Huy Truong and Susana Ruiz of Take Action Games, developer of the award winning game *Darfur is Dying*. Thus far, we have received funding support from ITVS for film and website development. In addition to the NEH, to support continued development of the Game, we plan to seek funds from organizations such as: ITVS, TFI New Media Fund, Corporation for Public Broadcasting, MacArthur Foundation, Knight Foundation, Microsoft Foundation among others.

Work plan

We are seeking funds to support the Discovery Phase of game development, which includes a two-day workshop lead by Games For Change (G4C), resulting in a paper-based proof concept prototype and scope of work document.

5/1/2013 - 5/13/2013: The game development team (GDT) in consultation with G4C will select a game developer (GD). GDT will develop various game scenarios and recruit stakeholders.

6/1/2013 - 6/30/2013: G4C will lead a two-day workshop for GDT and GD with stakeholders and subject matter experts about goals of the game, core game play, target audience, platform and game features/priorities. (*For preliminary workshop agenda see Appendix 4.*)

7/1/2013 - 10/31/2013: The GDT and GD will develop a preliminary prototype, a paper-based proof of concept in the form of storyboards and wireframes to depict the user experience. The storyboard will show visual breakdowns of core Game mechanics and experience. For example, a storyboard will be used to showcase what the user sees when they take a specific action in the Game. Wireframes will be used to depict user experience flow and will outline the path that the player takes through the Game. Features such as button functionality, messaging, and user interface will be conveyed. The preliminary prototype will be vetted with stakeholders and advisors, who will have an opportunity to provide feedback on game concept, features and user experience. Thereafter GDT and GD will finalize the paper prototype. At each stage, we will ask workshop participants and stakeholders to complete a detailed questionnaire that will provide feedback about the workshop and Game in order to help us work more effectively in future development meetings.

11/1/2013 - 11/30/2013: GDT will create a White Paper detailing research and game development.

Staff

Key members of GDT include Project Directors Woo Jung Cho and Roger Ross Williams and Project Executive Producers Joseph Lovett and Bonnie Nelson Schwartz. All members will be contributing part time, compensated in the manner set forth in the Budget. Woo Jung Cho will oversee the game development process, including working with consultants and producing the deliverables. All GDT members will fundraise, contribute creatively and liaison with advisors and stakeholders. Research Assistant Jamie Ziemba will support the key members, manage data and help draft the White Paper.

Final product and dissemination

At the completion of the Discovery Phase, we will have a paper prototype for the Game that can be used to raise additional funding to move forward to the next phase. We plan to make the finished Game freely accessible on our Website for all users, as well as make it available to school children in their classroom environment. Partnering with SPLC's Teaching Tolerance Program, directed by our advisor Maureen Costello, we will develop a teacher's manual to on how to use the Game—along with the film, map and web series—in classrooms. Additionally, we hope to partner with other organizations, such as Facing History and Ourselves and TakingItGlobal, a network of over 170,000 educators worldwide, to help us reach teachers and students across the country. NMAAHC is interested in developing a TWB museum exhibition using the Game. Our experience as documented in our White Paper can serve as a model for other scholars seeking to find innovative ways to extend the reach of humanities content.

DATA MANAGEMENT PLAN

As we are applying for a Level I Start-Up Grant designed to fund brainstorming sessions, workshops, early prototypes and initial planning, we are still in the process of considering the many factors that go into creating an effective plan for data management and dissemination. Over the last several months, we have secured key partnerships and have formulated our visions for the Project through research into the history of African American travel and the Interactive Game field, but there is a great deal more to do. Over the next few months we will launch our social media campaign to begin audience engagement and continue with the research & development process. Then, within the grant period, we work with our advisors, various stakeholders and a Game Development Team to determine how to best utilize the research material we compile to create our content as well as to implement a process for the collection of data useful to other humanities scholars and artists for future work.

This Project seeks to collect, share and preserve important familial, cultural and historic memories before they are lost forever. These stories will be an integral part of audience engagement and will be used internally by our Team to inform the development of the Game scenarios, the main component of Grant activities, as well as other aspects of the larger transmedia Project.

Story data collection to inform game development

To obtain the data which will inform the educational content of our Project, we will carefully review the work that has been done within the field, research archives of primary sources from the pre-civil rights time period, as well as oral and written histories about that era, and work independently and with partner organizations to solicit personal stories from the general public. We will keep internal documentation and careful records of our methods of data collection so as to be sure to maintain organization of the many stories we hope to gather, the validity and quality of the material we receive and the confidentiality of certain data.

The collaborative storytelling nature of our Project creates a unique situation where much our research data we will have to manage will be innately public content in the form of user-uploaded stories and comments. Other stories that we receive via phone, email or in person will be shared with the public on our Website.

In determining what content to share as part of our audience building and public data to enrich the humanities field, we will have to consider the source of the information. We will discuss issues of confidentiality within these stories and any artifacts lent to us for research purposes and ensure that individuals who share their belongings or stories with us are comfortable with them being made publicly available. Additionally, several of our advisors will be able to provide us access to resources of rich data. In the case of material that was given to us to inform our own research & development, but not obtained on our own, we would need to obtain permission before disseminating.

We will maintain careful citations for our ongoing research. We are working to pull together existing research and commentary that has been done about travel during the pre-civil rights era. (*A sample bibliography of some of the research we have done is presented in Appendix 5.*) We also will open up the discussion of how these past experiences link to contemporary experiences and thus must remain up to date in the present day concerns related to traveling while black. We will be sharing a lot of these interesting stories we find on our social media sites and website in order to engage the public in the Project, and we can make these sources available as citations for future research for those looking to study the field in more depth along with us.

Currently, we keep copies of our research material in our offices in hard copy and online in an organized folder system using the cloud data storage service, which allows all members of the team to access and

update research & development activities remotely. As we progress further, we can extend this internal collaboration to public dissemination, sharing updates of our research process, with more detailed documentation of data gathering, in addition to our already public collection of stories. Long term, The Smithsonian National Museum of African American History and Culture is interested in being a repository for our research, narratives and materials..

Technical and creative data collection to inform game development

The main focus of activities within the grant period will be to begin to translate these stories and research into a Game prototype. In order to do this effectively, it is imperative that our data be well organized so that we can craft storylines for the Game out of real life authentic experiences.

Presently, as with our sharing of relevant historical and current events research related to the African American experience, we have been reviewing and sharing relevant interactive experiences. In these reviews, the reviewer will document their experience within the interactive environment, using screen caps and text, as well as through reading relevant reviews or literature about projects of interest.

The grant period will involve working with a Game Development Team to take a closer look at existing interactive projects, software and technology available, and determining what, if any, can help inform and be applicable to our vision, and what types of digital tools will have to be created to bring our Game to life. Our analysis of existing technology to be used in the serious game experience is something that would be of great use to future humanities projects seeking to create similarly interactive projects.

We will document our development progress periodically and make that material publicly available, through our website or an online database. Consistent updating will make assessing our progress in reports and the final White Paper a more seamless process and allow us to provide future projects with an accurate representation of our experience.

APPENDICES

Appendix 1 – Interactive Game User Experience

The Interactive Game may involve the following elements:

Role-Play – Exploratory: Players can choose to take on the role of a traveling musician, a baseball player, a civil rights field worker, or a family going to visit relatives, allowing them to have numerous opportunities to experience different outcomes based on their own travel plans and the external rules, conditions and forces of the time period. Players will experience the world from a first-person perspective, through the eyes of the character they choose—a character they will have the opportunity to name, help define and learn about—so that they feel directly invested in their journey. Prior to embarking on their trip and at stops along the way, we will provide opportunities for the player to engage in free exploration and become immersed within this world. They might read local news stories or meet people in local establishments, which will allow them to develop a rich understanding about this history and help them to strategize and make well-informed decisions throughout the game.

Choice-Driven – Participatory: To build agency and focused engagement, the Game will be propelled by a series of choices players must make that have direct consequences on their travel experiences - decisions about how to prepare for the trip, who to bring along, and whether to talk to strangers for guidance, to stop at a town, to look for a restaurant or hotel etc. Players will also face common obstacles that may strike randomly (i.e., flat tire, accident, illness) as well as Jim Crow specific challenges (i.e., harassment while driving, random violence, news of a nearby lynching, being jailed entering a sun-down town in the evening, being turned away from a restaurant, hotel, gas station) that cause delays or threaten to derail their travel plans. To reach their destination and not miss a baseball game, music gig, civil rights organizing meeting, or family reunion, the players must negotiate and resolve these obstacles and challenges by mastering the rules and conditions of the Game and by learning how to access help and tools (i.e., The Green Book). This type of experiential learning allows players to build upon their knowledge base with each engagement and encourages repeat play.

Social – Collaborative: We hope to also build multiplayer functionality into the Game, which would make the game play social and allow opportunities for peer-to-peer and collaborative learning. For instance, players can choose to travel together as members of a baseball team, a band or a family and work together in making decisions and resolving obstacles and challenges. Another functionality that may be included would allow for simultaneous game play by multiple players who can share their individual experiences (i.e., "avoid this town," "Jimmy's Diner serves Negroes") with the group as they are traveling, replicating the social, collaborative spirit in which The Green Book was created within the world of the Game. Repeat players would be able to work together to perhaps contribute to a Green Book for the Game to help each other navigate through their respective travels. Also social sharing of players' experiences traveling while black via Facebook, Twitter and other platforms can be easily integrated into different phases of the Game to allow players to engage with a larger network of friends about what life is like immersed in this reality.

Appendix 2 – Documentary Film Treatment

Academy Award-winning filmmaker Roger Ross Williams embarks on a journey informed by user-generated stories, to explore the past and current state of minority travel. Using Google Maps, the original Green Book and other travel guides for African Americans, Williams will take to the open road to re-trace the journeys taken by African American travelers. Along the way he will encounter past and present stories of discrimination, resilience and courage as users follow his journey online. We will interview those with Green Book stories, some included here and many more we plan to gather, as well as historians, curators, writers and artists who can contextualize this complex and layered past. The Film will allow audiences to experience how travel discrimination impacts people's daily lives in both small and dramatic ways and how everyday people can work together to rise above the harsh inequality in a productive, communal way.

Victor Green and the many that contributed to The Green Book steered black motorists to "little oases for people of color,"¹ shielding them from humiliation, building a network of establishments welcoming to African-Americans and creating a chain of safety, community and black culture that much of today's population is simply unaware of. But, after the passage of the Civil Rights Act, these "oases" ironically lost relevance. Historian Cotton Seiler explains, The Green Book suffered the same fate as "Negro League baseball and other Jim Crow institutions -- absorption by larger, richer, white-controlled entities," and was ultimately crippled by the success of the Civil Rights Movement. The experiences of people who used and contributed to The Green Book have many layers, all of which have contemporary relevance.

A walk through present day Washington DC to find establishments listed in the 1949 Green Book is mostly a futile exercise but one not without emotional resonance. The listing for DC exceeded 60 addresses, more than the listings for most states, and many were clustered around U Street and Florida Avenue. They included several hotels and 13 "tourist homes," in which African-Americans opened their private residences to travelers, as well as restaurants, beauty parlors, nightclubs, service stations and tailors.

The Casbah listed at 1213 U Street, is now Ben's Next Door, an offspring of Ben's Chili Bowl. Established in 1958 by Ben and Virginia Ali, "The Bowl," as it was affectionately called, became a favorite Green Book spot on the U Street corridor, then known as "Black Broadway." The Bowl welcomed black travelers and jazz icons such as Duke Ellington, Miles Davis, Ella Fitzgerald, Cab Calloway, and Nat King Cole could be seen performing in its corridor or just "hanging out."

The Whitelaw Hotel, Washington DC's first luxury hotel for African-Americans which is featured in The Dresser Trunk Project's places of refuge, is now a senior center. It opened in November 1919 and the \$158,000 project was financed and built by and for African-Americans. Conceived by entrepreneur John Whitelaw Lewis and designed by Isaiah T. Hatton, the hotel was a gathering place for the community and celebrities who were performing at the U Street clubs.

Like the Whitelaw, most of the establishments are now gone -- boarded up or replaced by other businesses, office complexes, softball fields or parking lots.²

Marshall Cheatum recalls as a child sitting around the dinning area in his family's brownstone in Chicago and listening to his extended family, including his uncle George Shepard, share stories. Although Cheatum never used The Green Book himself, he heard family members say, "If you are driving somewhere or going on a trip, you had to take the Green Book so you knew where to stay, avoid any

¹ Cotton Seiler, *Republic of Drivers: A Cultural History of Automobility in America*

² J. Freedom du Lac, "Road Through Segregation."

trouble like getting lynched, being denied service or being served through the back door." It was only after his uncle George, whom he called "Pappy", had died that Cheatum found old copies of *The Green Book* and discovered that his uncle had been an editor and contributor to this historic guide. A graduate of The University of Illinois with a degree in Journalism, Pappy was a Pullman Porter whose routes spanned the entire country, Illinois to Oregon and Illinois to Florida. Flipping through the many pages of *The Green Book*, Cheatum cannot fathom how they were able to gather so many contacts in an age before the Internet.

In 1936 life was changing for the American people. Growing cities offered new opportunities and brought waves of migration from small town America. With the affordability of the automobile, more and more people could take to the open road. But for black travelers, this new mobility presented not only the road to opportunity but also considerable and sometimes fatal dangers. Should they find themselves in towns where they were not permitted after sundown, they could be subjected to arrest, violence or even death. Between 1882 and 1968, 3,446 African-Americans were lynched in United States.³ As Journalist Courtland Milloy recalls, the conditions were so menacing, "many black travelers were just not making it to their destinations."⁴

Black motorists frequently packed extra food, fuel, and portable toilets and slept in cars to avoid having to stop in unfriendly locations. Traveling African-American musicians who performed in hotel lounges were typically denied accommodations within the same hotel. Negro League baseball players were not allowed to shower in the stadiums they played and had trouble finding places to stay as they traveled the country. Even African-American men serving in the military, traveling from their homes to bases were turned away, not permitted to use a restroom or find a meal for hundreds of miles.

Harlem postman Victor Green not only experienced these indignities first hand, "but several friends and acquaintances complained of the difficulties encountered; oftentimes painful embarrassments suffered which ruined a vacation or business trip."⁵ Green and his companions also were particularly concerned about shielding their children from the harshness of Jim Crow. Inspired by a guidebook for Jewish travelers, Green contacted members of his postal union and asked them to poll people on their routes. Where was it safe? Who would open their homes to black travelers? Who would serve them gas or food?

Henry Glener recalls Green visiting his father, Sam Glener, at his print shop, Gibraltar Printing & Publishing Co., located on Avenue of the Americas in Manhattan. The *Green Book* was typeset on letterpress and hand bound by workers at his father's shop. Glener recalls Green as a sharply dressed, dignified man who would visit the shop often to personally check on their progress and joke with his father. As a Jewish person with his people's own history of discrimination, Glener is very proud of his family's contribution to the production of *The Green Book*.

The first edition covered only the New York City area but due to demand for wider coverage, subsequent editions expanded to cover the entire country and later included Canada, Bermuda and Mexico as well. Sprinkled throughout the guide were such descriptive phrases: "Just what you've been waiting for", "Now you can travel without embarrassment" and "Assured protection for the Negro traveler". By the 20th anniversary edition in 1956, *The Green Book* proudly stated, "This guide has made traveling more popular."

In 1951, when Melvin Bethea was a young boy, his mother opened his family home in Ladda, South Carolina to black travelers. He recalls Ethel Harper, an entertainer Quaker Oats hired to portray Aunt

³ Archives from the Tuskegee Institute

⁴ Cotten Seiler, *Republic of Drivers: A Cultural History of Automobility in America*

⁵ Novera C. Dashiell, *The Negro Motorist Green Book 20th Anniversary Edition*

Jemima, staying at their home. Between 1954 and 1958 Harper traveled all over the country promoting products through personal appearance at schools, pancake festivals and civic organizations. For years, academics have been fascinated by the objectification of the always-joyful “Mammy” figure that Aunt Jemima embodied, but little attention has been paid to the indignities the actual woman faced as she traveled promoting the brand. At the time, Bethea recalls Harper's pancakes tasting better than those his mom made but he never imagined or considered why she stayed with them instead of the local hotel in town.

The inside back cover of *The Green Book* listed “15 Safe Driving Rules” cautioning black drivers to pay careful attention to the rules of the road. Because black drivers were regularly harassed by police officers and whites, who sought to enforce Jim Crow social order themselves, it was critical for them to not attract any attention: a minor infraction could lead to an unpredictable, horrific chain of events. In some localities, black drivers could not pass white drivers on the roadways and had to concede the right of way to white drivers at intersections regardless of which car arrived first. Some black drivers traveled at night, when it was harder to target them. Mixed race travel was particularly pernicious; only when it was absolutely clear that the black driver was serving as a chauffeur could blacks and whites travel together without risk of violence.

Jazz singer Lee Hamilton often traveled to the south from Washington DC to perform. Because she could pass for white, Hamilton switched seats when crossing the Mason Dixon line to give the impression that she was being chauffeured by her black companion. In cases like this, black motorists subverted Jim Crow practices to find ways to travel more safely.

During the 1940s, the Big Four - oil, car, tobacco and soda pop industries - began exploring ways to court the black market. They realized early that black dollars were just as good as white dollars. John D. Rockefeller's Esso Standard Oil Company hired James A. Jackson and Wendell P. Alston, pioneer black marketing executives, to pave its entry into this increasingly affluent and mobile market. Circulation for *The Green Book* had increased to 15,000 and Esso began underwriting the printing each year, touting that *The Green Book* enabled its customers “to go further with less anxiety.” In this way, marketing oil became aligned with social good.

With contributions from *The Green Book*'s users, the listings continued to grow over the years. By the 1950s, *The Green Book* was full of advertisements from establishments and companies courting black travelers and dollars. Many hotels that had previously served white customers closed their doors, remodeled and opened for business targeting black travelers. From his office on 200 West 125th Street in Harlem, Green's spin-off enterprise, *The Reservation Bureau*, booked accommodations and vacation packages for Negro travelers. The Jim Crow practices spawned an entire industry, supported by local individuals and businesses, serving the needs of the black traveler.

This industry, and *The Green Book*, began to lose its relevance in 1964 when the Civil Rights Act was passed and African-Americans no longer exclusively had to patronize businesses that catered to them. Green had worked towards a day when he could “suspend this publication,” which he did in 1966, but the landmark day was not without some sense of loss. Lonnie Bunch III, Director of the Smithsonian's National Museum of African American History and Culture, believes: “As segregation ended, people put such things away. They felt they didn't need them anymore. It brought a sense of psychological liberation.”⁶ As a result of the increased options black travelers had available to them and the desire to shed this painful past, many *Green Book* establishments, and the communities that relied on them, suffered the same fate as *The Green Book*.

⁶ McGee, Celia. “The Open Road Wasn't Quite Open to All.”

Appendix 3 – Collaborative Website and Digital Cultural Map Treatment

Fueled by recent tragic cases and the high incidences of racial profiling and stop-and-frisk that have gained media attention, the American public is actively engaged in a debate about the contemporary issues of traveling while black. Through the Website, we hope to bring people together, inform, inspire and provide a platform to share stories and facilitate a dialogue about the issues of the past and the present and ways to collectively address these issues. Our Website will be used for collaborative research and development, participatory storytelling and audience engagement.

Phase One:

We plan to invite the general public and celebrities to share their own personal or family travel stories on our Website to have our audience participate in the story development process for the various platforms and respond to each other's stories. NBPC/Black Public Media has agreed to reach out to their large network to ask them to share their stories. We will also ask the 30,000-member organization Creative Change Community to spread the word and reach out to black civic, religious, educational and advocacy organizations, along with blogs like racilicious.com and theroot.com.

We plan to curate contemporary and historical stories together on the Website to create a dialogue between the past and the present. These stories and user comments will not only provide content for the Website but also inform the scope of the Film and scenarios for the Game. Our process seeks to embody the same collective spirit with which The Green Book was created, relying on the contributions of everyday people from around the country.

Phase Two:

In addition to user-generated videos, we hope to produce webisodes of travel stories, selected both by the production team and crowd-sourced based on submissions, released periodically prior to the release of the Film and Game. The webisodes will focus mostly on contemporary travel issues, involving possibly: comedic treatment on how to avoid racial profiling, intergenerational exchange of travel stories, comparison of black travel experience with other groups (i.e., undocumented community), celebrity focused travel stories, community-based social change movements, and those exploring barriers to more metaphorical aspects of travel. We plan to use the webisodes to focus on contemporary stories as well as to broaden the audience by exploring travel issues faced by other groups. We believe that the pre-civil rights and contemporary African American travel experiences will resonate with other groups as well. The project can be serialized as "Traveling While X" to allow them to share their experiences.

Phase Three:

Once we have gathered a critical mass of stories, we will map the people, stories and places, which will allow users to create their own pathways as they explore this rich material created in collaboration with the public. The mapping technology will provide the audience with different options for viewing the individual experiences and allow for different types of exploration of the material. The map can be likened to the open road, providing users the freedom to determine their own pathways and the opportunity to embrace new experiences beyond their own world. Also, by mapping these stories we will be able to explore not only historical developments but also trends and patterns and create a visual representation of how the issue of travel impacts ordinary people nationwide.

Appendix 4: Preliminary Discovery Phase Workshop Agenda

The following is a preliminary workshop agenda for Games for Change (G4C) led 2-day Game Development Workshop with stakeholders and advisors:

Day 1:

Games Review (~1-2 hours):

- G4C will showcase an assortment of relevant games and highlight appropriate features, design and aesthetic approaches
- G4C will lead participants in a high level discussion on game features and work with game development team ("GDT") to determine high level game goals

Participants Digest and Brainstorm (~3-4 hours)

Day 2:

Strategies and methodologies discussion (~1-2 hours with Q&A):

- Breakdown of what makes the gaming medium appropriate and attractive for learning and/or social change
- Main challenges game commissioners face
- The publishing / 8-step methodology
- Strategic concepts in game development
- Additional case studies

Facilitated brainstorming workshops (~3-4 hours)

- G4C will help facilitate a guided brainstorm, utilizing the 8-step methodology across domains, challenges and problems that development team intends to tackle through games
- G4C will strategize with participants around game design, which speaks to relevant audience and platform while addressing key considerations such as learning objectives/impact goals, finances and sustainability, context, assessment and development considerations
- G4C will work with development team to define core components for paper prototype

The agenda above will be refined and tailored to the needs of the GDT at a later time.

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