Museum Grants for
African American History and Culture

Sample Application MH-245644-OMS-20
"South Bend African American Landmark Tour Enhancements"

Indiana University South Bend Civil Rights Heritage Center
South Bend, IN

Amount awarded by IMLS: $49,896
Amount of cost share: $0

The project description can be viewed in the IMLS Awarded Grants Search:
https://www.imls.gov/grants/awarded/mh-245644-oms-20

Attached are the following components excerpted from the original application.

- Narrative
- Schedule of Completion

Please note that the instructions for preparing applications for the FY2021 Museum Grants for African American History and Culture grant program differ from those that guided the preparation of FY2020 applications. Be sure to use the instructions in the Notice of Funding Opportunity for the grant program to which you are applying.

Indiana University South Bend Civil Rights Heritage Center
Project Title: African American Landmark Tour

PROJECT JUSTIFICATION

Per the IMLS goals and objectives, this proposed project aims to *increase public access* and *promote lifelong learning* of regional African American history. The Indiana University South Bend Civil Rights Heritage Center (IU South Bend/IUSB CRHC) has selected "***Promote Lifelong Learning***" as the primary category for this project. We will create interpretive and educational materials through stakeholder-driven partnerships that invite our community into dialogue around issues of national concern. We rely on a *critical theory framework* to bring marginalized historical narratives to center (hooks 2000) as a means to reverse the "racialized political economy" that surrounds heritage tourism, often requiring entry fees (Owen, Butler, Carter, 2013, p. 405). Civil rights museums linked to such sites provide an appropriate means to link museum archives to physical sites dispersed across a contested landscape. The Civil Rights Heritage Center at Indiana University South Bend holds such archives and requests funds to update an existing African American Landmark Tour by providing free, accessible sites and content to a wide range of users and by incorporating virtual participation that will link regional history to national discourse. Our approach embraces a *participatory methodology* that firmly relies on and integrates community-based stakeholders and agencies to transform historically negative narratives (e.g., on slavery, see Alderman 2013; Owen, Butler, & Carter 2013). By situating this effort in the upper Midwest, our project also balances a heavily southern-dominant set of similar heritage sites (Small 2013). By involving stakeholders, we avoid place naming by historically powerful people (Alderman 1998).

South Bend, Indiana, a city of over 100,000 people situated in a region of over 800,000[1], has a long history of African Americans living in and contributing to the area's evolution. That history of African Americans has often been relegated to second-class status, e.g. footnotes in history books, back corners of museums, or ignored altogether. Broadly speaking, the erasure of the contributions made by African Americans to the development of US history leaves a deficit in understanding ourselves as a national community. Since history is created locally, this is especially problematic for places like South Bend where African Americans helped to weave a broad tapestry across the region. The injustices that this community experienced in access to public spaces and to meaningful employment is a part of regional history, as is their resistance and struggle to be counted as an integral part of the community. As a means to bring visibility to neglected regional history, in 2013 the Indiana University South Bend Civil Rights Heritage Center (IUSB/CRHC) created an African American Landmark Tour which was designed to bring that history to light as an educational tool and to restore a fuller texture to the regional historical narrative. With portions of the tour's locations in highly walkable neighborhoods, its furthest sites are only four miles from the city center. The accessible, public, and free tour identifies and brings to the forefront a limited number of the many places where African American communities existed, and continue to exist, throughout the city. The tour turns the city into a living history museum, thereby publicly demonstrating how much the campus and community together believe that black history matters.

There is no shortage of scholarly information on the contribution of heritage tours to a city's sense of place and to a positive economic impact.[2] After six years of successful use from a small grant, we need to refresh and add additional paths of engagement by including new sites, linking to newly acquired oral histories, creating a virtual connection from our museum to the tour sites, and expanding into new areas and with new audiences. The current signage suffers from sun damage and other wear-and-tear; includes outdated information, such as
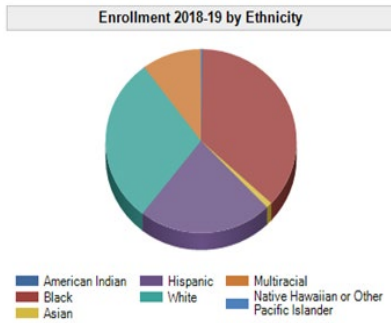
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[1] https://www.citypopulation.de/en/usa/combmetro/515__south_bend_elkhart_mi/

[2] One of many examples includes a study from the New York State Office of Parks and Recreation and shared in Facca, Amy E., and J. Winthrop Aldrich. "Putting the Past to Work for the Future." *The Public Historian* 33, no. 3 (2011): 38-57.

an inactive web URL for the CRHC; and presents accessibility issues, due both to placement and lettering. We propose an updated African American Landmark Tour, adding new sites and creating modern, accessible signage and brochure, a new in-depth historical booklet, and a dedicated website and web app to engage a broader array of users, from schoolchildren to people with disabilities. The booklet, website and web app will involve a team of students in the IUSB "Pub Hub", and the web assets by computer science students, all supervised by two faculty experts, enabling IUSB to serve our community and encourage students to learn more about regional African American history. These physical and virtual updates will make visible new places and create a means for the public, numerous area schools and universities, and virtual visitors to connect to the important part that the Midwest has played in the modern civil rights era. Both local and national audiences will have the same opportunity to engage with the photographs, documents, and oral histories stored in our physical archives through a "Join the Conversation" option (*see Planning Activities*). Thus, IMLS funding will further enhance the user's experience as well as the capacity of the CRHC archives to balance heritage tourism and link narratives to national discourse (*see Planning Activities*). Visitors from outside South Bend have visited the sites and the CRHC as well, which our local tourism board has identified as a "can't miss site."

Stakeholders include users from a variety of academic and community backgrounds who have been involved in a participatory strategic planning process linked to re-envisioning the Landmark Tour (*see Planning Activities*). We will involve further our community-based stakeholders in this project, thereby further strengthening the already hardy relationship between campus and community that has been forged through the CRHC, a hallmark of participatory strategies (Kearney et al. 2013). Over the six years the first tour has been in use, we have fielded requests from and provided guided tours to local high school classes, students from our local universities, and community organizations looking to expand their depth of knowledge of local African American history (*see Letters of Support*). Others have engaged with the tour by reading signs in their neighborhoods, which embeds our effort into the everyday lives of people and makes history accessible. With increased virtual access, we can increase such public use of museum materials linked to those sites nationally and across generations.

Describe and quantify the collections and/or records to be used in the project. Shortly after its inception in 2000, the CRHC began collecting oral histories and archival materials that speak to the experiences of marginalized and oppressed people in our community. Currently, the oral history collection includes over 160 interviews, 107 of which focus on the African American experience. Additionally, the Center devotes 18.35 cubic feet to collections that wholly or mostly speak to African American history. Much of the collection is available through two online portals: Michiana Memory (michianamemory.sjcpl.org) and Internet Archive (archive.org/details/crhciusb). Materials are often used in special events at the CRHC, which are supplemented with exhibits related not only to these materials but to additional items made available by the community. Permanent, semi-permanent, and rotating exhibits are installed in approximately 90 total running feet of exhibit space located in the 2,000 square-foot Natatorium building. Exhibits have included historic perspectives (photos, narratives of regional actions, people, and places) and art shows by underrepresented regional artists. About 1,000 people have accessed the archives online from January through September 2019. However, the archives are not specifically linked to the Landmark Tour nor our proposed "Join the Conversation" feature. Funding will enable us to make this connection and to enrich the walking tour significantly to neighborhoods, schools, and national conversations on a rich and meaningful array of topics.

Enrollment 2018-19 by Ethnicity

American Indian — Hispanic — Multiracial
Black — White — Native Hawaiian or Other Pacific Islander
Asian

How does this advance the capacity of the institution in specific, actionable, and measurable ways? The CRHC currently addresses its users through its physical location in a formerly segregated swimming pool in a predominantly African American neighborhood in South Bend's west side, three miles from the main campus. It has already established itself as a vital community center: over 5,000 visitors engage with the CRHC each year as indicated by attendance records, and its 200 annual events attract an average audience of 30 people. A revitalized tour has the potential to double the number of people that the center serves each year by increasing its utility to schools and making it available virtually to a much broader audience. In a community where over 36.6% (6,299 of 17,225) of South Bend schoolchildren are African American,[3] we feel it is essential to cultivate place attachments and a sense of pride within our youngest community members (see pie chart[4]). Given that that nearly 70% of the immediate-area schoolchildren identify from underrepresented populations, we see an updated African American Landmark Tour as a first step in creating walkable journeys for additional racial and ethnic groups. Further, regional schools raise the total number of potentially impacted students to nearly 30,000. Given the presence of six institutions of higher education in the region (with IUSB as the only public, regional comprehensive institution), adding a virtual component would make the tour accessible to tens of thousands of students taking higher education classes in the region. Expanding the tour and making it more accessible will also make it more attractive to those in our region, with its population of over 300,000. Finally, virtual access to the tour will make it available nationally to those interested in our country's civil rights history. We therefore anticipate that the improvements we suggest will significantly increase the public's exposure to the vital roles played by African Americans in building lives, businesses, and places important to U.S. history in the upper Midwest. Moreover, the addition of a dedicated website and web app will allow us to gauge how many people are taking the tour and which assets they are engaging with most. This information will help the CRHC refine and measure the tour's impact and its supplementary materials (a brochure and a published booklet), to best meet the needs and interests of its audience.

PROJECT WORK PLAN

The CRHC project team will begin by assembling a Stakeholder Team featuring representatives from our community neighborhoods, agencies, and groups. They will help select new sites and discuss the content of new signage, a new booklet, and a new website and web app. Simultaneously, Dr. Adaikkalavan and Dr. Ervick will build their teams from students in writing/publishing and computer science at IU South Bend. Such an integration of smart tools linked to museum content and physical sites represents an innovative practice in efforts that rely on participatory methods (Koukopoulos et al. 2017). With new sites selected and discussions finalized with stakeholders (*see Exhibit Design Plan and Reports from Planning Activities*), the Curator will begin a research phase to identify information and assets from each location with stakeholder input. In addition to identifying historic documents from the Center's archival collection, the Curator will compile newspaper mentions, historic property data, and copies of historic photographs and documents from local archives (e.g. the St. Joseph County Public Library's Local and Family History Services, City of South Bend Historic Preservation Commission, and The History Museum). That information will be compiled into a comprehensive research guide for use by the designer and web app teams during later phases. Simultaneously, the web team will sketch a website and web app "tree" and seek input and review from the CRHC team and stakeholders. The Curator will use the research to begin drafting content of each of the deliverables, which will be reviewed by the Stakeholder Team. At this point, the graphic designer will be brought on board to start developing a style guide

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[3] ACS School District Profile 2013-17. Accessed October 17, 2019. https://nces.ed.gov/Programs/Edge/ACSDashboard/1810290.

[4] Source: https://compass.doe.in.gov/dashboard/overview.aspx?type=corp&id=7205

to design new signage, as well as help the web team and book publisher to design their respective pieces, again to be reviewed by the Stakeholder Team. The CRHC believes this project lies between the IMLS designated *exploratory* and *piloting* phases with the potential to become *scalable* to additional racial and ethnic groups and for potential exportation to surrounding communities as a best practice. IUSB is poised to become an Hispanic Serving Institution within a few years, and we see the CRHC as playing a role in creating a Hispanic Landmark Tour at a future date. Thus, we are just getting started with regional Landmark Tours tied to museum archives.

What are the risks to the project and how does the work plan address them? At any point, changes in personnel could add delays, e.g. search committees for new staff, soliciting RFPs for a new graphic designer, etc. Appropriately, we have built time into the schedule to allow for reasonable delays should they happen. With two full-time dedicated staff, an administrative assistant, an Advisory Board and Stakeholder Team plus student assistants and interns, we believe we can keep the project on time. The Dean of the College of Liberal Arts and Sciences will provide additional oversight and support for the project to ensure timely completion. We have a solid relationship with the City of South Bend and Visit South Bend/Mishawaka and expect the signage to unfold well through this previously established partnership. Our community stands with us (*see Letters of Support*).

Who will plan, implement and manage your project? *Project Lead*: The project will be led by Dr. Darryl Heller, (Director of the CRHC). Dr. Heller has spent decades working in nonprofit community development and in academic research and teaching. He has directed large nonprofit organizations in New York where he supervised staff and managed grant-funded programs for community empowerment. As the director of the CRHC, he has earned a reputation for creating collaborative relationships and transforming the Center into a space where productive conversations on race can take place. His approach relies heavily on participatory approaches that honor and activate stakeholder partnerships, which he has cultivated at the Highlander Folk School. He will also oversee project measurement and impact as well as sustainability initiatives. *Collections*: George Garner (CRHC Curator) will co-lead the project, and will develop archival research and collections, and assurance of connectedness between archives/collections, signage, and the web. Mr. Garner holds a Master of Arts in Museum Studies from the prestigious Cooperstown Graduate Program, and has extensive experience in museum administration, exhibitions, education, and collections care at such well known institutions as the National Baseball Hall of Fame and Museum (Cooperstown, New York), the Chesapeake Bay Maritime Museum (St. Michael's, Maryland), and the Studebaker National Museum (South Bend, Indiana). Mr. Garner will write a booklet on the Landmark Tour published through IUSB. *Data Analysis*: Dean Brenda Phillips, who serves as university administrator for the center, will provide support with survey development, data analysis, and focus groups. She studied participatory methodology at the Highlander Folk School and has taught participatory methods as well as research methods and data analysis. *Web Team*: Dr. Raman Adaikkalavan, Chair of Computer Science and Informatics, will facilitate assembling and overseeing the web team by engaging students in a learning internship (a goal of the IMLS) that serves the project. Dr. Adaikkalavan has extensive experience in supervising students in developing software and web-based systems. He teaches courses on programming, software development, databases, and computer security. Providing internship opportunities linked to community engagement is a signature hallmark of IUSB and particularly the CRHC. *Graphics/Signage*: Miriam (Brewer) Moore, principal of Miriam Brewer Design, will serve as the Lead Graphic Designer. Ms. Brewer is a senior graphic design professional with extensive expertise designing print and digital solutions, including projects for museums and a city history project, "Discovering Maywood."[5] Additionally, Ms. Moore has experience delivering creative concepts for companies from a range of industries including food, health, advertising, marketing, technology, and publishing among others. *Publication*: The IUSB Pub Hub, directed by Dr. Kelcey Ervick, will oversee student interns in editing and publishing a free

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[5] Miriam Moore Design. Accessed October 23, 2019. http://www.miriammooredesign.com/mfa_1.html.

booklet for the tour (hard copy and downloadable pdf) and will edit this work. The booklet will be produced through the IUSB Wolfson Press, which publishes regional history with a special interest in race relations and history (https://clas.iusb.edu/liberal-studies/wolfson-press.html). With a history of such publications, particularly those that emanate from joint partnerships with the CRHC (see Wolfson Titles in the references), we are well-poised to succeed in this initiative designed to provide a take-home learning experience tied to the Landmark Tour. *Stakeholders*: The core team noted above will be assisted by the Stakeholder Team which will receive regular information and serve as a sounding board for project progress. Members will include: Gladys Muhammad, Assistant Director, South Bend Heritage Foundation, long-time South Bend resident and community activist, and original founder of the CRHC at the Engman Natatorium; Alma Powell, retired educator and former President of the IU Alumni Association; Gabrielle Robinson, author of *Better Homes of South Bend*, which focuses on the history of and reaction to racial redlining; and Adam Toering, Historic Preservation Specialist, City of South Bend Historic Preservation Commission. *Partners*: Previous partnerships that will be leveraged will include Visit South Bend Mishawaka (to distribute a new brochure and promote tour as a part of a regional heritage tourism strategy), the City of South Bend (signage permissions and installation, historic preservation office) and the IUSB Pub Hub and Wolfson Press (edit and publish tour booklet). *Student Interns*: Additional project support will come from IU South Bend student interns at the Civil Rights Heritage Center, the Computer and Information Sciences department, the IUSB Pub Hub and the IUSB Wolfson Press who will help test the app.

When and in what sequence will the activities occur? *July 1, 2020*: Research locations, review historic assets (e.g. photographs, oral history clips); work with city partners to get permissions to update or add new signs; begin basic web design ideas and organizing team to develop the website and web app. Convene Stakeholder Team at regular intervals. *Summer through fall 2020*: Write narratives on each location; develop design style guide and web designs for existing and new materials; draft designs of deliverables. Design a model curriculum to offer to area schools and universities (see Letter of Commitment, IUSB School of Education). Design surveys and focus groups, secure IRB approval. Develop agreements with area schools and universities to integrate content into courses/curricula. *Spring 2021*: Final design of deliverables; publication and production of deliverables. *Summer 2021*: Final product launch. *Sustainability*: conduct and analyze surveys every six months, share with Advisory Board and Sub-Committee, update collections and virtual materials linked to Landmark Tour based on user preferences. Launch donations drive to update signage beyond expected five-year lifespan. Please (*see required Schedule of Completion*).

What time, financial, personnel, and other resources will you need to carry out the activities? The CRHC enjoys a staff dedicated to projects like the one proposed and with a history of being able to carry out such efforts with success (for examples, see two-page resumes). With a Director, Assistant Director, Administrative Assistant, Advisory Board and Stakeholder Team, Dean's Office support, and student interns, we have the people in place to carry out this effort. The IUSB team invites IMLS into this partnership by providing funding for the vendor producing the style guide and signage, time for the Curator to develop archives and collections, financial support for the faculty advisors and students in the publishing and web teams, and funding for the costs of the booklet including making it freely available via hard copy distribution and via a virtually accessible pdf. To make the booklet available to people with visual challenges, the project will engage the Stakeholder Team in creating videos available on the website and web app.

PROJECT RESULTS

We invite the reviewer to examine the attached *Logic Model,* included with our supplemental Planning Documents, to review a concise summary supporting our stated project results below. The CRHC offers this logical model to demonstrate how we have prepared for seeking grant support for this project. The model maps

out the resources, activities, outputs, and ultimately shows how our plan aligns with the goals of the IMLS Museums for African American History and Culture program.

What are the intended results/how will they address the need/problem you have identified? There is a dearth of community markers of African American history throughout the U.S., particularly outside of the southern part of the US tied to slavery and the civil rights movement. Various organizations are making attempts to rectify this. For example, the Equal Justice Initiative's Community Remembrance Project is leading a national effort to install markers around the country at sites where lynchings occurred but have gone unnoticed and unacknowledged.[6] Such wayfinding efforts promote a sense of place attachment that has value for all who encounter them. Collectively, these acts of making the invisible visible leverages local knowledge to create a legacy of information disseminated across time and space, both physically and virtually. The Landmark Tour is part of this broader national commitment to bring silenced voices and undervalued contributions to light. The Tour's physical markers of previously unacknowledged history tells a positive story of important contributions made by African Americans in a region where they are often portrayed as having little influence. This story also reminds all who visit, physically or virtually, about the painful history of regional racism and segregation that resonates within a national narrative. Recent historical work has unearthed regional struggles and achievements by African Americans that deserve to be recognized to bring affirming narratives to light. Including them in the tour will further enrich the regions' understanding of its history and link people's stories to national discourse and collective African American history and bring national attention to regional narratives. It is the mission of the CRHC to tell as much of that story as possible. Developing a dedicated website and web app will enable the CRHC to tell this story in a way that is friendly to new generations of visitors, for whom mobile devices and their apps have become the primary medium for engaging with the world. According to *Museums & Heritage*, "mobile museum guides are playing an increasingly important role in how visitors engage and learn in cultural settings."[7] Schools and universities are likewise increasingly looking to virtual educational tools to engage their students. The virtual connections we propose will enable K-12 schools, universities, and virtual visitors to connect into the rich archives of the CRHC and offer materials suitable for teacher lessons, research projects, and community-based education, for which we will produce a model curriculum.

How will the knowledge, skills, behaviors, and/or attitudes of the intended audience change as a result of the project? The contributions and roles of European immigrants in regional industrial development is often visible in area museums. The same is not true of African Americans in the region. Our efforts will reveal and highlight regional diversity leading to a greater appreciation of the significance that African Americans played in creating social and cultural spaces that bring meaning to our broader community. Thus, we expect users that engage with this tour to come out with an increased understanding of African American history in the upper Midwest by engaging in collections tied to physical sites. Such place attachment fosters a sense of identity (Hummon 1990). By making meaningful places visible and celebrated—in a walkable, engaging, and enriching manner—this project offers the potential to enhance identity for African Americans and reveal such history for the larger community. Indeed, places reveal "environmental context with real consequences for people" (Hummon 1990, p. 34). Locations we plan to update and reveal anew, from staff research and stakeholder input, offer "significant symbolic locale[s]" that provide a basis for place ties key to positive identity development. The place attachment achieved through our efforts has the potential to enable a stronger sense of community, nurture civic engagement, and build trust—all of which are vital to and pursued actively through our Civil Rights Heritage Center and supported by the surrounding community (Rubinstein and Parmelee 1992; Brown and Perkins 1992; Vaske and Korbin 2001; Stefaniak, Bilewicz and Lewicka 2017). Stakeholder involvement

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[6] https://eji.org/community-remembrance-project
[7] https://advisor.museumsandheritage.com/features/digital-museum-guides-audio-apps-augmented-reality/

and user input as described in this project resonates positively with research that finds that "racial and ethnic minorities are increasingly turning to place renaming as a strategy for challenging the dominance of white-controlled commemoration and asserting the legitimacy of their historical achievements" (Alderman (1998, p. 197).

What data will you collect and report to measure the project's success? Because the original landmark tour was not measured, we propose multiple ways to measure the proposed project: (1) collect and periodically review usage statistics from the web access to amass detailed information about which webpages and web resources are viewed such as through Google Analytics; (2) provide an opportunity to survey guided, self-guided, and virtual tour-takers with a pre- and post-survey to measure impacts (per Harley et al. 2018); (3) conduct an annual focus-group with people who have taken the tour; (4) create a unique hashtag for measuring social media impacts and invite tour-takers to post photographs; (5) use unobtrusive measures by the number of brochures and book printings including numbers of downloaded booklet pdfs over time (Webb et al. 2000). Measures will assess knowledge acquired, place attachment, sense of pride, user demographics, suggestions for additional collection content and sites, perspectives on memorial landscapes (Dwyer & Alderman 2008) and to interrogate the narrative attached to Tour sites (Azaryahu & Foote 2008). Our team has the collective expertise to conduct this research and return it to the effort to improve and sustain the Tour and museum archives.

How will the care, condition, management, access to, or use of the museum collections improve? Items from the CRHC collections being accessed via a dedicated website and web app provide an additional point of access for Tour content *and* to the rest of the Center's collections. With updating and planned outreach efforts, we anticipate that a broader set of individuals will engage with the museum collections and records which we will measure. Surveys will inform the CRHC museum curator of additional materials desired by the public, which will be reviewed by CRHC staff and the Stakeholder Team for priority collection. Thus, we anticipate that the data collection portion of the project will empower public users to actively influence museum collections through surveys, focus groups, the Stakeholder Team, the Advisory Board, and community member comments and feedback.

What tangible products will result from the project? This project will deliver: (1) twenty new, permanent signs at each of the locations with brief text and QR codes to link to a (2) web resource for additional learning; (3) a printed brochure with locations and brief information; (4) a larger booklet with detailed information about each site; (5) collections that will be enriched through research to acquire information and resources that support the Tour and that will be made available virtually; (6) internship experiences for students at the CRHC, Pub Hub, and Computer and Information Sciences Department; (7) measured outcomes designed to inform the project further; (8) a model curriculum for use at various grade levels designed by student interns (with faculty oversight) from the IUSB School of Education.

How will you sustain the benefits of the project? We expect new signs to last at least five years, and therefore expect a similar life-span for the additional assets (we will launch a donations drive to update signage beyond the expected five year life-span). With the addition of a website, content can be refreshed and added to when needed. Brochures will be printed in small batches as needed so changes could be made if/when necessary. As part of this effort, the Center will initiate agreements whereby schools, classes, or organizations can partner with Center staff to offer guided tours of African American Landmark Tour integrated into coursework and curricula. We also expect to continue to pursue external funding to maintain the Tour and to add new content and scale the project to other racial and ethnic groups and areas within our region. We fully intend that IMLS funding will be leveraged for such scalability.

Assemble Stakeholder Team
Stakeholder Team Meetings
Stakeholders identify all sites
Research guide on sites
Write booklet
Develop model curriculum

Build web team
Web team meets with CRHC
Web team sketches app tree
Review from CRHC
Web team hires student interns
Web team produces first beta
Input from Stakeholder team, CRHC
Web team tests beta
Web team refines, produces final

Graphic designer produces style guide
Draft design of signs
Draft designs of booklet
Input from Stakeholder team, CRHC
Final design of signs

Signs produced
Signs installed
Booklet printed
Product launch marketing

JAN20 FEB MAR APR MAR JUN JUL AUG SEP OCT NOV DEC | JAN21 FEB MAR APR MAY JUN