

## NEH Application Cover Sheet

### Digital Humanities Start-up Grants

#### PROJECT DIRECTOR

---

Dr. Ann Elizabeth Armstrong  
Faculty  
Department of Theatre  
Ctr for Performing Arts, 208  
Oxford, OH 45056-1846  
UNITED STATES

**E-mail:** armstr2@miamioh.edu  
**Phone(W):** 513-529-8317  
**Phone(H):**  
**Fax:**

**Field of Expertise:** Arts: Theater History and Criticism

#### INSTITUTION

---

Miami University  
Oxford, OH UNITED STATES

#### APPLICATION INFORMATION

---

**Title:** *Orientation for the Mississippi Freedom Project: An Interactive Quest for Social Justice*

**Grant Period:** From 5/2014 to 4/2015

**Field of Project:** History: U.S. History

**Description of Project:** Freedom Summer brought together a diverse group to advocate for citizen rights. The two orientation weeks represented a microcosm of the civil rights movement. During that period, disparate groups met in Oxford Ohio. While there, they shared stories, leveraged networks, and enacted change. Because of this experience, this project will prototype a location-based game that interprets the Mississippi Summer Project on the site of the 1964 orientation at Western College for Women. Using Augmented Reality Interactive Storytelling (ARIS), the game will inspire interest in these events and facilitate skill building for citizen engagement. Furthermore, this project draws from the prototype process to conceive a web-based platform for nonlocal audiences. An interdisciplinary team of game designers, public historians, historic participants, educators, and museum professionals will consider how the tools of place-based learning and distance learning animate civil rights movement themes.

#### BUDGET

---

<b>Outright Request</b>	\$59,994.00	<b>Cost Sharing</b>	\$33,332.00
<b>Matching Request</b>	\$0.00	<b>Total Budget</b>	\$93,326.00
<b>Total NEH</b>	\$59,994.00		

#### GRANT ADMINISTRATOR

---

Tricia L Callahan  
Director, Proposal Development  
500 E. High Street  
Oxford, OH 45056-1846  
UNITED STATES

**E-mail:** callahtl@miamioh.edu  
**Phone(W):** 513-529-1795  
**Fax:** 513-529-3762

## Table of Contents

### **“Orientation for the Mississippi Summer Project: An Interactive Quest for Social Justice”**

1. Table of Contents .....	1
2. List of Project Participants .....	2
3. Abstract .....	3
4. Narrative .....	4 - 9
5. Budget, budget narrative and cost rate .....	10 - 16
6. Biographies .....	17 - 21
7. Data management plan .....	22 - 23
8. Letters .....	24 - 48
Letters of commitment	
Primary Investigators	
Humanities Team	
Digital Technology and Gaming Team	
Evaluator	
Advisory Boards	
Letters of support	
Adams	
Hogan	
9. Appendices .....	49 - 58
1. Bibliography	
2. 2009 NEH Final Report Audience Research	
3. Sample Site/Theme Module: 2009 Research	
4. Timeline Document: 2009 Research	
5. 2014 Conference Draft Schedule	
6. Support: Momeyer Letter	

## 2. List of Participants

### Primary Investigators

Ann Elizabeth Armstrong	Miami University Ohio
Bob De Schutter	Miami University Ohio
Elias Tzoc	Miami University Ohio

### Humanities Team

Stephanie Aerni	Talawanda School System, Butler County Ohio
Charles Cobb	Brown University
Richard Cooper	National Underground Railroad Freedom Center
Jaqueline Dace	Mississippi Department of Archives and History
Nishani Frazier	Miami University Ohio
Barbara Ransby	University of Illinois Chicago
Zoharah Simmons	University of Florida

### Digital Technology and Gaming Team

David Gagnon	University of Wisconsin Madison
Lindsay Grace	American University Washington DC
Eric Hodgson	Miami University Ohio

### Evaluator

Kathlyn Steedly	University of Cincinnati Evaluation Services Center
-----------------	---

### Advisory Board: Miami University Humanities Center Digital Humanities Work Group

cris cheek  
Nishani Frazier  
Arianne Hartsell-Gundy  
Tim Melley (director)  
Steve Nimis  
Braxton Soderman  
Bob Wicks

### Advisory Board: Miami University "Finding Freedom Summer Project"

Mary Jane Berman (director)  
Jacky Johnson  
Kate Rousmaniere

### Advisory Board: Miami University's Library Center for Digital Scholarship

Jerome Conley (Interim-dean of Library)  
John Millard (director)

### **3. Abstract**

“Orientation to the Mississippi Summer Project: An Interactive Quest for Social Justice”

Freedom Summer brought together a diverse group to advocate for citizen rights. The two orientation weeks represented a microcosm of the civil rights movement. During that period, disparate groups met in Oxford Ohio. While there, they shared stories, leveraged networks, and enacted change. Because of this experience, this project will prototype a location-based game that interprets the Mississippi Summer Project on the site of the 1964 orientation at Western College for Women. Using Augmented Reality Interactive Storytelling (ARIS), the game will inspire interest in these events and facilitate skill building for citizen engagement. Furthermore, this project draws from the prototype process to conceive a web-based platform for nonlocal audiences. An interdisciplinary team of game designers, public historians, historic participants, educators, and museum professionals will consider how the tools of place-based learning and distance learning animate civil rights movement themes.

#### **Statement of Innovation**

In the past few years, location-based media and place-based learning have drastically altered how we process information and how we perceive our identities and the communities around us. At the same time, technology has made it possible to form cyber communities without physical engagement. Using a site-specific alternate reality game to engage historic events and primary documents, this project considers how “gaming the past” can foster citizenship skills for the 21<sup>st</sup> Century.

#### **Statement of Humanities Significance**

The 20<sup>th</sup> century civil rights movement took place in communities everywhere and involved broad, disparate and unlikely coalitions. The poverty and isolation of Jim Crow Mississippi within the US is not unlike the extremes created by globalization today. The Mississippi Summer Project helps us understand the effects of segregation and other systems of economic and political injustice, grassroots organizing techniques, ethical dilemmas associated with nonviolent strategy, and methods of conflict resolution.

#### **4. Narrative**

“Orientation for the Mississippi Freedom Project: An Interactive Quest for Social Justice”

##### **Enhancing the humanities through innovation**

Voting rights. Education. Access to medical care. Today’s headlines reflect these core concerns. The Mississippi Summer Project of 1964 struggled deeply with each of these aspects of American life, engaging the tensions between the ideals and the realities of American democracy. Freedom Summer, as it would later be called, exposed the realities of violence and injustice for African Americans in Mississippi and the system supporting it. It created relationships between various social groups and leveraged these relationships to enact social change. While many are familiar with the tragic murders of Andrew Goodman, Michael Schwerner, and James Chaney, their story is merely one of the many significant events that took place. SNCC and other civil rights organizations recruited 1000 college students to conduct voter registration drives, teach freedom schools, and develop community projects. Two very separate worlds momentarily coexisted together as college students lived in the homes of rural African Americans. Scholars have noted the significance of Freedom Summer to student activism (Hogan), its influence to subsequent American social movements (McAdam), its relationship to the church and cultural organizing (Payne; Street), its model of grassroots local community organizing (Dittmer), its experimentation with techniques of participatory democracy and authentic black citizenship (Polletta; Hohle), and the critical role of these events in the overall civil rights narrative (Branch; Carson).

Freedom Summer created relationships and generated networks that opened up the isolation of Mississippi. The project engaged collective storytelling, holding up the unheard stories of Mississippi citizens and made space for deep cultural exchanges among rural/urban, north and south, different races, and religions. Freedom Summer used role-playing to create empathy and transformative learning, valuing the embodied experience. Freedom Summer embedded itself within particular local communities and yet kept a vision of the global. Thus, the interpretation of Freedom Summer through a digital humanities project capitalizes upon technology’s unique ability to create networks, facilitate collective storytelling, create cultural exchange, engage role-playing, and interface the local and global. Several digital archives house the photographs, letters, planning documents, maps, and other primary materials. These rich documents, the historic participants, and the site of the June 1964 orientation will be used to prototype an Augmented Reality Interactive Storytelling [ARIS] game, a location based role-playing game that will tell the story of the historical events of the orientation to Freedom Summer and practice skills of participatory citizenship. In the process of prototyping this game, we will contemplate several research questions: 1.) How could a location based game and a non-location based medium (either parallel or intersecting) engage the history of Freedom Summer to reach a broad audience? 2.) How can the open source platform Augmented Reality Interactive Storytelling interpret the history of the orientation for the Mississippi Summer Project? 3.) What is ARIS’s potential for interpreting Civil Rights histories in other communities? 4.) What game systems and game mechanics effectively teach historical content and citizenship skills for the 21<sup>st</sup> century?

##### **Environmental Scan**

Locative media and place-based projects have revolutionized how we learn and process information. Participatory mapping efforts have made communities aware of themselves and reconfigured local knowledge. Students have moved the classroom into the community to collect data and engage civic life (Squire). In hybrid reality games that layer the past over the present, participants embody stories carving a path into the physical landscape (Peacock) or tag stories and attach them to communities’ maps (City Lore). Researchers explain how urban spaces and heritage sites become “playful” spaces (de Souza e Silva; Giaccardi and Palen) where social interactions, physical landscape, artifacts and historical/contemporary actors intermingle. In “The Social

Production of Heritage through Cross-Media Interaction,” Giaccardi and Palen discuss a socio-technical infrastructure that allows for participation both on and off the heritage site. Their digital project created various entry points, trajectories, and forms of participation that inscribed their project’s landscape to create a living heritage practice. “[L]ocative media bring many opportunities to explore issues of context, embodiment and placed-ness, presence and location, absence and dislocation, mobility and identity (Peacock 145).” During the civil rights movement, and specifically in Freedom Summer, embodiment, being in place/out of place, and forms of social mobility/immobility were critical concepts, demonstrating the conditions of a segregated society. Our project leverages the power of context, location and embodiment, and yet we also seek a cross-media interaction, one that will allow those not on site to experience the themes. These off-site stakeholders remind participants of the importance of collective witnesses and the connectedness formed by communities of interest as well as location.

In addition to a location-based medium, we are integrating our approach with emerging game genres. Simulation games, serious games (Marsh), hybrid reality games, alternate reality games (Kim et. al.), pervasive games, and efforts to “game the past” (McCall) have demonstrated the potential of games to help us grasp complex systems and practice skills in engaging with and shaping those systems. ARIS is an open source platform with an authoring tool that creates “mobile, locative, narrative-centric, interactive experiences (Gagnon).” ARIS games range from historical tours to nature walks and cultural experiences. They allow the user to navigate the physical environment while encountering interactive media. Participants can use audio, video and text to post “notes” that comment on the experiences. Moving through the physical environment while running the location-aware ARIS app, players collect objects, characters appear, and images or artifacts of the past may be superimposed onto the existing landscape. The ARIS project “Dow Day” is the most direct model for this project. Called a “Situated documentary,” this ARIS game at the campus of University of Wisconsin-Madison walks the user through the campus piecing together the events of a 1967 student protest against Dow Chemical. Photographs and other primary documents augment reality to transport the user to 1967. Unlike our project, “Dow Day” is a site-specific game without a venue for a nonlocal audience and our project would like to investigate the possible mediums of off-site interaction as we prototype the location-based game. The ARIS game “Jewish Time Jump,” nominee for the 2013 “Games for Change” most innovative Award, illustrates the potential in place-based historical gaming, and the Minnesota History Center’s new ARIS game creation camp truly creates an open technology that will allow others to apply it in their contexts.

Several current civil rights movement projects indicate the synergy between this history, digital tools and place-based methods. Recent NEH projects “Pathways to Freedom Digital Narrative Project” and “Traveling while Black” engage this issue of location, dislocation, and place. The University of Wisconsin’s Freedom Summer Digital Collection’s Facebook social media campaign illustrates the possibilities of web 2.0 and participatory digital formats to reach new audiences. Interactive media and participatory culture create new challenges and opportunities in cultivating 21<sup>st</sup> Century citizens (Jenkins), and emerging tools in web 2-3.0 will be considered as we imagine new forms of participation with the history through technology. Finally, place-based engagements such as Hattiesburg Mississippi’s Freedom Summer Trail indicate the important work of local communities owning and promoting their own Freedom Summer history.

Our proposal “Orientation for the Mississippi Summer Project” builds upon all of these innovative projects by demonstrating how the civil rights movement can be interpreted through place, how a location-based narrative experience in ARIS can be translated to a non-location based medium engaging cross-media interaction, and how community partnerships can support the digital artifact to make sure that the needs of their audiences and formats for participation match.

## **Project Description**

It's June 1964. Activists have spent all spring organizing for the Mississippi Summer Project. College student volunteers have been recruited, interviewed, and selected. Before travelling to Mississippi, they have to first be trained so that they understand how to survive in Mississippi. How could activists convey the utter brutality of Mississippi? In the bucolic setting of a women's liberal arts college, how could activists transfer all of this knowledge to the new recruits? As Bob Moses said, "When you're not in Mississippi, it's not real. And when you're there, the rest of the world isn't real." The landscape of the Western College for Women, which still exists much as it did in 1964, was a container that held together a diverse group of activists, student volunteers, and community members for the two one-week training periods. Notable civil rights leaders like Bayard Rustin, the Reverend James Lawson, civil rights attorneys Charles Morgan, Jess Brown and John Doar of the Department of Justice led sessions. However, sessions also featured the everyday citizens of Mississippi: people like Annie Devine, Hollis Watkins, and Fannie Lou Hamer (who often led volunteers in the singing of freedom songs). Meanwhile journalists documented the training, broadcasting shocking photos of students preparing to face violence. Agents of the Mississippi Sovereignty committee were among those journalists, gathering information to prepare Mississippi for the "invasion." Meanwhile a concerned group of Oxford citizens gathered to raise money to support volunteers, gather resources for freedom schools, and find transportation for the activists going south. Summer volunteers each had their own stories. Some lied to their parents so they can work on the project. Others were children of holocaust survivors drawn to the project from their own lived experiences. Throughout the week each reflected intensely on their personal reasons for going and their own mortality. During the second week of training, activists Michael Schwerner and James Chaney and volunteer Andrew Goodman failed to make their check-in deadline. They had left training early to investigate a Mississippi church burning. SNCC activists feared the worst, notifying all the training participants to call their congressmen to ask for federal assistance and protection for their fellow activists and the whole project. The disappearance of the three men, who had been at the orientation in Oxford just days before, raised the stakes for everyone involved. Suddenly the role-playing scenarios from the training become real as everyone prepared to risk everything to change Mississippi and the nation.

Because June 16-28, 1964 was the only moment when all of the participants came together in time and space before dispersing across Mississippi, the orientation session offers a microcosm of the events of that summer. The training sessions themselves offer a dramaturgical structure that introduced new recruits to the situation in Mississippi, developed their plan of action with freedom schools, voter registration and other projects, negotiated the tensions of cultural difference and other confrontations, and finally erupted in the crisis of the three missing men. Finally, this crisis is resolved as volunteers make their final decision to get on the bus. The seed of many later events that summer, like the Mississippi Freedom Democrats trip to Atlantic City, germinated during orientation. The historical narrative brings four key themes to the foreground that will be interpreted through the game: 1.) the effects of systems of oppressions, 2.) strategies of grassroots organizing and citizen engagement, 3.) nonviolent strategies of resistance, 4.) techniques for negotiating conflict and cultural difference.

The learning objectives of the game will align with common core learning standards for social studies curriculum and will be developed to engage high school students, college students and adult learners. In accommodating this broad audience, the game will be conceived with several different levels of play. In Level 1, users navigate the landscape encountering characters, completing quests, collecting objects such as their training manuals, maps, and other tools to help them with their training and correspond to primary documents. A branching narrative asks participants to make choices that determine the order in which they experience modules. Using a branching narrative meets an important Ohio State learning standard: examining the cause and effect of choices. Game participants compare and contrast their experiences to understand how the order changed their interpretation of events. This mimics the effect of the actual training where,

depending on whether or not volunteers were in the first or second orientation, they experienced a different sequence of events. Level 1 casts the participant in the role of a volunteer, but introduces all of the different identities involved in the training. Game mechanics will be developed in line with learning objectives and thematic content, but there will be opportunities for focused kinds of participation that practice citizenship skills and gather user data and feedback about their experience. Sample modules include the dramatic interruption of a lecture with the announcement that three men are missing. Everyone rushes to send telegrams to their congressmen and hometown media outlets. Players are asked to create an audio note: what would you say to your congressman to ask for federal protection for the project? Who would you contact? In another sample module, players witness characters involved in a scene of nonviolent role-playing. When you stand in the exact position and hold up your device, image of the scene is superimposed upon the building in front of you. Level 1 culminates in several choices: Will you get on the bus? Remain behind the scenes instead to support the project? Or leave the project all together?

Level 1 provides historical content and context, demonstrates the effect of multiple perspectives in experiencing a historical narrative, explores the wide range of identities involved in a broad based social movement, and introduces various roles and strategies for civic engagement and activism. The scope of the planning grant will only facilitate the playtest of Level 1, but subsequent levels of the game would become more challenging asking players to communicate across cultural difference, debate controversial positions, analyze primary historical documents, and work in teams to solve problems. As the project team develops trajectories and entry points, we will also consider strategies for off-site engagement of the game, nonlocal audiences, and user-generated content, particularly content generated by historic participants. For example, hidden narratives can be added to the map throughout the life of the game as short 2-3 minute digital stories. These could be individual stories of Mississippi communities, Freedom Summer volunteers, activists, civil rights figures, or the Oxford community. These could also be available at a website as well as throughout the game's hidden narrative. The October 2014 50<sup>th</sup> Freedom Summer Conference and Reunion provides an opportunity to develop such an idea. Emerging projects like the Center for Digital Storytelling's "All Together Now" workshops suggest the how digital tools provide a means for collective storytelling.

### **History and Duration of the Project**

With the track record and support of the "Finding Freedom Summer Project," the founding of the Center for Digital Scholarship, and the AIMS Game Design studio, Miami University is well-positioned to provide long term support for the project. In 2004 Ann Elizabeth Armstrong received a Miami University grant to co-found the "Finding Freedom Summer" Project. Since she has engaged in numerous representations of the history, including a student-led interactive walking tour that re-enacts the 1964 events at Western College, the 2004 40<sup>th</sup> conference and reunion of civil rights veterans, a student curated museum exhibition, and the world premiere play Carlyle Brown's *Down in Mississippi*. In 2009, Armstrong co-directed an NEH "Interpreting America's Historic Places" planning grant and investigated the archives of the Martin Luther King Center and the State Historical Society of Wisconsin in order to prepare for a revised walking tour in an audio format. At that time, smart phones introduced a paradigm shift in walking tours and heritage interpretation, opening up a space for this project. Librarian Elias Tzoc was a co-primary investigator of an Ohio Humanities Council grant to create the Mississippi Freedom Summer Digital Collection hosted by Miami University Libraries. Tzoc works in the Center for Digital Scholarship (CDS), a newly created entity (2013) designed to support faculty innovation using digital tools. The CDS will provide long-term support and maintenance for this project through its Scholarly Commons repository. In 2013, the Princeton Review ranked Miami University's Game Design Studio among the top 30 in the country. Bob De Schutter joined the faculty fall 2013. De Schutter's commercial game design experience and his research on ethical learning through games, as well as



experience studying intergenerational aspects of gaming, make him an excellent fit for the project. This project will continue as an implementation grant, applying to NEH's Digital Projects Implementation Program, IMLS or other grant programs.

### Work Plan:

**May:** The *primary investigators* consult audience research from 2009 NEH Grant and plan the game design process for ARIS in consultation with *digital tech and games team*. **June:** The *humanities team* contributes to the assessment of audience needs (both local and nonlocal), game learning outcomes, and potential thematic focus in game narrative. Armstrong distributes a document with key issues for consideration, and, with Steedly, will gather humanities team feedback and input. *Primary investigators* and Steedly will design qualitative assessment of the game's learning outcomes. *Local expertise* and Advisory Boards will recruit playtesters for initial game design. Using a paper prototype and an iterative playcentric test, a game concept and structure will be developed. **July/August:** *Primary investigators* will create an ARIS game. Armstrong will provide research and write scripts. De Schutter will craft game system and, with technical assistance from Tzoc, will upload alpha test version on a dedicated web server. Game tested and de-bugged. Armstrong consults physical facilities on game route logistics. **September/October:** *Primary investigators* with *local expertise* run playtests with a cross-section of audiences, collect user data, audience survey and qualitative feedback on the game experience. PIs hire software developer and engage concept development for nonlocal audience. **Oct 11<sup>th</sup>:** *Humanities team* and *digital tech games team* come to Oxford Ohio to observe playtest. **Oct 13<sup>th</sup>:** *Humanities team* and *digital tech games team* conduct public round table discussion as part of 50<sup>th</sup> Freedom Summer Reunion/ Conference to reflect on process and experience of game and invite playtesters feedback engaging *local expertise*. **November /December:** Tzoc archives game code data in Miami's code repository. Steedly will process feedback from fall and share evaluation report with all teams. In consultation with *humanities team* and *digital tech games team*, *primary investigators* develop ideas for a digital medium for a nonlocal audience. PIs begin work with software developer on wireframe design document for non-location digital project. **January/February:** Armstrong and De Schutter research/draft white paper. **March/April:** Consultant teams provide final feedback to design document and white paper. Consultant teams make suggestions for implementation and assess needs and strategies to support full implementation. **Fall 2015:** *Primary investigators* disseminate research.

### Staff

The project director is **Ann Elizabeth Armstrong** (Theatre and Interdisciplinary Studies). She will oversee the workplan, communicate with working teams and NEH. She will contribute creative ideas, deliver research, seek permissions, and contribute script material. She will oversee the documentation of each phase of the project for evaluation purposes (with consultation from Steedly). Co- primary investigator **Bob De Schutter** (Interactive Media Studies) will oversee game design process, play testing, and re-visions to the game. Armstrong and De Schutter will co-author white paper resulting from the project. Co-primary investigator **Elias Tzoc** will administer content management, assist in de-bugging the game, create the dark archive, plan for infrastructure and back-end development in the implementation phase.

The *Humanities team* will consult on thematic interpretation, audience needs, and the learning objectives. They will provide initial input for conceptualization, observe the play testing, participate on a panel session at the 50<sup>th</sup> Freedom Summer conference, and offer suggestions for implementation. **Charles Cobb**, journalist and educator, provides expertise on civil rights tourism and SNCC's legacy. Professor **Barbara Ransby** provides expertise as a public historian and historian of the civil rights movement. **Nishani Frazier** provides additional expertise as civil rights historian and project team member from the 2009 grant. **Zoharah Simmons** (Freedom Summer

volunteer/SNCC) will help build partnerships with other historic participants. **Richard Cooper**, Manager of Content Development and Interpretation at National Underground Railroad Freedom Center, and **Jacqueline Dace**, Director of the Mississippi Civil Rights Museum, will provide insight into audience needs and interpretive practices, as well as consider partnerships for future implementation and consider replication with similar projects. **Stephanie Aerni**, Social Studies teacher at Talawanda High School, will provide insights into common core curriculum standards.

The *Digital tech and games team* will offer strategies for developing location-based games, serious games, and alternate reality games. **David Gagnon**, ARIS director and instructional designer, will provide expertise on the open source platform ARIS and strategies for designing location-based games. **Lindsay Grace**, Associate Professor and game designer at American University, provides expertise in the area of alternate reality games. **Eric Hodgson**, Interactive Media Studies Assistant Professor, provides expertise in virtual reality and human spatial interaction. **Elias Tzoc**, the staff of the **Center for Digital Scholarship**, will administer the technical infrastructure for the project; capture, document and archive project's data; and identify the technical requirements for implementation in the future. As we conceive a format for nonlocal audiences, a **software developer** will be hired to develop concept documentation or wireframes.

**Kathlyn Steedly**, Research Associate, of University of Cincinnati's Evaluation Services Center will consult with Armstrong to construct evaluation instruments (for September and October playtests) and code and process results of these instruments. **Administrative assistance** will be provided by staff of the **Humanities Center**. They will make travel arrangements and itineraries, as well as schedule meetings, take notes, and archive the project files.

Because this project involves a location-based game, we will draw from *local expertise* and the community. The primary investigators, Cooper, Frazier, Hodgson, Aerni, along with members of various community groups, stakeholders, and advisory boards will provide input and resources as needed during the early concept development, playtesting and implementation planning phases. Staff from physical facilities and others will be consulted as the game develops. The **Digital Humanities Working Group** of MU's Humanities Center will promote the work of the grant as a learning tool to engage future digital humanities projects. Our project hopes to stimulate other ARIS games in the community, as well as new interdisciplinary partnerships. The **"Finding Freedom Summer Project"** will co-ordinate the programming of the 50<sup>th</sup> anniversary conference and reunion, and the game's playtesting and panel discussion will be a feature of that program. The Miami University Art Museum is another partner in the playtest phase since they can loan iPad devices for playtesting, and they are adjacent to the site.

### **Final Product and dissemination**

This project is comprised of several final products that will be shared with public audiences. First, the September/October 2014 play test will be a public event with players experiencing the game. October 13<sup>th</sup>, during the Freedom Summer 50<sup>th</sup> Anniversary Conference and Reunion, consultants and primary investigators will discuss the process and results of the game design and ponder its future directions in a round table discussion.

Armstrong and De Schutter will share the research results and at venues like the Human and Computer Interaction Conference, Imagining America: the Arts, Humanities and Design in Public Life Conference (and Journal), or the International Journal of Performance Arts and Digital Media. Tzoc and the CDS staff will share results at venues such as the International Joint Conference on Digital Libraries or the International Journal on Digital Libraries.

The project will generate a white paper that will allow other heritage organizations or game designers to replicate best practices. The code source generated throughout the project will be available using the publically available GitHub code repository. The project's report, white paper, and code files will also be archived in the Miami's Scholarly Commons repository. Finally, the project will generate a design document for the implementation grant.

## COLLEGES AND UNIVERSITIES RATE AGREEMENT

EIN: 1316402089A1

DATE: 02/22/2012

ORGANIZATION:

FILING REF.: The preceding  
agreement was dated  
07/09/2009

Miami University

Roudebush Room 107

Oxford, OH 45056-3653

The rates approved in this agreement are for use on grants, contracts and other agreements with the Federal Government, subject to the conditions in Section III.

SECTION I: INDIRECT COST RATES

RATE TYPES:	FIXED	FINAL	PROV. (PROVISIONAL)	PRED. (PREDETERMINED)
-------------	-------	-------	---------------------	-----------------------

EFFECTIVE PERIOD

TYPE	FROM	TO	RATE(%) LOCATION	APPLICABLE TO
PRED.	07/01/2011	06/30/2014	42.00 On Campus	All Programs
PRED.	07/01/2011	06/30/2014	26.00 Off Campus	All Programs
PROV.	07/01/2014	Until Amended	"Use same rates and conditions as cited for FYE 6/30/14."	

\*BASE

Modified total direct costs, consisting of all salaries and wages, fringe benefits, materials, supplies, services, travel and subgrants and subcontracts up to the first \$25,000 of each subgrant or subcontract (regardless of the period covered by the subgrant or subcontract). Modified total direct costs shall exclude equipment, capital expenditures, charges for patient care, student tuition remission, rental costs of off-site facilities, scholarships, and fellowships as well as the portion of each subgrant and subcontract in excess of \$25,000.

ORGANIZATION: Miami University

AGREEMENT DATE: 02/22/2012

---

**SECTION II: SPECIAL REMARKS**

---

TREATMENT OF FRINGE BENEFITS:

The fringe benefits are charged using a rate(s). Over/under recoveries from actual costs are adjusted in current or future periods. The directly claimed fringe benefits are listed below.

TREATMENT OF PAID ABSENCES

Vacation, holiday, sick leave pay and other paid absences are included in salaries and wages and are claimed on grants, contracts and other agreements as part of the normal cost for salaries and wages. Separate claims are not made for the cost of these paid absences.

OFF-CAMPUS DEFINITION: For all activities performed in facilities not owned by the institution and to which rent is directly allocated to the project(s), the off-campus rate will apply. Actual costs will be apportioned between on-campus and off-campus components. Each portion will bear the appropriate rate.

Equipment Definition -

Equipment means an article of nonexpendable, tangible personal property having a useful life of more than one year and an acquisition cost of \$5,000 or more per unit.

FRINGE BENEFITS:

Retirement	Tuition Remission
Disability Insurance	Worker's Compensation
Life Insurance	Unemployment Insurance
Health Insurance	Dental Insurance



ORGANIZATION: Miami University

AGREEMENT DATE: 02/22/2012

---

**SECTION III: GENERAL**

---

**A. LIMITATIONS:**

The rates in this Agreement are subject to any statutory or administrative limitations and apply to a given grant, contract or other agreement only to the extent that funds are available. Acceptance of the rates is subject to the following conditions: (1) Only costs incurred by the organization were included in its facilities and administrative cost pools as finally accepted; such costs are legal obligations of the organization and are allowable under the governing cost principles; (2) The same costs that have been treated as facilities and administrative costs are not claimed as direct costs; (3) Similar types of costs have been accorded consistent accounting treatment; and (4) The information provided by the organization which was used to establish the rates is not later found to be materially incomplete or inaccurate by the Federal Government. In such situations the rate(s) would be subject to renegotiation at the discretion of the Federal Government.

**B. ACCOUNTING CHANGES:**

This Agreement is based on the accounting system purported by the organization to be in effect during the Agreement period. Changes to the method of accounting for costs which affect the amount of reimbursement resulting from the use of this Agreement require prior approval of the authorized representative of the cognizant agency. Such changes include, but are not limited to, changes in the charging of a particular type of cost from facilities and administrative to direct. Failure to obtain approval may result in cost disallowances.

**C. FIXED RATES:**

If a fixed rate is in this Agreement, it is based on an estimate of the costs for the period covered by the rate. When the actual costs for this period are determined, an adjustment will be made to a rate of a future year(s) to compensate for the difference between the costs used to establish the fixed rate and actual costs.

**D. USE BY OTHER FEDERAL AGENCIES:**

The rates in this Agreement were approved in accordance with the authority in Office of Management and Budget Circular A-21 Circular, and should be applied to grants, contracts and other agreements covered by this Circular, subject to any limitations in A above. The organization may provide copies of the Agreement to other Federal Agencies to give them early notification of the Agreement.

**E. OTHER:**

If any Federal contract, grant or other agreement is reimbursing facilities and administrative costs by a means other than the approved rate(s) in this Agreement, the organization should (1) credit such costs to the affected programs, and (2) apply the approved rate(s) to the appropriate base to identify the proper amount of facilities and administrative costs allocable to these programs.

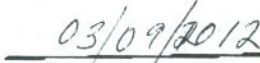
BY THE INSTITUTION:

Miami University

(INSTITUTION)

  
(SIGNATURE)**DAVID K. CREAMER****Vice President for  
Finance & Business Services & Treasurer  
Miami University**

(TITLE)

  
(DATE)

ON BEHALF OF THE FEDERAL GOVERNMENT:

DEPARTMENT OF HEALTH AND HUMAN SERVICES

(AGENCY)

  
(SIGNATURE)

Arif Karim

(NAME)

Director, Central States Field Office

(TITLE)

2/22/2012

(DATE) 5092

HHS REPRESENTATIVE:

Shon Turner

Telephone:

(214) 767-3261

## 7.

**Data Management Plan****Expected data**

<b>Type of data</b>	<b>When shared?</b>	<b>Under what conditions?</b>
Open Source computer code associated with ARIS, website interface, and jQuery Mobile geo-location scripts.	At the conclusion of the project.	Code will be freely available.
User-generated texts, electronic multi-media collections generated during the testing and prototype phase.	At the conclusion of the project.	These data will be made available at the discretion of the project directors. Copyrighted data will be excluded from files made available to the public.
Qualitative data including interviews, meeting minutes, survey with test players and evaluation report.	At the conclusion of the project.	Data will be made available through a work group wiki and will be accessible following IRB protocols.
Assessment data generated during the testing and prototyping phase.	Compiled pieces of data will be shared in the white paper and final report to NEH.	No biographical data will be shared that could identify individuals participating in the assessment.
Companion website prototype and design.	At the conclusion of the project.	Code and wireframes will be freely available.
Design document for Game Level 1	At the conclusion of the project.	Design document will be made freely available.
White paper.	At conclusion of the project.	The white paper will be freely available to the public via the Scholarly Commons repository.
A final report to NEH.	At conclusion of the project.	Dissemination of the final report will be the responsibility of NEH.

**Period of data retention**

All project data will be retained for 5 years beyond the completion of the start-up phase of the project. Formal reports will be made publically available within 1 year of project completion, on the Miami University institutional repository and on the Miami Humanities Center website. Additionally, all data will be backed up on remote storage provided through a partnership with Miami University IT Services.

**Data formats and dissemination**

Computer code (Java, PHP, jQuery Mobile and JavaScript) will be available as open source on three repositories: Miami's School of Engineering code repository (running Apache Subversion); a web-based and publicly accessible GitHub repository; and the Scholarly Commons repository (<http://sc.lib.muohio.edu>). The software will be distributed as source code under the terms of the Apache 2.0 and the documentation will be distributed under the terms of the Creative Commons Attribution 3.0 license. All metadata associated with project files will also be made available through the Scholarly Commons site. Reports and other publications will be made available in PDF and HTML formats and disseminated via the Miami University institutional repository and the Humanities Center website (<http://www.cas.miamioh.edu/humanities/>).

**Data storage and preservation of access**

For the duration of the project, all data will be stored, managed and backed up (24/7) on a server provided by the Miami University Information Technology Services. All computer code including test, prototypes, and final files will be stored in three places: a) Miami's Apache Subversion administered by the School of Engineering; b) a publicly accessible GitHub code repository; and c) in a dark archive where researchers and interested parties could access the files upon request. All other data, including final code, multimedia files, website code, white paper, and reports, will be stored in the Scholarly Commons, Miami University's institutional repository for faculty and researchers. The Scholarly Commons is a service of the Miami University Libraries that represents a way to organize, store, and preserve the intellectual output of the Miami community in digital form in a single unified location.

**Roles and Responsibilities**

Bob De Schutter (project co-PI) and Elias Tzoc (Center for Digital Scholarship) will capture all data related to the ARIS game, such as source code and information generated within the game. Ann Elizabeth Armstrong (Project Director) in consultation with Kathlyn Steedly (Evaluation) will capture qualitative data captured in audience needs assessment, game design and play testing phases. Humanities Center staff will capture meeting minutes. Armstrong will seek permission for using primary documents, and she and De Schutter will distribute the final white paper.

## Appendix 1: Bibliography of Works Consulted

- Adamson, Heather. *The Civil Rights Movement: An Interactive History Adventure*. Mankato, MN: Capestone books, 2009.
- Branch, Taylor. *Pillar of Fire: America in the King Years 1963-65*. New York: Simon & Schuster, 1998.
- Carson, Clayborne. *In the Struggle: SNCC and the Black Awakening of the 1960s*. Cambridge: Harvard UP, 1981.
- de Souza e Silva, Adriana, and Larissa Hjorth. "Playful Urban Spaces: A Historical Approach To Mobile Games." *Simulation & Gaming* 40.5 (2009): 602-625.
- Dittmer, John. *Local People: The Struggle for Civil Rights in Mississippi*. Urbana and Chicago: University of Illinois Press, 1994.
- Emery, Kathy, Linda Reid Gold and Sylvia Braselmann. *Lessons from Freedom Summer: Ordinary People Building Extraordinary Movements*. Monroe ME: Common Courage Press, 2008.
- Gagnon, David J. "ARIS: An Open Source platform for developing mobile learning experiences." [www.arisgames.org](http://www.arisgames.org) Web. 2010.
- Giaccardi, Elisa and Leysia Palen. "The Social Production of Heritage through Cross-media Interaction: Making Place for Place Making." *International Journal of Heritage Studies*. Vol 14. No. 3. (May 2008) 281-297.
- Gibson, David, Clark Aldrich, and Marc Prensky. *Games and Simulations in On-line Learning: Research and Development Frameworks*. Hershey: Information Science Publishing, 2007.
- Hogan, Wesley. *Many Minds, One Heart: SNCC's Dream for a New America*. Chapel Hill: University of North Carolina, 2007.
- Hohle, Randolph. *Black Citizenship and Authenticity in the Civil Rights Movement*. New York: Routledge, 2013.
- Jenkins, Henry, et. al. *Confronting the Challenges of Participatory Culture*. MacArthur Foundation, 2009.
- Kim, Jeffery, Elan Lee, Timothy Thomas, and Caroline Dombrowski. "Storytelling in new media: the Case of alternate reality games, 2001-2009" *First Monday: Peer-reviewed journal on the internet*. Vol. 14, no. 6 (June 2009) Web.
- Marsh, Tim. "Serious Games Continuum: Between Games For Purpose And Experiential Environments For Purpose." *Entertainment Computing* 2. Serious Games Development and Applications (n.d.): 61-68. ScienceDirect. Web. 6 Mar. 2013.
- McAdam, Doug. *Freedom Summer*. Oxford University Press, 1990.



McCall, Jeremy. *Gaming the Past: Using Video Games to teach Secondary History*. New York: Routledge, 2011.

Montola, Markus, Jaakko Stenros, and Annika Wærn. *Pervasive Games: Theory And Design*. Burlington, Ma: Morgan Kaufmann Publishers, 2009.

Ohio Department of Education, Ohio's New Learning Standards: High School Social Studies Course Syllabi <http://education.ohio.gov/getattachment/Topics/Academic-Content-Standards/Social-Studies/HS-Social-Studies-Standards-UpdatedNovember-2012.pdf.aspx> June 2012

Payne, Charles. *I've Got the Light of Freedom: The Organizing Tradition and the Mississippi Civil Rights Struggle*. University of California Press, 2007.

Peacock, Alan. "Being Here: Performative Aspects of Locative Media." *International Journal of Performance Art and Digital Media*. Vol. 1. No 2. (2005) 127-147.

Polletta, Francesca. *It was like a Fever: Storytelling in Protest and Politics*. Chicago: University of Chicago Press.

Ritterfeld, Ute, Michael Cody and Peter Vorderer, ed. *Serious Games: Mechanism and Effects*. New York: Routledge, 2009.

Schrier, Karen and David Gibson, eds. *Ethics and Game Design: Teaching Values through Play*. Hershey: Information Science Reference, 2010.

Steinkuehler, Kurt Squire, and Sasha Barab. *Games, Learning, and Society: Learning and Meaning in the Digital Age*. Cambridge UP, 2012.

Street, Joseph. *The Culture War in the Civil Rights Movement*. Gainesville: University of Florida Press, 2007.

Squire, Kurt. "From Information to Experience: Place-based Augmented Reality Games as a Model for learning in a Globally Networked Society." *Teacher's College Record*.

#### Games Consulted:

"A Force More Powerful: A Strategic Game of Nonviolent Resistance"  
<http://www.aforcemorepowerful.org/>

"Pheon" <http://pheon.org/>

"Ghost of a Chance" <http://www.ghostsofchance.com/>

"Mission US: A Revolutionary Way to Learn History: Mission 2: A Flight to Freedom 1848"  
<http://www.mission-us.org/>

"Drama in the Delta" <http://dramainthedelta.org/>

"Dow Day," ARIS <http://arisgames.org/featured/dow-day/>

"Jewish Time Jump," ARIS <http://arisgames.org/jewish-time-jump/>

"City of Memory" City Lore <http://www.cityofmemory.org/map/index.php>

PROJECT ACTIVITIES,  
FINDING FREEDOM SUMMER IN OXFORD, OHIO  
BP-50118-09

ACCOMPLISHMENTS

The major activities of "Finding Freedom Summer in Oxford, Ohio" included: audience research, the creation of an exhibit outline and bubble plan, the development of a walking tour framework, the conception of a body of educational initiatives, the construction of a database with the current status of Freedom Summer participants, identification of local foundations that will be approached during the implementation phase, and exhibit and walking tour research. We also secured copies of Freedom Summer volunteer applications that are now on file here at Miami University.

Throughout summer 2009, the project co-directors (Berman, Armstrong, and Frazier) and project manager (Arthur) met with each other and their respective teams to identify goals and timelines, discuss project-related research, plan for the consultants' visits, and establish research and budget priorities. In addition, Frazier conducted research at the University of Southern Mississippi. In October 2009, the external consultants visited Miami University and met with the project co-directors and members of the Miami University teams to discuss the general goals, outcomes, needs, and frameworks of the exhibit, walking tour, and educational programs. The exhibit developers and several content and education consultants stayed on an extra day to work on exhibit development. The exhibit development consultants visited Miami University again in early March, then in mid-April, and in early June for the final meeting. The audience research consultant met with the project leaders and the exhibit development team in mid-April. The project co-directors were in touch with the consultants throughout the project via e-mail, blackboard, telephone calls, and skype. In early June, everyone (project co-directors, project manager, Miami University team members and external consultants) reassembled via a teleconference session to discuss the exhibit plan, walking tour, and educational initiatives. After this, the project co-directors and project manager met regularly throughout June to finalize unfinished aspects of the project and to incorporate the suggestions and recommendations that emerged during the June meeting. During summer 2009 (after the NEH project officially ended), project co-director Armstrong traveled to the Wisconsin Historical Society to continue project-related research. (Other funds supported this work). During the summer research continued on the compilation of the Freedom

Summer participant data base. During early fall 2009, playwright Carlyle Brown composed four short vignettes that will accompany the walking tour.

### Audience research

The NEH project co-investigators and project manager conducted five audience research sessions (December 9, 2009, January 6, 2010, January 27, 2010, January 29, 2010, and April 10, 2010) with Oxford, Ohio, middle and high school teachers; Miami University student affairs staff; Miami University students; Miami University faculty, and Oxford Community members. These meetings allowed the project team to identify the primary and secondary audiences, as well as their needs and interests as they pertained to the exhibit, walking tour, and educational outreach.

The audience research demonstrated that there are two audiences. Primary audiences were identified to include: Miami University students and other university students and high school students (grades 10, 11, 12). [US history is taught in grade 10 and social studies classes emphasize people and societies, as well as citizenship rights and responsibilities.] Secondary audiences consist of: high school and college student groups; religious groups; boy and girl scouts; boys and girls clubs; retirees/Baby Boomers; Civil Rights tourists; Civil Rights veterans; other visitors to Miami University, such as prospective students and parents on college tours; and visitors to the Oxford, Ohio area.

The audience research also allowed us to clarify the knowledge, skill, and attitudinal goals that we hope to impart throughout the project.

**Knowledge:** We want the programs (exhibit, walking tour, and educational components) to provide a content-rich, historical context for the Civil Rights movement and Freedom Summer. Viewers, patrons, and users should come away from their encounter with a solid grasp of the historical framework and an understanding of the role of conflict resolution, non-violence, the power of civic action, volunteerism, leadership, persistence, commitment, and personal sacrifices in achieving constructive social change. We also want our local residents and students to know the role that their community played in a larger national movement.

**Attitudes:** We want exhibit goers, walking tour participants, and those who participate in the educational programs to gain and develop compassion and respect for the rights and dignity of everyone, a sense of pride what everyday

people (young people, men, women, Black, White, and other races) can accomplish in the face of adversity, and recognize how collaborative work that cross-cuts race, class, and gender, although fraught with challenges, can bring about positive social change. We want our viewers and users to learn that they, too, can be history-makers.

**Skills:** Our goal is for students and other participants to develop skills to recognize, evaluate and synthesize information from multiple sources and from the perspectives of people living at a particular point in time and apply them to today's society in order to challenge social inequity and injustice.

One of the most useful outcomes of the audience research was that it allowed us to identify a number of content-based areas that K-12 teachers and Miami University faculty find difficult for their students to grasp. These include questions related to the definition and recognition of grassroots organizing and how such action can change the course of history; that "everyday" people create history (i.e. the production of history is not located exclusively with White males); that Freedom Summer and the Civil Rights movement was not a government-induced movement (i.e. the legislation overshadows the grassroots efforts); that change is produced on and impacts the local level; that civil rights work is an ongoing process and that it is unfinished business, e.g., the Civil Rights movement did not remove discrimination, social injustice, and social inequity. We also learned that students know little about the philosophical and organizational complexity of Freedom Summer.

The audience research also yielded a body of specific recommendations about how to tie the proposed exhibit and walking tour more explicitly and intentionally into the Miami University curriculum. Other suggestions indicated that the walking tour and exhibit could help promote Miami University as a place of social change, an importance place in US history, and a place where the fight to insure social justice has a long and proud history.

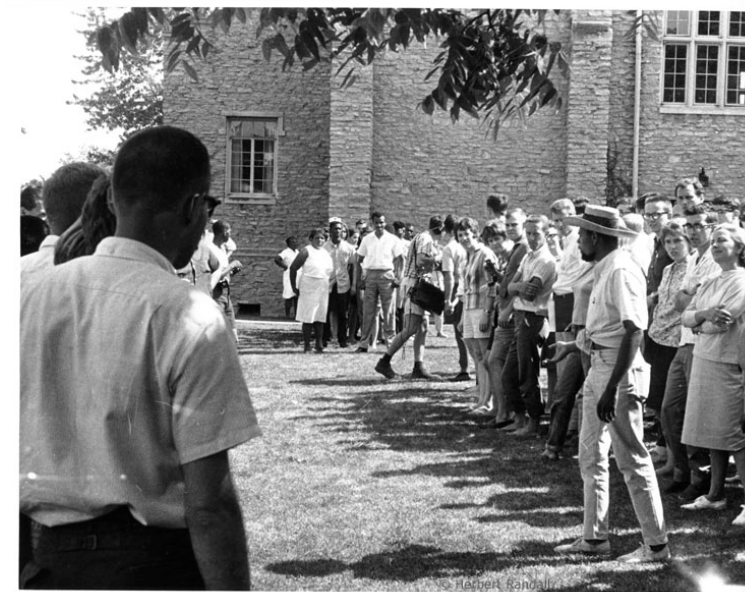
The audience research allowed us to identify characteristics that need to be included in the exhibit. There include: elements that encourage engagement through experiential interactives; exhibit graphic styles, content selection and related conventions that are attractive to K-12 and college student-age target audiences; exhibit labels that are accessible to numerous reading and comprehension levels; exhibit labels that feature reader-friendly/short exhibit labels/text in graphic hierarchies; downloadable media and interactives, and a timeline.

## Appendix 3: Sample Site/Theme Module - 2009 Research

### Walking Tour: Example Sites/Theme modules:

#### Presser Hall

#### Training in Nonviolence



On Wednesday morning, volunteers heard a lecture on non-violence in the civil rights movement. Later that day, everyone met here on a grassy area next to Presser Hall to rehearse how to react when confronted by violence.

“Nonviolence is not passive. It is a positive force dedicated to change. It is not to be confused with submission or weakness, in fact you submit to injury yourself in a refusal to do harm to your adversary so that you may keep from violating your conscience, your sense of right.” Reverend James Lawson at Oxford Orientation (Source: Ellen Barnes’ journal)



“Cover your head, roll up in a knot, hit the ground . . .”

“Head as close to your knees as possible. Legs together . . .

“Don’t carry watches, pens, glasses, . . . and never more than five or ten dollars. No Sandals . . . A T-shirt will save you some skin if you’re being dragged on your stomach.”  
(Belfrage 17)

### Appendix 3: Sample Site/Theme Module - 2009 Research

SNCC Field Secretary Dorie Ladner from Palmer's Crossing, Mississippi sits dejectedly after speaking impassionedly to the volunteers in the session on nonviolent self-defense. Until this point the volunteers have been behaving as if they were at a picnic; Ladner reminded them of the deadly seriousness of being a Summer volunteer in Mississippi, where activists Michael Schwerner, James Chaney, and Andrew Goodman have just disappeared and were most probably murdered.

(<http://www.lib.usm.edu/legacy/archives/m351ph1a.htm>)



Photos: Herbert Randall

“[Paraphrase] I remember going over to Western College and seeing them doing the role playing scenes, and that’s when we really understood the violence -- what they were going to face in Mississippi.” Jane Strippel, Member of Oxford’s Friends of the Mississippi Summer Project

“The SNCC staff moved into their mock roles of white registrars, judges, paternalistic sheriffs, and frightened field hands with a sureness that was startling. They enacted rituals of denial and humiliation . . . This was the reality of the black man in white Mississippi. It was an afternoon that assaulted your sensibilities and moved you to anger and shame.” -- Tracy Sugarman, Volunteer (Sugarman 30).



## **Timeline of Events:**

### **Civil Rights Movement, Mississippi Summer Project Training Session and Oxford, Ohio**

NEH research for "Interpreting America's Historic Places" Planning Grant  
Walking Tour Committee

Draft in Progress: May 2010

Author: Ann Elizabeth Armstrong

This document in-progress reflects research on the local history of Oxford and the specific site of Western College that I've gathered throughout the NEH work period. Through evaluating archival documents, newspapers, photographs and published memoirs, I've outlined three narratives in outline form. In gathering this material, I've also noted themes and concepts that could be used in future walking tour programs. Due to time limitations, I haven't been able to fully annotate this research, so let me know if you have questions about sources. Also throughout I note questions that arose for NEH consultants. There is another document, a research portfolio of photographs, which I hope to make available to consultants in the near future. Note that this document does not reflect text that would be included in a walking tour; however, it does provide a framework for interpreting the local events that occurred in the community and on this site. Also, it is mostly a series of notes to myself, a kind of working document. After compiling the material into one timeline, I decided to divide it into three sections that reflect how three specific groups in Oxford each have a narrative: Miami University, Western College, and the wider Oxford community.

## **Contents:**

Section I: Potential Content and Themes for Walking Tour

Section II: Civil Rights and Race Relations at Miami University

Section III: The Orientation Session at Western College for Women

Section IV: The Friends of the Mississippi Summer Project and the Oxford Community

## **Section I: Potential Content and Themes for Walking Tour**

- Nonviolence philosophy vs. self defense; strategic nonviolence vs. philosophical nonviolence
- Federal vs. states rights; legal issues and strategies, constitutional rights
- Democratic participation
- Cross cultural miscommunication (regionalism, race, class, religion) and cross cultural bonding
- Singing and the role of culture in a social movement or other time of crisis
- White privilege:
  - Analyzing power structures, where is your place? How are you implicated? (i.e. police=bad, economics in Miss. How connected to north
  - What is Ally behavior? (FMSP)
  - Dealing with family members or community who doesn't agree/support

## **FREEDOM SUMMER NATIONAL CONFERENCE**

50 YEARS AFTER FREEDOM SUMMER: UNDERSTANDING THE PAST, BUILDING THE FUTURE.

<http://westernarchives.lib.miamioh.edu/freedomsummer/conference/schedule/>

### **PRELIMINARY SCHEDULE**

#### **Saturday, Oct. 11, 2014, Reunion Day 1: Volunteers arrive and gather.**

- No formal agenda for day.

#### **Sunday, Oct. 12, 2014, Reunion Day 2:**

- Afternoon: Volunteers arrive, with options of outings to the National Underground Railroad Freedom Center in Cincinnati, Freedom Summer walking tour on campus, visit to Lane Public Library in Oxford, and other related exhibits.
- Evening: Welcoming events on and off campus, to be announced.

#### **Monday, Oct. 13, 2014, Conference Day 1:**

- 9-11 a.m.: Conference opening.
- 11 a.m.-noon: Conversation on Social Activism.
- Noon-1:15 p.m.: Opening lunch with keynote speech and table discussions.
- 1:45-3 p.m.: Concurrent sessions.
- 3:15-4 p.m.: Concurrent sessions.
- 5-6:15 p.m.: VIP Dinner.
- 7 p.m.: Musical entertainment.

#### **Tuesday, Oct. 14, 2014, Conference Day 2:**

- 9-10:15 a.m.: Concurrent sessions.
- 10:30-11:45 a.m.: Concurrent sessions.
- Noon-1:30 p.m.: Closing lunch with keynote speech.
- Afternoon: Networking, seminars, workshops, closing event.