

re:mancipation

Chazen Museum of Art | Sanford Biggers | MASK Consortium

re:mancipation: A Guide for Inquiry

Curriculum materials for informal and formal education
contexts serving middle and high school youth

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remancipation.org

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Chazen Museum of Art



Curriculum and Instruction

SCHOOL OF EDUCATION

UNIVERSITY OF WISCONSIN-MADISON



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Introduction

re:mancipation Overview

In 2019 artist Sanford Biggers had an exhibition on display at the Chazen Museum of Art at the University of Wisconsin–Madison. When museum staff, Sanford, and his colleagues gathered, the museum’s Head of Education mentioned an object that had been on her mind:

Emancipation Group by Thomas Ball. They had received a letter from a field trip chaperone who was upset that this sculpture was the only representation of Black people they saw in the museum. The museum was inspired to reconsider this object, but the Chazen wasn’t sure what to do about it. Sanford was intrigued and asked to see the sculpture.



Entering the gallery, they encountered the piece showing Abraham Lincoln standing above a kneeling, formerly enslaved person. Lincoln’s hand is outstretched over the man, granting his freedom. Other symbols like a bleeding heart and broken shackles are scattered around the scene. The sculpture is one of six versions known to exist, including two large-scale versions installed as monuments in Washington D.C. and Boston. Since its unveiling in 1876, the imagery and narrative told by *Emancipation Group* has been a source of controversy.

At the Chazen, museum docents struggled to engage visitors in nuanced discussions around the object. The museum also did not know much about the sculpture’s symbolism and history. When Sanford saw the work, he wanted to study it closely and offer a different pathway for dealing with this problematic monument through art and dialogue.

The project picked up steam in 2020 when Boston’s public, monumental version of *Emancipation Group* was removed from public view during a time of heightened debate about public monuments and how the history of the United States is represented. Together, the museum, Sanford, and his colleagues from MASK Consortium—a collective of Black artists and creatives—began imagining how to study and engage with the Chazen’s version. As ideas bubbled up, artists created responses to *Emancipation Group* through dance, music, sculpture, poetry, and more, while art historical

The curriculum repeatedly points youth to the *re:mancipation* website and the virtual exhibition.

Spend some time viewing the online resources while you prepare. Visit remancipation.org to see the exhibition and more.

research illuminated hidden stories about the statue. The project culminated in the *re:mancipation* exhibition, which showcased the research and artistic outputs of the museum and their creative partners' process. While the physical exhibition has since closed, a virtual version of the exhibition can be experienced online.

re:mancipation worked to understand and confront America's history of racism as it is embedded in institutions like museums and the monuments we walk past every day. By studying a single object from the collection of the Chazen Museum of Art, *re:mancipation* tested new ways of interpreting history, understanding a work of art, and asking hard questions about how these objects connect with systems of power like racism. For the collaborators on the project, it was important that these ideas carried on after the exhibition. Creating educational materials was one way to do so.

About this Curriculum

In 2022 a team from the Department of Curriculum & Instruction at UW–Madison's School of Education began to imagine a set of relevant educational materials that built on the work of *re:mancipation*. With the input of an expert advisory group, we narrowed our focus on materials that were designed for use in informal learning environments (like museums or afterschool programs) serving middle and high school students.

The curriculum is based on what happened when the Chazen Museum of Art collaborated with MASK Consortium to “recontextualize and reinterpret” *Emancipation Group*. Throughout the project, artists, curators, researchers, and museum leaders engaged in an iterative, collaborative, and emergent process. The project produced artistic responses, a full exhibition, public forums, digital media, and close working relationships between the project members.

While the scale and scope will be much smaller, this curriculum positions participating youth as curators, artists, researchers, and activists to explore the types of questions that were central to *re:mancipation*. This curriculum is arranged as an **inquiry-based project** that begins with *Emancipation Group*, and *re:mancipation*'s study of and response to it, as a provocation. By inquiry-based, we mean that activities, interactions, and knowledge-building tasks are structured around youth's unique questions and points of curiosity. The facilitator is there to support youth in exploring that which is interesting and useful to them, rather than a director or instructor towards a singular, predetermined outcome.

There is a tension, here, in centering youth agency and moving toward what we want to achieve as educators. See our notes below on this challenge.

As you prepare to facilitate, think about your context and what is currently relevant to the youth in your community as a link or starting point for this work.

Where to use this Curriculum

This curriculum was developed in partnership with a youth development program at Lussier Community Education Center in Madison, WI. The 12 youth, representing rising sophomores through graduating high-school seniors, participated in co-design activities over the course of two months. Their feedback, in collaboration with the program manager, helped structure the lessons and activities here. Programs like Lussier's are an example of contexts where this curriculum could be used. However, we've built the resources with the intention that they can be reconfigured to your local context and the interests of the youth you partner with, including settings like art or social studies classrooms.

What context are these materials best suited for?

Contexts like summer camps, teen internships or docent programs, afterschool programs, or youth advisory councils would be appropriate for the full set of activities. Based on our experience of co-developing these resources with youth, we found that these materials are best suited for...

- **Extended-engagement programs** (which engage the same youth over time)
- **Twelve sessions of 60-90 minutes each** (if using all program activities) plus a walking tour off-site at a monument or local site of symbolism
- **Middle and high schoolers** (with or without prior knowledge about Abraham Lincoln and the Civil War—materials don't focus specifically on this historical content)
- **Programs concerned with social justice issues** (which feel prepared to directly address questions about systems of oppression and power)

Key Logistics

During our co-design process, there were a few key logistics that were important to our success. Before you dive into *re:mancipation*, consider if these resources are available to you, or if you have access to viable alternatives:

- A quiet classroom/workspace for the group to meet and work in
- Access to computers or tablets (at least one for every two participants)
- Transportation to visit monuments and sites of symbolism in the local community
- Partnership with or access to local archives, databases, or historical records (i.e. libraries, historical societies, university research resources)

My program isn't like that. Can I use these materials?

Depending on your local structure and the types of experiences your organization facilitates, there are multiple pathways through the materials that can be adapted to other formats and program types. We also welcome you to choose and recombine activities and ideas found throughout this resource.

Curriculum Framework

The curriculum materials and Activity Guides are designed in service of three overarching goals, and uses themes and practices drawn from the process of *re:mancipation* as a pedagogical framework. Activities can be selected for their thematic emphasis or the skills and practices they involve. These concepts can be introduced to youth and integrated into reflection tools or assessments but are less structured than learning targets or outcomes. They also manifest through guiding questions that frame collections of activities.

Program Goals

1. Youth recognize that monuments, public art, and other sites of symbolism are expressions of power that can oppress or reinforce harmful or incorrect historical narratives. They can also uplift, facilitate resistance, and encourage community engagement.
2. Youth engage in the practices of curators, art historians, and artists to study the past and present meanings of *Emancipation Group* by Thomas Ball and a monument or piece of public art in their community. They explore the nuance and complexity of the historical context and historical agency surrounding these works of art.
3. Youth explore strategies to engage in social action that responds to a local monument or site of symbolism, inspired by the multiple responses modeled by *re:mancipation*.

Themes

Broad concepts and recurring ideas that motivate the project.

- **How identity shapes our experiences of sites of symbolism (Identity)**
 - By exploring how identities intersect with physical representations of power in monuments, public art, architecture, and more, the project centers the lived experiences of youth as one pathway to understanding and interpreting the physical world. This theme concerns the location of power in society and how the world around us is seen through the lens of our identities. This theme is integrated throughout the curriculum and asks participants to engage in critical reflection, draw from their personal experiences, and to contextualize monuments against their own and others' experiences and identities. These experiences and identities are individual, specific, and complex: one youth's experience related to race, class, or age, for example, is not to be taken as representative of all who carry similar identities.
- **Confronting history and power through a nuanced monument (Confronting History)**
 - *re:mancipation's* approach to research, analysis, and interpretation offers a model for understanding and contextualizing those objects which, for some reason or another, harbor controversy or cause discomfort. Digital resources created through *re:mancipation* provide examples of historical context that youth might pursue about a local site of interest to untangle the complexity embedded within it. *re:mancipation's* artistic responses also serve as models for social action in response to that complexified understanding. Youth critically examine an object's relationship to history, the present,

and themselves to explore how it relates to structures of power and/or forms of resistance that have had different meanings over time.

- **Engaging with monuments, art, and history in our community (Our Community)**
 - *Emancipation Group* is one example among the many types of monuments and sites of symbolism that youth encounter every day. Artworks that tell stories about different dimensions of identity in history—including race, gender, sexuality, class, ability, and more—live on in examples found on campuses, in political buildings, public spaces, and other settings that shape the cultural life of a community. These representations range from denigrating and inaccurate to celebratory and liberatory. This theme centers the local, concrete objects that youth are familiar with—and potentially concerned about. Activities give youth tools to understand and act in response to objects of interest in their community.

Practices

Areas of skill building and forms of engagement used throughout the project.

- **Identity + Youth Development**
 - The activities provide opportunities for youth to develop critical consciousness about their personal and social identities, while building practical skills for engaging with and understanding the world around them. Through discussions, writing, research, and reflection, youth engage in critical thinking, active listening, making observations, and collaboration with others.
- **(Art) History Practices**
 - Through direct encounters with artworks (both virtually, online, and in person) and ongoing research related to *Emancipation Group* and a local monument, youth engage in practices of art, history, and art history such as historical research, iconographic analysis, art making, and argumentation.
- **Social Action**
 - The ambitious goal of this curriculum is to engage youth in inquiry that supports their participation in social action and community engagement. This will look different in every context, but the activities include time for youth to pause and consider how their artistic, historical, and contextual analysis of a local monument or site of symbolism can inform change making that is relevant to their community. See the Facilitator Preparation section on Social Action to develop ways to integrate this practice in your context.

Guiding Questions across Activities:

How do objects tell stories about ourselves and others?

How do our identities and place in history change the meaning of a monument?

How does Emancipation Group tell a story about race in America?

Where is power embodied in our (local) physical landscapes?

How do iconographic choices in art represent or maintain systems of power?

What is the right thing to do with problematic monuments?

Facilitator Preparation

Pathways through the Activities

The activity guides are color-coded according to the phase of the Inquiry Process they refer to (see Figure 1).

- Introductory activities and starting the inquiry
- Exploring *re:mancipation's* approach to understanding *Emancipation Group*
- Applying *re:mancipation's* approach to a local monument/moving toward social action

Over time, youth will repeatedly...

- Generate questions about a local monument
- Explore *re:mancipation's* approach to understanding *Emancipation Group*
- Apply *re:mancipation's* approach to a local monument
- Generate additional questions about a local monument
- Repeat and/or apply what they learn to developing a social action plan

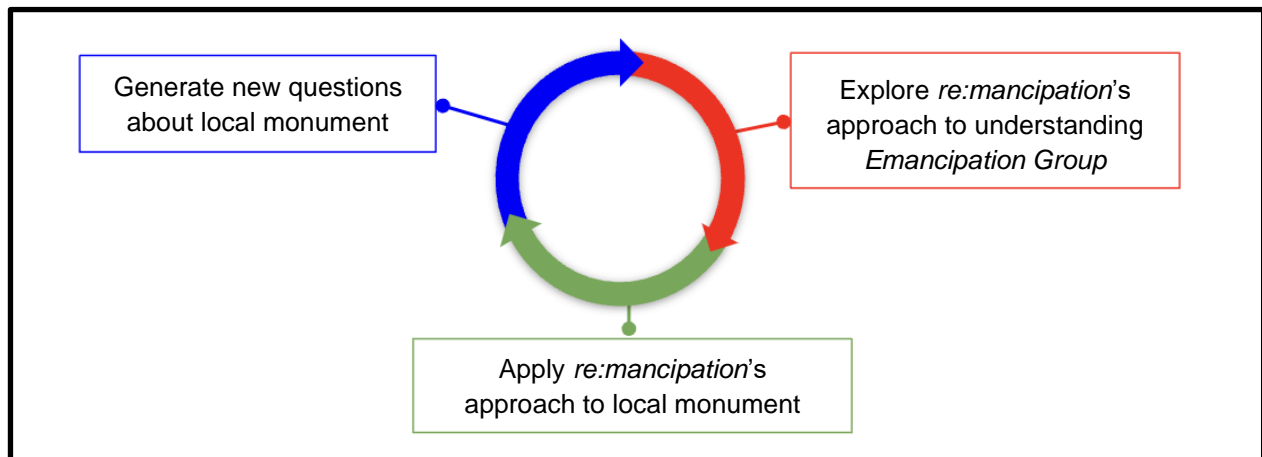


Figure 1: Inquiry Process of the Curriculum

The activities equip youth to engage in informed action in their communities. Throughout the process, youth are encouraged to develop their own way of recontextualizing and reimagining a local monument or site of symbolism, and developing strategies for social action that are based on the histories, interpretations, and contexts they consider important.

The activity guides are not ordered specifically according to these phases because each part of the inquiry iteratively feeds into the other. Activities can be grouped and selected according to your time constraints, youth interests, and learning goals. You can select modules that focus on one phase of the Inquiry Process (Figure 1), activities that address specific guiding questions, or

activities that appeal to one of the three themes or practices. See an outline of Activity Guides sorted by these categories and questions in Appendix A.

Each lesson/activity guide includes a “Considerations and Notes” section with ideas about sequencing activities and facilitation tips. These guidelines highlight linkages between activities, but we encourage you to use this schematic to orient yourself to key ideas found throughout and return to this cycle when choosing what to do next.

Wherever you see call-out boxes in an activity guide (like this one!), it will have tips for facilitating discussion, suggestions for engagement strategies, or reminders about relevant connections.

You are always encouraged to mix up forms of discussion and reflection, including time to write, discuss in pairs, walk-and-talk, etc., so that youth have multiple pathways to share, engage, and express themselves.

Activity Materials & Resources

The materials below assume that youth will have computers, tablets, or other devices available to access the internet. The packet includes a number of resources to help you and your participants access the relevant materials with minimal friction.

- [Images & Media Slide Deck](https://docs.google.com/presentation/d/19O5paAoJ8jOiN-t9nLLvxmCMzZ11AP8GwN7uGt1lp3c/edit?usp=sharing) [https://docs.google.com/presentation/d/19O5paAoJ8jOiN-t9nLLvxmCMzZ11AP8GwN7uGt1lp3c/edit?usp=sharing]: Multiple activities use images, videos, and audio resources. Make a copy of the slide deck and use it as a scaffold for activity planning. You can build it out as a resource where youth ideas are documented (such as collaborative brainstorms) or as a way to cue activities and share instructions. Note that this format is not necessary but provided as one way to facilitate discussions around these media.
- [Digital Handouts](#): There are three documents in Appendix B that include hyperlinks to online resources used throughout the curriculum. Share these documents with youth in an email, as a Google Doc, or through your local file sharing system so they have direct access to links. Alternatively, create tiny urls or QR codes to share for easy access.
- [Printed Handouts](#): There are seven documents in Appendix B that should be printed out or adapted for collaborative work on paper. These handouts can be given as individual worksheets or adapted to white board/poster board formats for large group work.
- Other materials: The only activity calling for extra physical materials is Activity A: Representing the Self. Use craft materials you have on hand, or simply paper and pens/pencils. It may be helpful to have large paper/poster boards and/or a white board for sharing notes. Check the Materials notes in each activity guide for further instruction.

Facilitating Discussions about Race & Identity

This curriculum is meant to confront issues of race and the complexity of identity in American society head-on. It will bring uncomfortable and harmful forms of representation to our attention and might surface discomfort for you or your participants. Before you begin to identify activities and organize them for the youth with whom you work, we ask you to consider where you are in your practice as a social-justice oriented facilitator and educator.

The topics and concepts that will come up in these materials require you to be prepared to discuss race, identity, and power while keeping the humanity of youth—and ourselves—at the center. For all of us, it is an ongoing process of reflection and learning that equips us to support young people in this way.

If these themes are still new to you, or you feel like some additional research and reflection would be helpful, we recommend the following resources. These include tools for personal and professional development, as well as additional curricular resources that model best practices.

Learning for Justice: Professional Development Self-Guided Learning [https://www.learningforjustice.org/professional-development/self-guided-learning]	This website includes professional development resources, lesson plans, and frameworks for teaching hard histories and other social justice topics.
International Sites of Consciousness Resources [https://www.sitesofconscience.org/resources/]	A large repository of webinars, articles, and toolkits on topics ranging from Race and Gender to Memorialization and Activism and Advocacy
Zinn Education Project [https://www.zinnedproject.org/]	Teaching materials, activities, and professional development resources that promote the teaching of people’s history of the United States.
America’s Black Holocaust Museum [https://www.abhmuseum.org/]	In their virtual museum, ABHM provides seven online “galleries” detailing Black history starting before the Middle Passage through today.

Facilitators can be prepared with strategies to address uncomfortable moments and ensure that participants feel safe when discussing these difficult topics. There are steps you can take before, during, and after a difficult discussion.¹

¹ These strategies are adapted from the [Center for Innovative Teaching and Learning](https://citl.indiana.edu/teaching-resources/diversity-inclusion/managing-difficult-classroom-discussions/index.html) [https://citl.indiana.edu/teaching-resources/diversity-inclusion/managing-difficult-classroom-discussions/index.html] at Indiana University.

Before	During	After
<ul style="list-style-type: none"> ● Establish group norms and guidelines focused on respect of all voices. ● Talk with a colleague who has prior experience with these topics. ● Be candid with youth about what’s ahead. ● Introduce disciplinary frameworks (like using the practices of art history). ● Focus on relationships and rapport first. 	<ul style="list-style-type: none"> ● Pause and acknowledge discomfort. ● Interrupt harmful language or behavior. ● Redirect to something else. ● Be ready to defer the conversation to another time. ● Appeal to authority or expertise to work through harmful ideas or misconceptions. ● Be mindful of sharing your own opinion or point of view. 	<ul style="list-style-type: none"> ● Reflect as a group about what went right or wrong with a discussion. ● Talk with youth one on one to acknowledge direct harm and identify repair strategies. ● Invite another colleague to intervene or be a mediator. ● Reflect on your own role in the discussion as a learning opportunity for future conversations.

Youth Agency vs. Facilitator Guidance

Throughout the inquiry process, it is important to be mindful of the ways that you as the facilitator are shaping the activities towards what *you* think is important versus following what *youth* find meaningful and important. Both can be valuable driving forces throughout the inquiry but consider how youth ideas can be centered here—even if they surprise you!

When choosing monuments to study or while making sense of the composition of *Emancipation Group*, youth will have lots of ideas of what it means, why it’s important, or how it does or does not relate to their lives. Their insights might not always align with the narrative that the *re:mancipation* project tells: that *Emancipation Group*, in its multiple forms, is an embodied representation of racial hierarchy that has always existed and continues to persist in the United States. As is seen in media and discourse about *Emancipation Group* (and other “problematic” monuments) throughout history, the piece is contested and, to some extent, ambiguous. Different people, at different times, have seen it as both a symbol of freedom and a symbol of oppression. Youth may land anywhere on the spectrum of these interpretations.

While you may want to convey a specific message about *Emancipation Group* and/or a local monument, start with the ideas that your group generates. Of course, it is important to intervene if youth are expressing ideas that are harmful or hurtful. When these moments of potential dissonance arise, return to the program goals, themes, and practices to inform your steps as a facilitator.

Local Landscape Assessment

In addition to preparing for teaching these materials, it will be useful if you feel like you have a good understanding of the types of symbolism at local sites that might be relevant to youth and a compelling topic for close study.

If you have a specific monument, artwork, or site in mind already, do some initial research to see if your focal site is a “rich” text. In other words, do some background work to confirm that this focal object would be an interesting starting point for a deeper inquiry with youth. An engaging object would be one that has a contested or unknown history, or has faced critique in the past or present. You will also want to see if materials and information about the object are readily accessible.

If you don't have a focal monument in mind, spend some time assessing your local landscape. Do this individually or with colleagues who will co-facilitate the program.

- **Take an inventory:** Take 20-30 minutes thinking about your local landscape. Brainstorm and write down the places, landmarks, monuments or public art that comes to mind around your community.
- **Go visit, if you can:** On your next trip to the center of town, or the next time you walk past one of the spots identified above, stop and spend 10-15 minutes with the site.
 - Look at it. Spend your time noticing features of the thing—its materials, symbols, patterns, words, dates, surrounding images or ideas.
 - Notice how it makes you feel, and think about why. Does it make you feel proud? Unsettled? Does it feel familiar or foreign?
 - Pay attention to the questions you have about the object. Write these down as you come into awareness of them.
- **Reflect and Connect:** Either while visiting the object or while back in your workspace, generate some questions you have about that location. Share these with your colleagues. Notice which sites of symbolism generated questions about history, your own identities, or broader structures of power like racism, sexism, ableism, or classism. Notice which places you all are curious and excited about.
- **Background research:** If you identify something that might be interesting to focus on with youth, do some preliminary research to see if the object does in fact have a compelling, contested, or problematic history. You will also want to see if materials and information about the object are available and readily accessible.

Need more inspiration? Here are some stories of monuments and sites of symbolism that would be appropriate for the *re:mancipation* treatment:

- [Life of Washington](https://en.wikipedia.org/wiki/Life_of_Washington) [https://en.wikipedia.org/wiki/Life_of_Washington] Mural by Victor Arnatauff, controversial for its depiction of Native Americans and enslaved people.

- [Juan de Onate](https://en.wikipedia.org/wiki/Equestrian_statue_of_Juan_de_O%C3%B1ate) [https://en.wikipedia.org/wiki/Equestrian_statue_of_Juan_de_O%C3%B1ate] Monument, now removed because of its ties to colonial violence.
- The countermonument [Fearless Girl](https://en.wikipedia.org/wiki/Fearless_Girl) [https://en.wikipedia.org/wiki/Fearless_Girl], face-to-face with the [Charging Bull](https://en.wikipedia.org/wiki/Charging_Bull) [https://en.wikipedia.org/wiki/Charging_Bull] on Wall Street.
- Any of the hundreds of monuments to [Christopher Columbus](https://en.wikipedia.org/wiki/List_of_monuments_and_memorials_to_Christopher_Columbus) [https://en.wikipedia.org/wiki/List_of_monuments_and_memorials_to_Christopher_Columbus].
- Monuments found near government buildings like those in [Georgia](https://en.wikipedia.org/wiki/Statue_of_Thomas_E._Watson) [https://en.wikipedia.org/wiki/Statue_of_Thomas_E._Watson] and [Wisconsin](https://en.wikipedia.org/wiki/Statue_of_Hans_Christian_Heg) [https://en.wikipedia.org/wiki/Statue_of_Hans_Christian_Heg].
- Decorative artworks found in state capitol buildings like those in [Minnesota](https://en.wikipedia.org/wiki/Minnesota_State_Capitol_artwork) [https://en.wikipedia.org/wiki/Minnesota_State_Capitol_artwork].

We also recommend these resources for identifying local sites of interest:

<p>Monument Lab National Monument Audit Database</p> <p>[https://monumentlab.github.io/national-monument-audit/app/map.html?q=&facets=object_groups~Monument__is_duplicate~0&centerLatLon=38.5767%2C-92.1736&startZoom=4]</p>	<p>A database of 48,178 records of monuments, markers, and memorials across the United States.</p>
<p>Southern Poverty Law Center Whose Heritage? Map</p> <p>[https://www.splcenter.org/whose-heritage-map]</p>	<p>A map that tracks the locations and status of memorials and monuments to the Confederacy which “were created as part of an organized propaganda campaign to promote hate and white supremacy.”</p>
<p>Densho Sites of Shame Map</p> <p>[https://maps.densho.org/sitesofshame/?facilityCategories=WRA%7CEAIS%7CHawaii&farDestVisible=true&farPreVisible=true&farSelectedCamp=&lat=38.0000&layers=exclusion%20orders%7Cso-facilities&lng=-93.0000&selectedFamily=&zoom=4]</p>	<p>A map and database of detention sites where Japanese Americans were held during World War II. The Densho project includes oral histories and narratives from survivors, and covers the history of US incarceration of Japanese Americans during the war.</p>
<p>Equal Justice Initiative Segregation in American Iconography Map</p> <p>[https://segregationinamerica.eji.org/iconography#]</p>	<p>A map that is part of a larger project tracing the history of segregation in America, which demonstrates the proliferation of monuments to the Confederacy before, during, and after the Civil War.</p>

NEH Edsitement Teacher Guides [https://edsitement.neh.gov/teachers-guides/investigating-local-history]	A teacher’s guide to investigating local history with youth. It includes a list of resources by state and territory that may be useful for investigating local history.
Clio - “Your guide to the history and culture around you” [https://www.theclio.com/]	A database and resource representing nearly 40,000 historical sites across the United States, including art installations and walking tours by location. Clio can be added to and edited as a crowdsourced database.
HistoryPin [https://www.historypin.org/en/]	A collaborative, largely student-created database of multimedia resources located across historical sites and cities. Collections of “pins” represent historical events, themes, or regions.

Setting up Social Action

Young people have organized to tell us what they want to see change, and we need to pay attention to what they are doing and ask how we can support them as change agents.²

As facilitators of youth inquiry, we can support youth in getting organized and stepping into their power. When we refer to social action, we mean any activity that transforms what youth learn, know, believe, and feel into creative political or relational work beyond the formal structure of a curriculum or school program. Because each context is unique and the issues that matter to youth will emerge in unpredictable ways, we don’t constrain “social action” to a single activity or set of lesson plans.

Part of the facilitator preparation is to work backwards from this project’s ambition of supporting youth in social action, and anticipate how this process might unfold in your context. This might mean identifying stakeholders and scheduling meetings on behalf of students, or helping youth access resources available within your organization. The practice of “Social Action” is distributed across and throughout the activities in the curriculum and is something to check in on periodically with your participants.

Strategy Chart: A Scaffold for Action Planning

We recommend using the “Strategy Chart” from the [Youth Activist Toolkit by Advocates for Youth](#)³ to help organize youths’ vision and plan for action. A simplified version is in [Appendix B](#). Other facets of the Youth Activist Toolkit may be helpful, but we focus on this graphic organizer and some of the concepts represented within it to focus youth ideas for action.

- The Strategy Chart (Figure 2) focuses on necessary steps to make demands in a

² James, T., & McGillicuddy, K., [Building Youth Movements for Community Change](#) (Nonprofit Quarterly, 2001) [https://nonprofitquarterly.org/building-youth-movements-for-community-change/]

³ Gasch R., & Reticker-Flynn, J., [Youth Advocates Toolkit](#) [https://www.advocatesforyouth.org/wp-content/uploads/2019/04/Youth-Activist-Toolkit.pdf]

community and achieve a desired change. The authors of the toolkit define *strategy* as “the method of building enough power to influence a decision maker to give you what you want.”

- In the case of a problematic monument or site with controversial symbolism in your community, strategies may include building knowledge about the piece, raising awareness about a monument’s history in the community, and then potentially advocating with local politicians to address the monument in some specific way.

The Strategy Chart highlights five categories related to the change process: Demands, Stakeholders (Targets), Current Resources, Potential Supporters, and Tactics. Here we define those categories and offer a few examples of what youth might consider:

- **Demands** are specific, measurable things we want to achieve.
 - The moving or removing of a monument
 - Installation of a plaque with additional context for an historic mural
 - Creation of a grant program for minoritized artists to produce public art
 - Development of a museum exhibit that addresses a problematic artwork
- **Stakeholders (Targets)** can be primary or secondary. Stakeholders are the person or people who have power over the thing you want to achieve in your demands.
 - Primary: local monument commission, building owner, artist
 - Secondary: students, voters, local residents, school leaders
- **Current Resources** include the skills, tools, and materials that will be needed to achieve the project’s demands.
 - What we have: a classroom facility, connections to community, art skills
 - What we need: social media channel, funding, transportation to a council meeting
- **Potential Supporters** are the people or groups who might care about the issue and want to join the cause.
 - Teachers, parents, donors, community groups, other youth, etc.
- **Tactics** are actions taken to move your stakeholder to achieve your demands.
 - Develop social media campaign to raise awareness about a monument’s history
 - Design a countermonument and propose it to a local commission
 - Submit research about a local monument into a database like HistoryPin or Clio
 - Write a letter to the editor regarding a controversial object in the community
 - Conduct interviews with elders in the community to create an oral history

As the group develops this model and identifies possible tactics for achieving their demands related to a local monument or site of symbolism, take steps to facilitate and support those activities, where possible.

Social Action Facilitation Considerations

- When introducing the program, frame it as a pathway to making change. Explain to youth that, if they feel there is something that should be done to change the monumental landscape in their community, this program is a forum to do that.
- Work with your youth to assess the political and social contexts of the community you are working in—and hone your messages in ways that will appeal to these groups toward change.
- There are cues throughout the curriculum in **green** call-out boxes that signal when to

return to the Strategy Chart with youth as they research and reflect on a local monument. These can be addressed continuously, or not at all, depending on the group's priorities.

- While adding to the Strategy Chart is an important part of designing for change, the time and effort needed to enact the tactics youth identify is *not accounted for* in the activities. Plan accordingly and be flexible in response to youth interests.
- Consider making a large version of this chart to keep around your work space. As new ideas for demands, resources, or tactics emerge during the inquiry process, document them in a shared location (See Appendix B).
- Some tactics may be more or less feasible in the context of your program. Give youth realistic expectations, share examples that are within your scope, and point them towards additional resources that can support their work beyond the program setting.

Social Action Strategy Chart (Adapted from the Youth Activist Toolkit)				
Demands	Stakeholders (Targets)	Current Resources	Potential Supporters	Tactics
<p>Demands are specific measurable things we want to achieve.</p> <p>Example demands</p> <ul style="list-style-type: none"> • Remove a mural • Form a commission • Install a counter-monument • Create a museum exhibit 	<p>Primary stakeholder: The person who has the power to give you what you want. A stakeholder is always a person, never an institution.</p> <p>Secondary stakeholder: The person(s) that have power over your stakeholder. What power do you have over the secondary stakeholder?</p>	<p>What we have: List the resources that you already have. (i.e. skills, connections to community, funding)</p> <p>What we need: List the specific things you need to do to develop the campaign (i.e. media plan, messaging plan, fundraising plan)</p>	<p>Who cares about this issue enough to join or help us?</p> <p>How will you reach out to potential supporters? (i.e. table on campus, hold meetings, host social events, talk to teachers, etc.)</p>	<p>Tactics are actions taken to move your stakeholder to achieve your demands.</p> <p>Example tactics:</p> <ul style="list-style-type: none"> • Petitions • Public Hearings • Negotiations • Rallies • Marches • Sit ins • Strikes
1.	Primary stakeholder:	What we have:		
2.				
3.	Secondary stakeholder:	What we need:		

Figure 2: Social Action Strategy Chart (see Appendix B)

Activity Guides

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Activity A: Representing the Self

Activity A: Representing the Self		
Theme	How identity shapes our experiences of sites of symbolism	Guiding Question
Practices	Identity + Youth Development	<i>How do objects tell stories about ourselves and others?</i>
Time	30-45 minutes	
Activity Goal	Youth make an abstract representation of themselves and reflect on their symbolic, or iconographic, choices. Youth connect their representation to other forms of media and representation.	

Summary: This activity is a way to invite youth into the program, get to know one another in a creative way, and introduce the concepts of representation and symbolism. Using craft supplies and art materials on hand, youth develop an abstract representation of themselves—from their favorite hobby to their core values—and share out with the group. Facilitators can participate too, then guide a discussion about the forms of representation we encounter in our daily lives.

Considerations or Notes: This is an icebreaker activity that can be substituted with other familiar games or activities. We primarily suggest that the opening activities include a conversation about representation through objects (see discussion questions below).

Materials: Paper, markers, tape, cardboard, scissors, etc. (any craft supplies will do)

Facilitation Steps

- **Introduction:** Using the materials at hand, prompt youth to make a drawing, poem, sculpture, device, or other creation that captures something about who they are. Give youth 20-25 minutes to design something that captures their identity, interests, or values.
- **Share out:** Choose a way to share out the groups' representations.
 - **Gallery Walk:** Everyone puts their creation on display. To help others understand the representation, give everyone 5 minutes to write a short artist's statement on a half sheet of paper to accompany the creation.
 - **Show and Tell:** Go around the room and ask youth to display and describe their representation. Ask them to share details that are important to them, and what the different elements of their creation mean.

Throughout the share out, highlight the symbolic choices (or *iconography*) that youth use to represent themselves (i.e. a music note to represent their passion for singing, a mascot that represents their favorite sports team). Ask youth to explain why they chose specific imagery, shapes, or colors to stand in for particular ideas.

- **Discuss representational media:** Using this exercise as a springboard, have a discussion about where representation shows up in our world (i.e. monuments, art, media) and who or what gets to make decisions about that.
 - **Discuss:** *What forms of representation do we encounter in our daily lives?*
 - **Discuss:** *Where else do we find stories about history, or about ourselves?*
 - **Discuss:** *Who or what gets to decide what stories are told about us?*
- **Preview the Project:** Explain the arc of the *re:mancipation* experience to the group. We will focus on *Emancipation Group*, a sculpture that tells a complicated story about the history of freedom—and about the history of racism—in the United States. We will also look at similar types of art or design in our own community that raise similar questions about our history and world today. This project will help us explore tools and strategies from art, history, and art history to learn about the stories behind the forms of representation we see in our community.

Community Agreements: If the group has not established norms or agreements for their engagement as a community yet, this is an appropriate time to discuss and generate guidelines to ensure the space is safe for all.

Explain that future activities will touch on race and identity, which can be sensitive or uncomfortable topics. Invite youth's suggestions for community agreements around having hard conversations and taking care of one another.

Activity B: Reading our Landscape

Activity B: Reading our Landscape		
Theme	Engaging with monuments, art, and history in our community	Guiding Question
Practices	(Art) History Epistemic Practices; Social Action	<i>Where is power embodied in our (local) physical landscapes?</i>
Time	45-60 minutes	
Activity Goal	Youth critically reflect on how power is embedded in monuments, art, and other sites of symbolism. They brainstorm sites of symbolism in their own community.	

Summary: This activity is to raise the group’s awareness of the implicit signals embedded in monuments, art, and design that reflect and reproduce notions of power in society. First, a hook activity gets youth thinking about landmarks and wayfinding—and how we orient ourselves to the physical world. Then, the group reflects on images of sites and symbols that are unfamiliar to them but contain familiar meanings (such as fashion logos or the imposing scale of a government building). Finally, they will brainstorm sites and features in their own community that share some of those signals as a starting point for a deeper investigation.

Considerations or Notes: This conversation could precede a Walking Tour at a local site to raise attention to the nuances and prevalence of monuments, public art, etc.

If you already have a monument identified that will be the central focus of the inquiry, share it during the brainstorm as a starting point. It can be a point of comparison to other sites in the community.

Finally, be mindful of the ways you as the facilitator are shaping the activity towards what *you* think is important versus following what *youth* find meaningful and important. Both can be valuable driving forces throughout the inquiry but consider how youth ideas can be centered here—even if they surprise you!

Materials: Slide show or printouts of images (samples below, you can source others that may resonate better with participants, such as familiar celebrities, locations, or iconic brand logos)

Facilitation Steps

- **Hook activity:** Pair youth in groups of two. Have one of them open Google Maps on a device and enter street view. One partner will choose a recognizable location in their community or neighborhood to drop the avatar. Then they hand it to their partner. The partner’s task is to figure out where they are by “looking around” on the street view.

Once they locate themselves, using landmarks, signs, or familiar referents, switch and have the other partner figure out where they are on the map.

- **Discuss:** *How did you figure out where you were? What clues did you look for? What did they tell you?*
- **Discuss:** *If you've been to that place, is it welcoming to you? Why or why not? What signals are present there that help you decide that?*
- **Meanings in our Designed World:** Present 4 images (examples below) that convey different signals of power in architecture, art, style, and media. Invite youth to consider the imagery for a moment and answer the following questions:
 - **Discuss:**
 - *What do you see?*
 - *What is it made out of? How big is it? What is it or who is it?*
 - *How do you know?*
 - **Discuss:** *What is their role in society, and how do you know that?*
 - **Discuss:** *Why do you think they are represented the way that they are?*
- Reflect with the group about how we are constantly “reading” the landscape. Summarize how symbols, places, and design elements clue us into who and what holds power in our world. Monuments are part of that landscape; they also communicate about history and how we tell the story of history.
- **Reading the Local Landscape:** Ask the group to brainstorm the monuments or pieces of public art that they encounter in their lives. Share the guiding question:
Where is power embodied in our (local) physical landscapes?
 - **Brainstorm:** *Think of our community and the places you frequent around town. What monuments, landmarks, or prominent structures can you think of?*
 - **Discuss:** *What is it about these places that either implicitly or explicitly tell us that they are meaningful or important?*
 - **Summarize:** Ask the group to respond to an expanded version of the guiding question in their own words: *Where, how, and why is power embodied in our (local) physical landscapes?*
- **Plan:** Depending on logistics for a walking tour in subsequent sessions, solicit the group’s input on which of these local monuments or locations they would like to visit in person and learn more about.

When brainstorming sites, think about...

Government or religious buildings, places where people gather, locations featured on tourist materials, or businesses that are part of the community’s identity

When reflecting on their meaning...

Prompt the group to think about where these buildings are located, what their scale or materials tells us, or even what is near those monuments, landmarks, or prominent places that tell us about what they do in our society

Activity Media

See slide 2 of [Images & Media Slide Deck](#)



Images from the Chazen's Permanent Collection

[Portrait of William Murphy, Jr.](https://chazen.wisc.edu/collection/27759/portrait-of-william-murphy-jr/?cp=2&search=marble) [https://chazen.wisc.edu/collection/27759/portrait-of-william-murphy-jr/?cp=2&search=marble]

By Hiram Powers

[Portrait of Lady Caroline Montagu \(d. 1892\) in Byronic Costume](https://chazen.wisc.edu/collection/4850/portrait-of-lady-caroline-montagu-d-1892/?search=lady%20montague)

[https://chazen.wisc.edu/collection/4850/portrait-of-lady-caroline-montagu-d-1892/?search=lady%20montague]

By George Hayter

[Wisconsin State Capitol from the Roof of the Loraine Building](https://chazen.wisc.edu/collection/29329/wisconsin-state-capitol-from-the-roof-of/?search=building)

[https://chazen.wisc.edu/collection/29329/wisconsin-state-capitol-from-the-roof-of/?search=building]

By Zane Williams

[View from Central Park, New York City?](https://chazen.wisc.edu/collection/13563/view-from-central-park-new-york-city/?cp=2&search=city) [https://chazen.wisc.edu/collection/13563/view-from-central-park-new-york-city/?cp=2&search=city]

Unknown

Activity C: Identity Circle

Activity C: Identity Circle		
Theme	How identity shapes our experiences of sites of symbolism	Guiding Question
Practices	Identity + Youth Development	<i>How do our identities and place in history change the meaning of a monument?</i>
Time	45-60 minutes	
Activity Goal	Youth engage in a candid reflection on their individual and collective identities. They consider how those identities intersect with monuments and sites of symbolism.	

Summary: Based on an exercise by [Equitable Teaching at The University of Michigan](#),⁴ this activity is a way to raise participants’ awareness of their individual identities and how those identities intersect with the designed environment, including the monuments in their community. Youth begin to consider their own positionality in relation to the monuments and representations of power in their local context—and to what extent they identify with or find discomfort with those representations.

Considerations or Notes: This activity can be sensitive, especially if you and your participants are early in building rapport. UofM offers multiple strategies to facilitate this activity. Identity Circle can be done silently as an individual reflection, with small groups, or as a large group. Choose a format that is most suitable to your group and the relationships that are present in the room.

Materials: Paper with identity groups written/printed on them and taped on walls around the perimeter of room (Age, Gender, Sex, Race, Ethnicity, Sexual Orientation, Religion, Socio-Economic Status, (Dis)Ability, First Language)

Facilitation Steps

- **Introduction:** Take a moment to explain that the topics we’re exploring by studying monuments and sites of symbolism are closely related to our experiences and intersection of identities in the world. As we continue exploring the histories of these monuments and other

It is crucial that this activity avoid essentializing youth identities.

Take participant’s choices seriously and as an indication of their unique lived experience, not as a representation of a universal or shared pattern among those who share certain facets of that person’s identity.

⁴ [Social Identity Wheel Activity](https://sites.lsa.umich.edu/equitable-teaching/social-identity-wheel/), Equitable Teaching at University of Michigan (2024)
[https://sites.lsa.umich.edu/equitable-teaching/social-identity-wheel/]

objects in our community, we can reflect on how our own identities (our positionality) shapes how we make sense of the world.

- **Defining Identity Groups:** Depending on the group’s familiarity with different social categories (i.e. race, gender, sexual orientation), spend 10-15 minutes going over the examples provided below. Address any questions. Recognize that many of these categories are “fuzzy,” and our individual or shared understanding of each facet of identity can change over time. See [Identity Circle](#) handout in Appendix B.
- **Identity Circle:** Explain that you will read out 7 questions, and youth will respond by moving to the posted label of the identity group that best answers the prompt for them (i.e. if you think about your race most often, that individual would move to where the word race is posted in the room). You can leave time for discussion between each question or after all questions are posed, either in small groups or as a whole group. As a facilitator, you can participate or facilitate from the side.
- Identity Circle questions read out loud by facilitator:
 - *What facet of your identity do you think about most often?*
 - *What facet of your identity do you think about least often?*
 - *What facet of your identity has the strongest effect on how you perceive yourself?*
 - *What facet of your identity has the greatest effect on how others perceive you?*
 - *What facet of your identity feels the most present when you go to...*
 - *...school?*
 - *...a public park?*
 - *...a museum?*
 - *...a government building?*
 - *[...the site of symbolism identified in the Reading our Landscape brainstorm?]*
- **Reflection:** Thank the group for discussing these questions and sharing about their experiences. To reflect on this activity and scaffold potential sharing out, start with a written reflection.
 - **Write:** *What did you notice about your own responses? What did you notice about your peers' responses? What, if anything, surprised you? Why?*
 - **Discuss:** Invite individuals to share out what they wrote or other reflections on the activity. Be mindful to recognize youth’s reflections as complex individuals, not as representatives of groups.

Take time as a facilitator to both anticipate and reflect on the impact of this activity. It could be contemplative, solemn, surprising, predictable, or even joyful. However your group receives it, the activity asks participants to be candid and vulnerable.

There is no need to ask for clarification or explanation from youth about their choices in this activity. The activity also has the potential to reinforce stereotype threat, where attention to one’s identities makes stereotypes about that identity more likely to become reality.

Check out [this article](#) for ideas on how to counter stereotype threat, and revisit the resources in the Facilitator Prep materials around discussing race.

Activity D: Walking Tour

Activity D: Walking Tour		
Theme	Engaging with monuments, art, and history in our community	Guiding Question
Practices	Identity + Youth Development; (Art) History Practices	<i>Where is power embodied in our (local) physical landscapes?</i>
Time	60-90 minutes, depending on location (plus travel time)	
Activity Goal	Youth spend time with a local site of symbolism. They document feelings, observations, and questions about it, which will drive their inquiry process.	

Summary: As this experience progresses, youth will analyze the meanings and histories of a monument or site of symbolism in their community, becoming equipped to engage in informed social action around the local object. A walking tour of a focal site creates a shared point of reference. Spending time with a site of symbolism brings attention to its scale, offers access to subtle details, and most importantly, can evoke emotions that only occur in context.

Considerations or Notes: The walking tour is a valuable shared point of reference for future work to study a local monument. Identify a few locations of interest and gather youth input on what they would like to explore or learn more about. Use the reflection discussion in “Representing the Self” or your own reflections from the Facilitator Exercises as a starting point.

If a field trip or off-site excursion is not accessible to the group, this activity can be assigned as a task for youth on their own time. Other options include having facilitators collect photos of a site identified by the group, or conducting a virtual walking tour on Google Maps, complemented by image searches for the artwork and monument of interest.

Finally, be mindful of the ways you as the facilitator are shaping this experience towards what *you* think is important versus following what *youth* find meaningful and important. Both can be valuable driving forces throughout the inquiry but consider how youth ideas can be centered here—even if they surprise you!

Materials: Cameras or phones to capture monuments and sites of symbolism; printouts of [Monument Lab Field Trip Zine](#)⁵ (pages 2-4, optional).

⁵ [Field Trip](https://monumentlab.com/projects/field-trip), Monument Lab (2020) [https://monumentlab.com/projects/field-trip]

Facilitation Steps

- **Walking Tour:** Once the group arrives at the site of interest, support youth's exploration. Remind them of the guiding question for this visit: **Where is power embodied in our (local) physical landscapes?**
- **Facilitation:** A walking tour can be informal, semi-structured, or formally facilitated.
 - **Self-guided activity:** Prompt youth to capture photos of the details they find interesting or curious. These can be collated into a "photo story" that youth share with each other after the off-site visit and explain what was meaningful about the images to them.
 - **Self-guided with Structure:** Use pages 2-4 of the [Monument Lab Field Trip Zine](#) which can be downloaded/printed and used as a handout.
 - **Structured:** Schedule a guided tour with a docent or guide at the site you're visiting. Consider sharing your goals for the visit with any on-site educators or guides in advance of the trip.
- **Reflection:** Make time for a debrief and reflection. Capture youth's observations and questions and center the ways youth felt being in the presence of these monuments and sites of symbolism.
 - You can return to the guiding question, and further specify the question: *Where, how, and why is power embodied in our (local) physical landscapes?*

When visiting a new location, consider sharing a land acknowledgement with youth that recognizes the indigenous peoples who have occupied the location of the day's activity before, during, and since periods of colonization.

Explore the website [Native Land Digital](#) to find information about the native peoples who have occupied your locality since time immemorial.

Social Action Practice

Visiting a monument or site in person may prompt new observations about who and what is invested in/impacted by this place.

Have a follow-up conversation about "Targets" and "Supporters." These would include stakeholders in the preservation, maintenance, removal, or modification of this site. Add these to the Strategy Chart.

Activity E: Meeting *Emancipation Group*

Activity E: Meeting <i>Emancipation Group</i>		
Theme	How identity shapes our experiences; Confronting history and power through a troubling monument	Guiding Question
Practices	(Art) History Practices	<i>How does Emancipation Group tell a story about race in America?</i>
Time	40-60 minutes	
Activity Goal	Youth enter into the inquiry process of <i>re:mancipation</i> by spending time looking closely at <i>Emancipation Group</i> , asking questions about it, and reflecting on their initial feelings and reactions to the piece.	

Summary: This session introduces *Emancipation Group* by Thomas Ball and begins the inquiry process by encouraging reflection on personal thoughts, feelings, and reactions to the statue in its multiple forms. This interaction with the virtual model of the sculpture prioritizes individuals' perspectives and observations about the sculpture but moves towards contextualizing it by prompting youth to generate questions they have about the sculpture, its origins, and what it means. These questions provide the basis for an inquiry about *Emancipation Group*, and an inquiry into an object of local interest.

Considerations or Notes: Some of the questions in this lesson are based on “close looking” approaches and draw on protocols used in art education and museum teaching. However, it is important to balance the exercise of “looking” as an objective way to understand art with the understanding that context and personal experiences influence the ways we see the world. Therefore, this first look at *Emancipation Group* tries to challenge and expand on the common practice of close looking from art education.

Materials: Computers/tablets

Facilitation Steps

- **Introduction:** Show images of four versions of the *Emancipation Group* (below) and provide a high-level summary of the story behind the composition.
 - *Emancipation Group* is a sculpture that was made to commemorate Abraham Lincoln and the Emancipation Proclamation, which proclaimed slavery illegal in the Confederate states that had seceded from the United States in the Civil War.
 - There are multiple versions of the sculpture around the United States in museums, public parks, and now, in storage since one of them was taken down from public view. They each have slightly different details.
 - One version is held by the Chazen Museum of Art, which is located at the University of Wisconsin–Madison in Wisconsin. It's made of white marble and

was the subject of an exhibition and research project about the sculpture. We're going to use some resources developed through this project as an example of how we can understand monuments and other expressions of power in place.

- **Setup:** Ask youth to open their devices and guide them to the virtual 3D model of *Emancipation Group*. Instruct youth on hiding the annotations.
 - <https://tinyurl.com/emancipation-group-3D>
- **Look:** Give youth about 10 minutes to silently look and move around the 3D model. Prompt them to look closely AND to notice how it makes them feel.
- **List:** As a group, begin by listing the elements that youth see in the sculpture. Continue prompting them to find more until they have named at least a dozen details in the sculpture.
 - This can take at least 10-15 minutes, including wait time!
- **Ask:** Prompt youth to share out what questions they have about the sculpture. Document them in a shared place.
 - Encourage youth to wonder about specific elements of the sculpture (e.g. "*Why is Lincoln holding a scroll?*"), as well as about general facts of the sculpture and its history (e.g. "*Who made this sculpture? When?*").
- **Reflect:** Ask youth to spend some time interpreting and reacting to the sculpture. This can be done as a writing exercise or facilitated discussion.
 - **Discuss:** *Zoom out and imagine walking past this sculpture in a park. How would you feel about it? What would you think about it?*
 - **Discuss:** *What about this sculpture is familiar to you? What about this sculpture is strange or surprising to you?*
 - **Discuss:** *Some monuments or memorials are labeled as "problematic" because they honor events or people from history that promoted racist ideas or other forms of inequality. In what ways do you think this sculpture might be problematic?*
- **Expand the Purpose:** End the activity by recognizing that these types of questions need to be asked about the monuments and spaces in our community too. Not only can we look at art and notice things about its design and composition, but we can ask critical questions and pay attention to how these objects make us and others feel.

For this activity, select "Hide annotations" so that the numbers and pop-up windows around the virtual model are hidden. Hover over the gray bar at the bottom of the 3D model to bring up a settings menu. Click "Hide annotations."

The content in these text bubbles will be studied closer in the Iconographic Analysis activity.

Sample questions generated by youth:

*What was the race of the person who made it?
What was the message the artist wanted to send?
What do the shield/stars mean?
Who paid to get it made?
Why is it all white? Was that an intentional choice?
When was it made?
How did the public react when it was made?*

Activity Media

See slide 3 of [Images & Media Slide Deck](#)



[Emancipation Group](https://chazen.wisc.edu/collection/446/emancipation-group/?search=emancipation%20group) [https://chazen.wisc.edu/collection/446/emancipation-group/?search=emancipation%20group]

Thomas Ball, 1873 | Held by the Chazen Museum of Art

[Emancipation Group](http://browse.americanartcollaborative.org/object/ccma/240.html) [http://browse.americanartcollaborative.org/object/ccma/240.html]

Thomas Ball, 1865 | Held by the Colby College Museum of Art

[Emancipation Memorial \(Washington DC\)](#)

[https://en.wikipedia.org/wiki/Emancipation_Memorial]

Thomas Ball, 1876 | Managed by the National Parks Service

[Emancipation Memorial \(Boston\)](#)

[https://en.wikipedia.org/wiki/Emancipation_Memorial_%28Boston%29]

Thomas Ball, 1879 | Removed from public view in 2020

Activity F: Placing *Emancipation Group* in Historical Context

Activity F: Placing <i>Emancipation Group</i> in Historical Context		
Theme	Confronting history and power through a troubling monument; Engaging with monuments, art, and history in our community	Guiding Question
Practices	(Art) History Practices	<i>How do our identities and place in history change the meaning of a monument?</i>
Time	60-90 minutes	
Activity Goal	Youth encounter historical research and perspectives on <i>Emancipation Group</i> and consider the value of contextualizing monuments within history.	

Summary: This activity invites youth to consider the importance of historical context in the interpretation of monuments and sites of symbolism. Understanding the historical moment in which a piece or place was made can illuminate what it meant to different people at different points in time. First, youth listen to a podcast episode featuring a curator from the Chazen, who discusses the history of the sculpture. Then, youth review a selection of moments from the sculpture’s history and decide whether, to whom, and to what extent the sculpture is a symbol of freedom or oppression.⁶

Considerations or Notes: The emphasis of this activity is on the historical context and diverse perspectives on the *Emancipation Group* sculpture over time, not the details of the historical content it represents. If your group would benefit from some materials on the history of Abraham Lincoln, the Civil War, or the Emancipation Proclamation, there are relevant resources listed in [Appendix A](#).

It’s also important to note that there isn’t a correct answer for sorting historical evidence along the lines of the question posed in the second half of the activity. The purpose is to highlight the nuance and complexity of the sculpture over time as well as how norms and acceptability of certain representations have (and have not) evolved. While it will be helpful to have consensus about the statue, the purpose is to grapple with the nuance of *Emancipation Group*.

Materials: Speakers to project podcast and/or devices for individual listening; image of balance scale; cut out “evidence” cards ([Weighing the Evidence Over Time](#) in Appendix B).

⁶ The Balance Scale activity is inspired by an exhibit at the Benjamin Franklin Museum in Philadelphia, PA.

Facilitation Steps

- **Introduction:** *re:mancipation*, a collaboration between the Chazen Museum of Art and a group of Black artists, was a project that wanted to better understand how *Emancipation Group* told a story about race and racism in America, both in the past and in the present. One way to investigate these ideas was to research the historical context surrounding the monument's content and creation.
- **Listen (13 minutes):** Listen to the *Meet Me at the Chazen* podcast episode "[What is re:mancipation?](https://www.buzzsprout.com/2120678/12250715-janine-yorimoto-boldt-what-is-re-mancipation?)" [https://www.buzzsprout.com/2120678/12250715-janine-yorimoto-boldt-what-is-re-mancipation] featuring Curator of American Art, Janine Yorimoto Boldt. Briefly describe the role of a museum curator: they are an expert in art, history, and art history. They conduct research about specific pieces of art to understand how they connect to history or other objects.
 - **Optional Supplemental Resources:** These can be read in a jigsaw/between small groups or referenced in tandem with the podcast episode.
 - **Timeline Review:** Invite youth to review the [Timeline of Emancipation Group Sculpture by Thomas Ball](#) handout. This is an abbreviated version of the historical timeline in the virtual exhibition that Janine also references.
 - **Perceptions of *Emancipation Group*:** Use the [Critical Perspectives since 1876](#) worksheet to compare different historical points of view.
- **Weighing the Evidence Over Time:** Use the [Weighing the Evidence Over Time](#) worksheet (2 pages). This activity can be done first as individuals then in small groups or as a large group discussion where everyone tries to find consensus.
 - Based on the historical information (in the podcast, timeline, and news articles), we can better understand when, whether, and in what ways *Emancipation Group* was considered either problematic and racist, or celebratory and uplifting across different time periods by different people. It is a complicated question: *Emancipation Group* tells a story that is both about freedom and about oppression. Making sense of these messages is shaped by our individual identities and experiences in the world.
 - Present youth with the image of a balance scale. One side of the scale represents the position that *Emancipation Group* perpetuates racial hierarchy in the US. The other represents the position that *Emancipation Group* resists ideas of racial hierarchy by celebrating Abraham Lincoln after his assassination in 1865 and specifically recognizing the impact of the Emancipation Proclamation in 1863, which ended slavery in Confederate states.
 - With each piece of evidence drawn from the media presented above, youth weigh how the historical information helps them answer the question:

There is no right answer in this activity, but some historical facts may be more obvious than others as indicators of one position or the other.

Where there is ambiguity, encourage youth to argue from evidence and/or experience to inform their decisions!

- *Does the story of Emancipation Group perpetuate racial hierarchy in the United States?*
 - Youth can also produce their own evidence cards, based on prior knowledge or their research so far.
- **Discuss:** After working through the ten cards, discuss as a group.
 - **Discuss:** *Was Emancipation Group considered acceptable or problematic in the past? How have people's views of the sculpture changed over time?*
 - **Discuss:** *Even in the face of critique, why has this statue and monument been able to stay standing?*
- **Next steps:** Historical context might help us understand a local monument or site of symbolism. While something might seem obvious on the surface, these more nuanced historical moments can change the way we understand the meaning of an object. Explain that, once we choose a focal monument, one of our tasks will be to act like a curator and dig out similar histories.

Activity Media

See slide 4 of [Images & Media Slide Deck](#)

[What is re:mancipation?](#) | Janine Yorimoto Boldt

@chazenartuw

Published February 15, 2023

[<https://www.buzzsprout.com/2120678/12250715-janine-yorimoto-boldt-what-is-re-mancipation>]

Activity G: Iconographic Analysis: *Emancipation Group*

Activity G: Iconographic Analysis: <i>Emancipation Group</i>		
Theme	Confronting history and power through a troubling monument	Guiding Question
Practices	(Art) History Practices	<i>How do iconographic choices in art represent or maintain systems of power?</i>
Time	60-90 minutes	
Activity Goal	Youth explore the process of iconographic analysis and consider how this interpretive strategy informs their understanding of <i>Emancipation Group</i> .	

Summary: This activity introduces the process and practice of *iconographic analysis*, a technique in art history used to interpret artworks and their meanings. This involves deconstructing an artwork into its component parts and making connections between those symbolic parts and other examples in art history. The activity starts with considering the symbolic meaning of kneeling, as seen in *Emancipation Group* and other contexts. Then youth are asked to take a closer look at *Emancipation Group*'s many iconographic elements and the materials produced by *re:mancipation* to illuminate their meanings.

Considerations or Notes: After the hook activity, two options are offered—one more open-ended and the other more structured. Choose one or both depending on the group's interests and capacity.

One key consideration in this activity is that symbols and iconographic images have meanings that are relative to both the historical context in which they were made and the historical context in which they are being read. This is the idea of historical consciousness, where students locate their own position in history while making sense of the past.

Finally, iconographic analysis is an extension of “close looking” exercises, which can be helpful for making sense of art. However, the focus on visual symbols and small details can lead us to ignore more holistic perspectives that come from our lived experiences and personal identity. The aim of this discussion is not to put aside youths' impressions and emotions about *Emancipation Group*, but instead, connect the small details of its iconography to those thoughts and feelings. This can be a topic for critical discussion as well.

Materials: Iconographic Analysis Synthesis worksheet; computers/tablets

Facilitation Steps

- **Introduction:** Show the image of the kneeling Freedman. Ask youth what they think the posture means, either based on their knowledge of the sculpture as a whole or from their own experience. Follow with the three other images provided below: *Am I not a man and a brother*, *Man struggling against chains*, and the photograph of Colin Kaepernick.
 - **Discuss:** *What does the act of kneeling mean in each of these photos today? What does it mean in the time period the images come from?*
 - **Discuss:** *How do these different examples of kneeling represent acts of resistance or deference in their own time period? What are they resisting? What are they deferring to? Why is kneeling a symbol of resistance and/or deference?*
 - **Discuss:** *Why do people view the kneeling in one image differently from the kneeling in another, depending on the historical context?*
- **Iconography:** Describe *iconographic analysis* to the group: it is a process used by art historians to interpret the meaning of symbols in art. Iconographic analysis involves taking apart a piece of art and studying the meaning of each component.
 - Studying the iconography of *Emancipation Group* helped museum staff, artists, and visitors understand how this object used symbolism to tell a specific story about race in the United States. That story perpetuates ideas of racial hierarchy.
- **Option A: Open-ended Iconography Exhibit Exploration:** Individually or on a shared screen of the virtual exhibition, “walk” around the “Iconography” section of the virtual exhibition. This section of the gallery features a version of *Emancipation Group* surrounded by 3D printed pieces that isolate major iconographic elements of the piece (i.e Lincoln, the column, the whipping post). Each icon is connected by a colored line to another object on the walls, which demonstrates the icon’s meaning and how the icon is interpreted.
 - Encourage youth to see how individual parts of the sculpture can be extracted from the whole and connected to other examples from (art) history.
 - **Exhibition (Iconography section)**
[\[https://my.matterport.com/show/?m=8htGiiwQFHb&sr=-.26,.65&ss=29\]](https://my.matterport.com/show/?m=8htGiiwQFHb&sr=-.26,.65&ss=29)
- **Option B: Structured Close Study:** In small groups, review portions of the “Sculpture Focus” webpage. This page has three sections: the iconography of Lincoln, the iconography of The Freedman, and the Symbols Between the People.
 - **Sculpture Focus** [\[https://remanicipation.org/reform-sculpture-focus/sculpture-focus/\]](https://remanicipation.org/reform-sculpture-focus/sculpture-focus/)
 - Share the [Iconographic Analysis Synthesis worksheet](#) to guide their reading.
- **Discussion:** Invite youth to share what they learned about *Emancipation Group*’s iconography.

- **Discuss:** *Where do the symbols in Emancipation Group come from? Why would the artist Thomas Ball choose to use them in a piece celebrating Lincoln and the idea of freedom?*
- **Discuss:** *What do you think about the museum's approach to representing and telling the story of Emancipation Group's iconography? What does it change about the meaning and power of the sculpture as a whole?*

In this conversation, the facilitator can connect observations about iconography to race in America. For example...

- A comment about Greco-Roman forms relates to Western-European art being privileged and defined as high-art while non-Western art is relegated to the category of "ethnic art."
- The idealized form of the Freedman's back and body is an example of the erasure of the horrors of slavery as a way to preserve White comfort.
- The anonymity of the Freedman and the recognizability of Lincoln obscures the work of Black abolitionists who pursued and secured their own freedom.

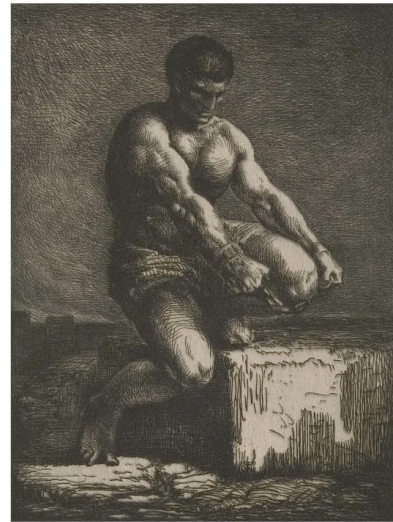
- **Next steps:** Iconographic analysis might help us understand a local monument or site of symbolism. While something might seem obvious on the surface, the meaning of different symbols in different historical time periods can change how we interpret a piece of art. Explain that, once we choose a focal monument, one of our tasks will be to investigate the meaning of its iconography and symbolism.

Activity Media

See slides 5-7 of [Images & Media Slide Deck](#)



[The Freedman's pose](https://remancipation.org/reform-sculpture-focus/sculpture-focus/)
 [https://remancipation.org/reform-sculpture-focus/sculpture-focus/]



Activity G: Iconographic Analysis

[Am I not a man and a brother?](https://www.loc.gov/resource/cph.3g05321/)

[<https://www.loc.gov/resource/cph.3g05321/>]

[Man struggling against chains](https://search.library.wisc.edu/digital/AWP3AOM3PHAATD82)

[<https://search.library.wisc.edu/digital/AWP3AOM3PHAATD82>]



[Colin Kaepernick, flanked by Eli Harold and Eric Reid, takes a knee before an NFL game in October 2016. Photograph: John G Mabanglo/EPA](https://www.theguardian.com/sport/2020/jul/02/muhammad-ali-colin-kaepernick-proud-history-black-protest-in-sport)

[<https://www.theguardian.com/sport/2020/jul/02/muhammad-ali-colin-kaepernick-proud-history-black-protest-in-sport>]

Activity H: Dealing With Monuments

Activity H: Dealing With Monuments		
Theme	How identity shapes our experiences of sites of symbolism	Guiding Question
Practices	(Art) History Practices Epistemic Practices	<i>What is the right thing to do with problematic monuments?</i>
Time	45-60 minutes	
Activity Goal	Youth weigh the pros and cons of common interventions and “solutions” to problematic monuments.	

Summary: This activity introduces youth to debates around monuments that are deemed “problematic” and the strategies that have been offered as solutions to monuments that face scrutiny in the public eye. Four common solutions—take it down, add more context, put it in a museum, add a countermonument—all have limitations. Part of the impetus for *re:mancipation* was to find an alternative to these common solutions. In this activity, youth consider the pros and cons of different scenarios for monuments that spark controversy and consider what might make sense for monuments and artwork in their own community.

Considerations or Notes: This activity can be a good lead-in to exploring how *re:mancipation* staged a response to this one object. See the activity [Responding to Emancipation Group: re:mancipation](#).

Materials: Projector/video screen; butcher paper/poster paper with T-charts; markers; computers/tablets

Facilitation Steps

- **Introduction:** Ask the group to reflect on their virtual encounter with *Emancipation Group*, their visit to a local site of symbolism, and the observations they shared in discussion about it. Take a moment to invite youth to share their initial impressions of *Emancipation Group* and/or local monument and how it made them feel.
- **The Current Moment:** Share some background information about the national debates about monuments that were contemporaneous with the *re:mancipation* project.
 - In the summer of 2020, a global protest movement grew in response to the murder of George Floyd and in support of Black Lives Matter. The protests against police brutality and racial injustice in America led to the removal of many monuments that were considered symbols of white supremacy and racial hierarchy, such as statues honoring Confederate leaders.
 - *Emancipation Group* (and its multiple versions in museums and in public spaces) was one of those statues that faced scrutiny during this time period.

[This NPR article](https://www.npr.org/2021/02/23/970610428/nearly-100-confederate-monuments-removed-in-2020-report-says-more-than-700-remain) [https://www.npr.org/2021/02/23/970610428/nearly-100-confederate-monuments-removed-in-2020-report-says-more-than-700-remain] outlines the momentum behind removing Confederate statues since 2015. Monument Lab's [National Monument Audit](https://monumentlab.com/monumentlab-nationalmonumentaudit.pdf) [https://monumentlab.com/monumentlab-nationalmonumentaudit.pdf] also details the broad landscape of monuments and their removal in the U.S.

- **Tory Bullock Boston video:** Show the [video featuring activist Tory Bullock](https://www.youtube.com/watch?v=_1OZ_zDqtBs) and his call to action around Boston's version of *Emancipation Group* [https://www.youtube.com/watch?v=_1OZ_zDqtBs]

- **Discuss:** *What are your reactions to the controversy around this sculpture?*
- **Discuss:** *Do you agree with Tory's call to action? What do you think should be done with this sculpture?*

- Ultimately, the Boston statue was removed from public view but another version of the same statue remains standing in Washington D.C. Other versions, with small differences, are also on display in museums and private collections across the country.

Social Action Practice
Tory's video and subsequent petition campaign is an example of a tactic in support of his demands to see the Boston *Emancipation Memorial* removed.

Ask youth to brainstorm some other tactics they might utilize to promote their demands to the relevant stakeholders.

- **Considering Context:** This activity has youth consider the pros and cons of four common solutions to "problematic" monuments. Each group will consider one solution and look at a piece of media that demonstrates that intervention in action. Their task is to outline what they think the benefits and limitations are of their designated "solution."
 - Summarize and provide clarification for the four different solutions. Offer examples of what would happen to something in each scenario.
 - Split participants into groups and help them navigate to their respective resources. Pass out poster paper and markers and instruct youth to create a T-Chart for Pros and Cons of the specific circumstance they're considering (see example below or use the worksheet in [Appendix B](#)).
 - **Group 1: Take it down**
 - Media: [Empty pedestal in Boston](#)
 - [https://my.matterport.com/show/?m=3Xc3er3G5xv]
 - **Group 2: Add context (e.g. a label or plaque)**
 - Media: [National Park Service webpage and description](#) of *Emancipation Memorial* in Washington D.C.
 - https://www.nps.gov/places/000/emancipation-memorial.htm
 - **Group 3: Put it in a museum**
 - Media: [Gallery IV in the Chazen Museum of Art](#) (*Emancipation Group's* original home in their museum collection)

- [https://my.matterport.com/show/?m=EGy5eVD9jux]
 - **Group 4: Add a countermonument**
 - Media: [Mary McLeod Bethune Memorial](#) (opposite *Emancipation Memorial*)
 - [https://www.nps.gov/places/000/mary-mcleod-bethune-memorial.htm]
 - Media: [Google Maps](#), opposite *Emancipation Memorial*:
 - [https://goo.gl/maps/WhHRCEdkwM298EBi6]
- **Discussion:** Invite each group to share their ideas. Highlight the complications with each solution. Questions about accessibility to historical objects, the potential of erasing history, and the dangers of perpetuating representations which are denigrating or inaccurate are serious considerations.
 - **Discuss:** *Why would people be invested in one “solution” over another? What other options might be possible?*

Activity Media

See slide 8 of [Images & Media Slide Deck](#)

[RE:PLACE](#) | Tory Bullock
 @re:mancipation
 Published February 4, 2023
 [https://youtu.be/_1OZ_zDqtBs]

Example T-Chart

Proposed Solution (select one):	<i>Take it Down</i> Add Countermonument
	<i>Put in Museum</i> <i>Add a Label</i>
Pros	Cons
<ul style="list-style-type: none"> - Extra perspectives and more representation - Adding a countermonument acknowledges there’s a problem with the original 	<ul style="list-style-type: none"> - Have to build a countermonument (expensive, need materials) - The original monument would still be up, potentially offending people

Activity I: Responding to *Emancipation Group: re:mancipation*

Activity I: Responding to <i>Emancipation Group: re:mancipation</i>		
Theme	Confronting history and power through a troubling monument	Guiding Question
Practices	(Art) History Practices; Social Action	<i>What is the right thing to do with problematic monuments?</i>
Time	90 minutes	
Activity Goal	Youth explore the virtual <i>re:mancipation</i> exhibition to learn about alternative tactics for engaging with problematic monuments.	

Summary: This activity is an open-ended invitation to explore *re:mancipation*. Having become familiar with the *Emancipation Group* sculpture and considered some of the common strategies around problematic monuments or artworks, this activity is for youth to encounter the creative responses to *Emancipation Group* that were developed as part of *re:mancipation*.

Considerations or Notes: This activity is best after the “Dealing with Monuments” activity. This activity is open-ended and should be tailored to your goals and local context. Spend time getting familiar with the *re:mancipation* website, its content, and the virtual exhibition before you facilitate this activity to anticipate questions and structure your facilitation.

Materials: Computers/tablets

Facilitation Steps

- **Introduction:** Share some background information about *re:mancipation* (choose information from the project website and/or Facilitator Guide [Project Overview](#)).
- **Watch project video**
 - Play the *re:mancipation* introduction video, “[Collaboration seeks to inform scrutiny of museum works](https://youtu.be/ja2HPO9KaXM)” [https://youtu.be/ja2HPO9KaXM]
- **Explore *re:mancipation* virtual exhibition**
 - Direct youth to open the [virtual *re:mancipation* exhibition](https://my.matterport.com/show/?m=8htGiiwQFHb) [https://my.matterport.com/show/?m=8htGiiwQFHb]
 - Choose one or more of the following prompts to guide youths’ exploration of the virtual exhibit. Alternatively, display all prompts and let youth choose for themselves.
 - **Object focus:** *Find 5 objects that interest you in this virtual exhibition. Write them down and be ready to share out.*
 - **Exhibit focus:** *Make a compare/contrast list of *re:mancipation* and another museum exhibit you’ve seen. What’s unique or similar about *re:mancipation*?*

- **Feelings focused:** *Journal about how the exhibition makes you feel. What images or information created those emotions?*
 - **Process focused:** *How do you think this exhibit came to life? Who do you think was involved? What work did they have to do to make this exhibition?*
- **Discussion:** Ask youth to share their responses to the above prompts. Pair and share would be a good format here. Then as a whole group, revisit the guiding question.
 - **Discuss:** *Does this exhibit change our ideas about what is the right thing to do with problematic monuments? What does this exhibit do that is different from other common “solutions”?*

Social Action Practice

The *re:mancipation* exhibition and its approach to contextualizing *Emancipation Group* can be applied to an object of interest in our community.

Looking back at the Strategy Chart, ask youth to consider how this model might relate to demands they could make about a local monument or site of symbolism.

Activity Media

See slide 9 of [Images & Media Slide Deck](#)

[Collaboration seeks to inform scrutiny of museum works](#)

@UW–Madison

Published August 10, 2021

[<https://youtu.be/ja2HPO9KaXM>]

Activity J: Choosing a Focal Monument

Activity J: Choosing a Focal Monument		
Theme	Engaging with monuments, art, and history in our community	Guiding Question
Practices	(Art) History Practices; Social Action	<i>Where is power embodied in our (local) physical landscapes?</i>
Time	30 minutes	
Activity Goal	Youth build consensus around which local monument or site of symbolism they want to study closely.	

Summary: This activity is time for the group to collaboratively identify a monument, public art installation, or other site of local importance to study further and take action around.

Considerations or Notes: Choosing a focal monument should be youth-driven, but facilitators should be sensitive to the opportunities and depth of engagement that may be possible behind the options identified by youth. Facilitators can do some research before this session (or before the program starts!) to see what information is readily available about the locations youth have identified or expressed interest in. Consider what kind of controversy or histories are represented or obscured by the monuments under consideration. Which of those histories might motivate youth to take action in their community?

Youth may also be divided in their interests. Depending on group size and dynamics, small groups can focus on different objects. Alternatively, small groups can take up different areas of research about the same object. Support the groups in pursuing that which interests them and encourage multiple pathways of engagement where possible.

Materials: Photos or list of all monuments visited and/or identified by the group

Facilitation Steps

- **Introduction:** As youth select a monument or site of symbolism to study, remind them of the guiding question for this work: *Where is power embodied in our (local) landscape?* Explain that our goal in this session is to choose one (or more) locations in our community to study using the strategies used in *re:mancipation*.
 - **Present Options:** Share a slideshow or pull up images of the local options for the group to decide from.
- **Build Consensus:** To build consensus and gather youth input, hold a vote, do a fishbowl-style debate, or some other exercise to narrow the focus.
 - Regardless of the format for consensus-building, work with youth to elicit the reasons *why* they want to investigate particular monuments.

- Encourage individuals to express connections they have already made or ideas they have about the problems or opportunities represented by the monument (see Social Action Practice box)
- **Discuss:** Once one (or more) objects are identified, discuss initial impressions, observations, and wonderings about the object. Document emerging ideas in a shared location (slide deck, poster paper). These can become guideposts for research about the object or site.
 - **Discuss:** *Consider the details and context of this object. What do you know about this object by looking at it?*
 - **Discuss:** *Zoom out and imagine walking past this object in your daily life. What do you feel or think about it?*
 - **Discuss:** *Look for 2-3 new details in the object. What questions do you have about this object?*
- **Next Steps:** Summarize how these questions are related to categories that *re:mancipation* considered when they studied *Emancipation Group*.
 - First, *re:mancipation* focused on the historical content and context of the object.
 - Next, they studied the iconography of the sculpture and compared its details to other symbols in art history.
 - Finally, as we saw in the virtual exhibition, they invited artists and activists to respond to the sculpture.
- We can engage in those same practices and develop a deeper understanding of the meaning of our local monument in the past and present. We can also take action to change how we relate to this monument as a community in the future.

Social Action Practice

As youth identify a focal object, connect their reasons for studying something to the sections of the Strategy Chart.

If youth mention wanting a troubling mural covered, add this to the “Demands” section of the Strategy Chart.

If youth mention that they live in the neighborhood of a problematic statue, elicit their neighbors as potential “Stakeholders (Targets)”

If youth say that more people need to know the history of a place, include information campaigns or awareness- raising in the “Tactics” section.

Activity K: Placing Local Monuments in Historical Context

Activity K: Placing Local Monuments in Historical Context		
Theme	Engaging with monuments, art, and history in our community	Guiding Question
Practices	(Art) History Practices	<i>How do our identities and place in history change the meaning of a monument?</i>
Time	90 minutes—can extend over multiple sessions	
Activity Goal	Youth collect and generate historical knowledge about the creation, content, or reception of a local monument over time.	

Summary: This activity is a framework for having youth conduct research about the history of a focal monument from their community. The facilitator introduces some research strategies and revisits the questions youth asked about their monument to guide a collaborative research process that is inspired by the work of *re:mancipation*.

Considerations or Notes: Research into the local monument may need to stretch over multiple sessions and might benefit from outreach to additional sources like the local library, historical society, or community museum, an expert on the topic, or an organization that is related to the monument. Consider how this activity, and the close study of the focal monument, could be adapted across sessions by structuring groups in flexible ways or by inviting youth to pursue the type of research that interests them the most.

Materials: Computers/tablets; shared document or workspace

Facilitation Steps

- **Introduction:** Understanding the historical context of a monument can change our understanding of the monument’s meaning, in the past and present. As part of the inquiry, we can conduct historical research about the content and creation of our focal monument.
- **Research Process:** Provide guidance on the research process. See the worksheet [Historical Research Resources](#) for more information on where to start.
 - Remind youth about the questions they generated about this monument when they selected it, and when they first encountered *Emancipation Group*. These questions can inspire historical research and drive what we want to find out.

Listen and look for ways to extend youth’s research beyond what is immediately available online. This might be something you do across the project as possible connections and resources come up.

Examples include following up with a docent from a walking tour, connecting with a reporter who wrote about the monument, or reaching out to an artist.

- *What race was the person that made the sculpture?*
 - *What was the message the artist wanted to send?*
 - *What do the shield/stars mean?*
 - *Who paid to get it made?*
 - *Why is it all white? Was that an intentional choice?*
 - *When was it made?*
 - *How did the public react when it was made?*
- **Collaborative + Iterative Research:** Depending on the group's structure and interests, divide historical research across participants and/or assign specific areas of study (such as studying the *content* of the monument and the *making* of the monument).
 - Implement a way to collect and share the results of youth's research. It may be helpful to co-construct an historical timeline (modeled off the timeline shown in the *re:mancipation* exhibition).
 - **Youth may come across resources that prompt additional questions.** Their research might not be completed in a single session. Where possible, support youth inquiry and outreach to additional sources such as the library, city or county archives or records, local newspaper, or a local expert. This will require flexibility but can be part of the momentum towards engaging in social action in the community.
- **Discuss:** Once research has reached a point of saturation (i.e. youth are collectively satisfied with their portrait of the historical context of this object), come together for a discussion reflecting on the content and creation of the monument.
 - **Discuss:** *What motivated the creation of this monument? Why was it created when it was created?*
 - **Discuss:** *Has this monument always been considered "acceptable," "problematic," or somewhere in between? Is there any description of how it was viewed when first created?*
 - **Discuss:** *Does this new information change our thinking about what we think is the "right" thing to do with this monument?*
- **Next Steps:** If the discussion brings up potential action steps (such as connecting with an external resource or informing a social action), take a moment to get agreement among youth about what they want to pursue. Delegate within and among youth and facilitators to move toward those actions.

Social Action Practice

This is a good time to revisit the Social Action Strategy Chart and think about additional stakeholders who may be invested in the history or presence of this object.

Does this newfound historical information change what we want to do in our community?

Activity L: Iconographic Analysis: Local Monument

Activity L: Iconographic Analysis: Local Monument		
Theme	Engaging with monuments, art, and history in our community	Guiding Question
Practices	(Art) History Practices	<i>How do iconographic choices in art represent or maintain systems of power?</i>
Time	90 minutes—can extend over multiple sessions	
Activity Goal	Youth use the process of iconographic analysis to further inform their understanding of a local monument or site of symbolism.	

Summary: This activity is a framework for having youth apply the process of iconographic analysis to their focal monument or site of symbolism. Inspired by the research and representations of iconography displayed in the *re:mancipation* exhibition, they will develop an argument about the meaning of the object and how those meanings are connected to systems of power in their community and society at large.

Considerations or Notes: Research into the local monument may need to stretch over multiple sessions and could benefit from outreach to additional sources like the library, city or county archives or records, local newspaper or expert. Consider how this activity, and the close study of the focal monument, could be adapted across sessions by structuring groups in flexible ways or by inviting youth to pursue the type of research that interests them the most.

Materials: Iconographic Analysis Synthesis worksheet; computers/tablets; images of focal monument

Facilitation Steps

- **Introduction:** To complement our historical research, this part of the inquiry uses the practices of an art historian: iconographic analysis of the focal object. This process will help us make arguments about whether and how the meaning of the monument or site of symbolism has changed over time.
- **Watch:** Together, watch this [short video about the process of iconographic analysis](https://www.youtube.com/watch?v=Rv2_UcSA8bY). [https://www.youtube.com/watch?v=Rv2_UcSA8bY]
 - These ideas come from patterns in art that have been identified over time where symbolic meanings become consistent. There are lots of resources that capture the symbolic meanings most commonly found in icons in art.
 - **Discuss:** *What are some of the key features of iconographic analysis?*
 - **Discuss:** *How did re:mancipation use iconographic analysis? What's an example that stood out to you that linked a symbol in the sculpture to another reference?*

- **Identify Iconographic Elements:** In small groups or as a whole, ask youth to look closely at the focal object and list out the distinct elements in the design.
 - This might require an additional trip to the object’s location or an assignment for youth to visit and collect photos of its details. Alternatively, use the internet to gather as many images as possible to create a complete picture of the monument to inform the discussion.
 - Create a list of the object’s design elements in a shared location. Go back to notes taken on the [Walking Tour](#) for additional details.
- **Research Process:**
 - Provide guidance on the research process. See the worksheet [Iconographic Analysis Research Resources](#) for more information on where to start.
- **Collaborative + Iterative Research:** Depending on the group’s structure and interests, divide the iconographic elements across small groups and/or assign specific areas of study. Choose a way to collect and share the group’s research.
 - **Youth may come across meanings and resources that prompt additional questions.** Their research might not be completed in a single session. Depending on the group’s structure and the facilitator’s capacity, support youth inquiry and outreach to additional sources such as the library or an expert on the topic of the monument. This will require flexibility but can be part of the momentum towards engaging in social action in the community.
- **Discuss:** Once youth’s research has reached a point of saturation (i.e. they are collectively satisfied with their understanding of the monument’s iconography), come together for a discussion reflecting on the meanings of the monument. This discussion should connect the small details of the sculpture to larger issues of power, inequity, and how history is memorialized.
 - **Discuss:** *Did you come across anything that surprised you? If so, what, and why did you find it surprising?*
 - **Discuss:** *What story does this monument tell in our community today? Is it the same as the meanings of its iconography?*
 - **Discuss:** *Does this new information change our thinking about what we think is the “right” thing to do with this monument?*
- **Next Steps:** If the discussion brings up potential action steps (such as finding other examples of an icon or communicating with stakeholders about youths’ findings) take a moment to get agreement among youth about what they want to pursue. Delegate within and among youth and facilitators to move toward those actions.

Activity Media

See slide 10 of [Images & Media Slide Deck](#)

[Understanding Art with Iconography](#) | Art Terms | LittleArtTalks @LittleArtTalks
 Published August 8, 2016
 [https://youtu.be/Rv2_UcSA8bY?si=8LeQ0j29YMG7Skjp]

Social Action Practice

This is a good time to revisit the Social Action Strategy Chart and think about “tactics” and actions that might raise awareness or communicate about the meaning of the monument or site of symbolism.

What do people in our community know or not know about this object?

Activity M: Responding to a Local Monument

Activity M: Responding to a Local Monument		
Theme	Engaging with monuments, art, and history in our community	Guiding Question
Practices	Social Action	<i>What is the right thing to do with problematic monuments?</i>
Time	Variable	
Activity Goal	Youth synthesize their research on a local monument or site of symbolism and choose a pathway to act on their new knowledge.	

Summary: This activity guide is a reminder to make space for action and/or closure with youth who have developed their skills, knowledge, and critical consciousness about analyzing power in the physical landscape around them. We offer a range of suggestions for facilitating youth-led responses to a local monument, drawing on the multimedia and artistic responses produced through *re:mancipation*.

Considerations or Notes: The seeds for these activities can be planted earlier on. Consider sharing these ideas and possibilities with youth when choosing a focal monument, or when having reflective conversations about Social Action in the research focused activities.

Materials: Variable

Facilitation Steps

- **Introduction:** As a group, revisit the Strategy Chart. Ask youth to fill in any blanks that haven't been identified yet. Spend some time reflecting on the process of building this framework—Were there surprises? New insights? Important connections?
- **Make a decision:** Ask youth to consider if, based on their shared research process and their own experience of the focal monument, whether their demands or ideas for making change in their community have become clearer. Discuss as a group what, if any, demands you'd like to collectively pursue.
 - **Demands** are specific, measurable things we want to achieve.
 - The moving or removing of a monument
 - Advocacy for the preservation and upkeep of a monument
 - Installation of a plaque with additional context for an historic mural
 - Creation of a grant program for minoritized artists to produce public art
 - Development of a museum exhibit that addresses a problematic artwork
 - If consensus is reached, revisit the Stakeholders, Resources, and potential Supporters in the Strategy Chart.
 - **Discuss:** *What will be our indicator of success? What do we need to do or want to see happen that will be a sufficient result?*

- If youth determine that no action is needed:
 - Point youth towards resources like [Clio](https://www.theclio.com/) [https://www.theclio.com/] and [HistoryPin](https://www.historypin.org/en/) [https://www.historypin.org/en/] as places to share the research they conducted about the object. Invite youth to prepare a report on their findings to share with a local governmental entity.
- **Ideas for Action and Response:** Support youth in identifying and acting on tactics that might help them move toward their specific demands. Share some examples of relevant actions, and invite other suggestions:
 - Develop social media campaign to raise awareness about a monument's history
 - Design a countermonument and propose it to a local commission
 - Submit research about a local monument into a database like HistoryPin or Clio
 - Write a letter to the editor regarding a controversial object in the community
 - Conduct interviews with elders in the community to create an oral history of an historic site
- **Time to Act:** Create space for youth to delegate and identify their own strengths and ways of contributing to the process. Check in along the way to remind youth of their criteria for success (discussed above). Remind them of the constraints on the program time or materials, but offer support where you can to help youth realize their vision.

Social Action Practice

If youth are of the position that their focal monument is a good thing or positive asset, it is just as important to advocate and make our voices heard about the things we agree with and want to see more of in our community and society.

Advocacy does not need to be negative but can be constructive of things that are going well!

Appendix A: Facilitator Resources

Organizing the Activities

This appendix section offers some models of different pathways through the materials. Two tables below organize the activities first, according to the phase of the Inquiry Process that they represent and second, by the guiding questions that frame each activity. Themes and Practices are also listed.

Organize the activities as you see fit. You might choose to focus on activities that highlight the practices of (Art) History. You might follow the path of emphasizing Social Action around a local monument. Notice that there are patterns within the different arrangements (for example, the activities aligned with the local monument/social action phase of the Inquiry Process all invoke the theme of “Engaging with monuments, art, and history in our community”).

Themes

- How identity shapes our experiences of sites of symbolism (Identity)
- Confronting history and power through a nuanced monument (Confronting History)
- Engaging with monuments, art, and history in our community (Our Community)

Practices

- Identity + Youth Development
- (Art) History Practices
- Social Action

Activities organized by Phase of Inquiry Process

- Introductory activities and starting the inquiry
- Exploring *re:mancipation's* approach to understanding *Emancipation Group*
- Applying *re:mancipation's* approach to a local monument/moving toward social action

	Activity	Themes	Practices	Guiding Question
	Activity A: Representing the Self	Identity	Identity + Youth Development	<i>How do objects tell stories about ourselves and others?</i>
	Activity B: Reading our Landscape	Our Community	(Art) History Practices, Social Action	<i>Where is power embodied in our (local) physical landscapes?</i>
	Activity C: Identity Circle	Identity	Identity + Youth Development	<i>How do our identities and place in history change the meaning of a monument?</i>
	Activity H: Dealing with Monuments	Identity	(Art) History Practices	<i>What is the right thing to do with problematic monuments?</i>
	Activity E: Meeting <i>Emancipation Group</i>	Identity; Confronting History	(Art) History Practices	<i>How does <i>Emancipation Group</i> tell a story about race in America?</i>
	Activity F: Placing <i>Emancipation Group</i> in Historical Context	Confronting History; Our Community	(Art) History Practices	<i>How do our identities and place in history change the meaning of a monument?</i>
	Activity G: Iconographic Analysis: <i>Emancipation Group</i>	Confronting History	(Art) History Practices	<i>How do iconographic choices in art represent or maintain systems of power?</i>

Activity I: Responding to Emancipation Group	Confronting History	(Art) History Practices; Social Action	<i>What is the right thing to do with problematic monuments?</i>
Activity D: Walking Tour	Our Community	Identity + Youth Development; (Art) History Practices	<i>Where is power embodied in our (local) physical landscapes?</i>
Activity J: Choosing a Focal Monument	Our Community	(Art) History Practices; Social Action	<i>Where is power embodied in our (local) physical landscapes?</i>
Activity K: Placing Local Monuments in Historical Context	Our Community	(Art) History Practices	<i>How do our identities and place in history change the meaning of a monument?</i>
Activity L: Iconographic Analysis: Local Monument	Our Community	(Art) History Practices	<i>How do iconographic choices in art represent or maintain systems of power?</i>
Activity M: Responding to a Local Monument	Our Community	Social Action	<i>What is the right thing to do with problematic monuments?</i>

Activities organized by Guiding Question

	Activity	Themes	Practices
	<i>How do objects tell stories about ourselves and others?</i>		
	Activity A: Representing the Self	Identity	Identity + Youth Development
	<i>How do our identities and place in history change the meaning of a monument?</i>		
	Activity C: Identity Circle	Identity	Identity + Youth Development
	Activity F: Placing <i>Emancipation Group</i> in Historical Context	Confronting History; Our Community	(Art) History Practices
	Activity K: Placing Local Monuments in Historical Context	Our Community	(Art) History Practices
	<i>How does <i>Emancipation Group</i> tell a story about race in America?</i>		
	Activity E: Meeting <i>Emancipation Group</i>	Identity; Confronting History	(Art) History Practices
	<i>Where is power embodied in our (local) physical landscapes?</i>		
	Activity B: Reading our Landscape	Our Community	(Art) History Practices, Social Action

Activity J: Choosing a Focal Monument	Our Community	(Art) History Practices; Social Action
<i>How do iconographic choices in art represent or maintain systems of power?</i>		
Activity G: Iconographic Analysis: <i>Emancipation Group</i>	Confronting History	(Art) History Practices
Activity L: Research: Iconographic Analysis	Our Community	(Art) History Practices
<i>What is the right thing to do with problematic monuments?</i>		
Activity H: Dealing with Monuments	Identity	(Art) History Practices
Activity I: Responding to <i>Emancipation Group</i>	Confronting History	(Art) History Practices; Social Action
Activity M: Responding to a Local Monument	Our Community	Social Action

Content & Planning Resources

The links below are all provided as pathways for deeper learning for the facilitator as well as for possible extensions of the materials here.

For Finding Monuments and Sites of Symbolism

Title	Description	Example Use
Monument Lab Field Trip: Monuments [https://data.monumentlab.com/monument-lab/assets/koc89365r1w8o044]	A zine-like workbook full of self-guided activities for investigating monuments in your community.	A youth wants to do a deep dive on the meaning of a monument or piece of art. This guide offers scaffolding for that investigation.
Southern Poverty Law Center [https://www.splcenter.org/data-projects/2020-confederate-symbol-removals]	List of Confederate monuments and memorials and their status after 2020.	Youth learn about the removal of certain monuments and want to understand the current scope of this practice.
Kinfolk AR [https://www.kinfolktech.org/kinfolk]	An augmented reality application that creates virtual monuments to Black and Brown individuals who have been overlooked by history and in our country's monuments.	Youth have recognized the underrepresentation of Black women in the monuments in their community and want to explore historical figures with these identities.
Monument Lab National Monument Audit Database [https://monumentlab.github.io/national-monument-audit/app/map.html?q=&facets=object_groups~Monument__is_duplicate~0¢erLatLon=38.5767%2C-92.1736&startZoom=4]	A database of 48,178 records of monuments, markers, and memorials across the United States.	Youth want to identify a monument in their county or state to study. Youth are trying to understand the pervasiveness of monuments in the United States.

<p>Densho Sites of Shame Map</p> <p>[https://densho.org/]</p>	<p>A map and database of detention sites where Japanese Americans were held during World War II. The Densho project includes oral histories and narratives from survivors, and covers the history of US incarceration of Japanese Americans during the war.</p>	<p>Youth want to identify a site of symbolism in their region to study.</p> <p>Youth know that there is a facility in their community implicated in Japanese American internment. They need a starting place to learn more.</p>
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Resources for studying the history of racism in the United States

Title	Description	Example Use
<p>America's Black Holocaust Museum</p> <p>[https://www.abhmuseum.org/]</p>	<p>With both a physical and virtual museum, ABHM offers seven online “galleries” detailing Black history starting before the Middle Passage through to today.</p>	<p>After exploring the virtual model of <i>Emancipation Group</i>, questions come up about the realities of slavery and the limits of the Emancipation Proclamation.</p>
<p>Equal Justice Initiative Calendar</p> <p>[https://calendar.eji.org/]</p>	<p>Presents an event from history each day that reveals the pervasiveness of racial injustice in the United States.</p>	<p>As a warm up discussion, visit this website to read an anecdote from history and consider as a group or individually how historical events intersect with current events.</p>
<p>Equal Justice Initiative Racial Justice Resources</p> <p>[https://eji.org/racial-justice/]</p>	<p>A set of video resources, images, and extended reports addressing the different instantiations of racial injustice from the Transatlantic slave trade through to the current criminal justice system.</p>	<p>A youth wants to better understand the state of racial inequality in the United States today.</p>
<p>Library of Congress Teacher Resources</p> <p>[https://www.loc.gov/programs/teachers/about-this-program/]</p>	<p>Materials, resources, and professional development that support instructional strategies using primary source documents, including materials found in the Library of Congress archives and collections.</p>	

Information about iconography and iconographic analysis as a practice of art history

Title	Description	Example Use
<p>"An introduction to iconography and iconographic analysis", in Smarthistory By Dr. Lauren Kilroy-Ewbank</p> <p>[https://smarthistory.org/introduction-iconographic-analysis/]</p>	<p>An article that outlines the method of iconographic analysis of artworks. Includes stepwise methods, examples, and discussion of limitations of the technique.</p>	<p>Youth have explored the iconography of <i>Emancipation Group</i> and are preparing to closely study an object in their community. Read this article as a facilitator or as a group for background on a systematic approach to study its meaning in context.</p>
<p>Church Monuments Society Resources: Symbolism on Monuments</p> <p>[https://churchmonumentsociety.org/resources/symbolism-on-monuments]</p>	<p>An index of symbols and their meanings, primarily based on scholarship about monuments in the UK from the 17th, 18th, 19th centuries.</p>	<p>Youth are investigating the iconography of a local monument and need a starting place for understanding a specific element.</p>
<p>ArtHive Encyclopedia of Art Symbols</p> <p>[https://arthive.com/encyclopedia/rubric:encyclopedia_of_symbols]</p>	<p>An art exchange website that has a limited index of symbolism found in visual arts.</p>	<p>Youth are investigating the iconography of a local monument and need a starting place for understanding a specific element.</p>
<p>"21 Art Symbols: Keys to Understanding the Visual Arts", by Bailey Ryan</p> <p>[https://www.wonderroot.org/art-symbols/]</p>	<p>An article that summarizes common meanings of 20 symbols found in many forms of art throughout history.</p>	<p>Youth are investigating the iconography of a local monument and need a starting place for understanding a specific element.</p>

Resources related to researching and documenting the histories of local monuments

Title	Description	Example Use
<p>NEH Edsitement Teacher Guides Local History</p> <p>[https://edsitement.neh.gov/teachers-guides/investigating-local-history]</p>	<p>A teacher’s guide to investigating local history with youth. It includes a list of resources by state and territory that may be useful for investigating local history.</p>	<p>Youth want to situate their local monument in state history or use digital tools to place their local monument in context.</p> <p>You want to facilitate a deeper conversation about public memory and local history.</p>
<p>PreservationDirectory.com</p> <p>[https://www.preservationdirectory.com/HistoricalPreservation/Home.aspx]</p>	<p>A database of historical societies, museums, and cultural organizations across the US and Canada. Contains a search feature for organizations by state, region, and category.</p>	<p>Youth are interested in learning more about the history of a particular place, building, or monument. A historical society or archive would be a useful resource to find.</p>
<p>Clio.com</p> <p>[https://theclio.com/]</p> <p>NEH Edsite Lesson Plan for Making Clio Entries</p> <p>[https://edsitement.neh.gov/lesson-plans/place-based-learning-creating-clio-entries]</p>	<p>A database and resource representing nearly 40,000 historical sites across the U.S., including art installations and walking tours by location.</p> <p>A complementary lesson plan with resources and tips on how to use Clio with youth.</p>	<p>The group wants to go on a walking tour and need to identify relevant sites in the community.</p> <p>Youth collected information and historical research about a local monument that is not documented in the Clio database. They collaboratively develop an entry based on their research and submit it to Clio.</p>
<p>HistoryPin</p> <p>[https://www.historypin.org/en/]</p>	<p>A collaborative database of multimedia resources located across historical sites and cities. Collections of “pins” represent historical events, themes, or regions.</p>	<p>Youth are collecting photos of monuments, memorials and public art in their community and want to create a virtual gallery of their findings.</p>
<p>"Using Archives: A Guide to Effective Research", By Laura Schmidt</p> <p>[https://www2.archivists.org/book/export/html/14460]</p>	<p>A guide to identifying and connecting with local archives.</p>	<p>Youth are looking for primary resources about a local monument and need more than what’s available online.</p>

Appendix B: Worksheets/Youth Resources

Image & Media Slide Deck: Multiple activities use images, videos, and audio resources. This slide deck is provided as one way to present and facilitate discussions around these media.

- [Google Slides](#): Make a copy of the slide deck and use it as a scaffold for activity planning. You can build it out as a resource where youth ideas are documented (such as collaborative brainstorms) or as a way to cue activities and present instructions.
- [<https://docs.google.com/presentation/d/19O5paAoJ8jOiN-t9nLLvxmCMzZ11AP8GwN7uGt1lp3c/edit?usp=sharing>]

Digital Handouts: These resources include links that youth will need to access on a computer or tablet during the activity.

- Activities (All): [Digital Resources Guide](#)
 - This resource is an index for all activities. Share with youth early on and have them turn back to this document for easy access to links.
- Activity K: [Historical Research Resources](#)
- Activity L: [Iconographic Analysis Research Resources](#)

Printed Handouts: These handouts are best used as hard copies printed out for youth or adapted to white board/poster board formats for collaborative work.

- Activities (All): [Social Action Strategy Chart](#)
- Activity F: [Weighing the Evidence Over Time](#)
 - (Optional) Activity F: [Timeline of *Emancipation Group*](#)
 - (Optional) Activity F: [Critical Perspectives Since 1876](#)
- Activity G: [Iconographic Analysis Synthesis](#)
- Activity H: [Dealing with Monuments](#)

Activities (All): Digital Resources Guide

Use this as a digital handout to access the links used for different activities. Follow the instructor's lead on when to access each set of materials and how to use them.

Activity E	<i>Emancipation Group</i> 3D Model	https://tinyurl.com/emancipation-group-3D
Activity G	Iconographic Analysis of <i>Emancipation Group</i>	Sculpture Focus https://remancipation.org/reform-sculpture-focus/sculpture-focus/ Iconography Changes https://remancipation.org/reform-sculpture-focus/iconography-changes/ Exhibition (Iconography section) https://my.matterport.com/show/?m=8htGiiwQFHb&sr=-.26,.65&ss=29
Activity H	Tory Bullock	https://www.youtube.com/watch?v=_1OZ_zDqtBs
Activity H <i>Group 1</i>	Take it Down (Boston Empty Pedestal)	https://my.matterport.com/show/?m=3Xc3er3G5xv
Activity H <i>Group 2</i>	Added Context (<i>Emancipation Memorial</i>)	https://www.nps.gov/places/000/emancipation-memorial.htm
Activity H <i>Group 3</i>	Putting Monuments in Museums (Gallery IV)	https://my.matterport.com/show/?m=EGy5eVD9jux
Activity H <i>Group 4</i>	Add a countermonument (<i>Mary McLeod Bethune Memorial</i>)	https://www.nps.gov/places/000/mary-mcleod-bethune-memorial.htm
Activity I	<i>re:mancipation</i> Virtual Exhibition Artist Responses	https://my.matterport.com/show/?m=8htGiiwQFHb https://remancipation.org/artist-responses/
Activity K	Placing Local Monuments in Historical Context	See Historical Research Resources Handout
Activity L	Iconographic Analysis: Local Monument	See Iconographic Analysis Research Handout

Activity K: Historical Research Resources

Studying Historical Context

Materials to study historical context

- **Secondary sources** like online articles, YouTube videos, and books that are about the person, event, or group depicted in the monument, or about the monument itself.
- **Primary sources** include original documents and evidence about the monument, found in databases from historical societies, museums, or the local library.

Where to find these sources

Libraries

- Reach out to your local library and ask a librarian to help with your research. It is a librarian's job to help members of the community find books, magazines, and even online materials that will help answer their questions.
 - Bring questions about specific historical figures or events and ask if they have any materials about that thing.
 - Ask librarians to help you access materials that aren't easily available on the internet. Is there a book you'd like to find? A news article that's behind a paywall? They can help with that!
- Are you near a university? See what kind of access you might have to their library system. Colleges and universities often have large, specialized collections!

Historical Societies

- Connect with your local historical society and visit their archives in person or online!
Historical societies
 - This website can help you find local historical societies:
<https://www.preservationdirectory.com/PreservationOrganizationsResources/OrganizationCategories.aspx>
- Once you've accessed an historical society's archives and resources, focus on specific time periods and people. You can find letters, news articles, images, and public records from specific points in history that can help tell the stories of monuments, art, and other sites of symbolic meaning!

Oral Histories

- Collecting oral histories is a method used by historians to gain first-person perspectives of individuals who have intimate knowledge of a particular event, phenomenon, or time period. Oral histories are interviews conducted with people who have specific, interesting knowledge about a relevant historical moment.
- The Smithsonian Institution has an accessible guide for collecting oral histories:
 - <https://siarchives.si.edu/history/how-do-oral-history>
- Oral histories focused on monuments or sites of symbolism can involve community members who were alive when the object was installed or who lived through the event represented/commemorated by the object.
 - Ask questions such as, "*What do you remember about this monument being installed?*" or "*What does the story told by this artwork mean to you?*"

Art Commissions/Monument Commission

- Search for a local public art or monument commission. Look into when they meet, and whether those meetings are open to the public, and consider participating. This may be a site for taking action. These commissions often hold some degree of power over which monuments are installed, how they are maintained, and what context is provided about them.
- These groups will also have data and information about the range of monuments and sites of symbolism in your community, as well as historical information about each of them.

Museums

- There are many types of museums that have different kinds of expertise and collections of objects. Their collections contain objects that might be related to your focal object.
- Contact the curator or an art historian on staff for help finding historical objects related to your focal object. Ask the museum staff if they have any past exhibitions related to the topic of your focal object; they will have collected historical information and research to supplement the exhibition.

Neighborhood Association/Community Center

- Community centers may be a good place to conduct oral histories or connect with other stakeholders in connection to your focal object.
- These organizations may also have records of events or celebrations related to your focal object—either about the content of the object or its creation and installation.
- Reach out to program managers or directors and ask for an interview.

Activity L: Iconographic Analysis Research Resources

Online Resources to get you started:

These are links to websites with information about common symbols in art and monuments. These should serve as a starting point and might lead you to other resources!

- <https://websites.umich.edu/~umfandsf/symbolismproject/symbolism.html/index.html>
- <https://usq.pressbooks.pub/apossessionforever/chapter/chapter-2-visual-language-of-memorials-and-monuments/>
- <https://www.wonderroot.org/art-symbols/>
- https://arthive.com/encyclopedia/rubric:encyclopedia_of_symbols
- <https://churchmonumentsociety.org/resources/symbolism-on-monuments>

Tips and Tricks for iconography search terms:

These are examples of search terms that can help you narrow your search to find useful information about symbols and iconography. Make sure you're choosing credible sources from these searches!

- Remember we are looking for the meaning of these symbols in the context of art and monuments. Add “monument,” “sculpture” or “art” to your search.
 - “meaning of rose” vs “meaning of rose in art”
 - “Civil war symbolism” vs “monuments civil war symbolism”
- Many symbols and iconographic elements have changed meaning over time. Specify the time period of the artwork to get more details.
 - “Book symbol art” vs “book symbolism in 18th century sculpture”
- If your monument features a particular historical event or person, look for other media and art produced during the same time as the focal monument. Look for similarities in the symbolic elements across those media.
 - “Abraham Lincoln portraits late 19th century”
 - “Poems about the Civil War”

Activities (All): Social Action Strategy Chart (Adapted from the [Youth Activist Toolkit](#))

Demands	Stakeholders (Targets)	Current Resources	Potential Supporters	Tactics
<p>Demands are specific measurable things we want to achieve.</p> <p>Example demands</p> <ul style="list-style-type: none"> ● Remove a mural ● Form a commission ● Install a countermonument ● Create a museum exhibit 	<p>Primary stakeholder: The person who has the power to give you what you want. A stakeholder is always a person, never an institution.</p> <p>Secondary stakeholder: The person(s) that have power over your stakeholder. What power do you have over the secondary stakeholder?</p>	<p>What we have: List the resources that you already have. (i.e. skills, connections to community, funding)</p> <p>What we need: List the specific things you need to do to develop the campaign (i.e. media plan, messaging plan, fundraising plan)</p>	<p>Who cares about this issue enough to join or help us?</p> <p>How will you reach out to potential supporters? (i.e. table on campus, hold meetings, host social events, talk to teachers, etc.)</p>	<p>Tactics are actions taken to move your stakeholder to achieve your demands.</p> <p>Example tactics:</p> <ul style="list-style-type: none"> ● Petitions ● Public Hearings ● Negotiations ● Rallies ● Marches ● Sit ins ● Strikes
<p>1.</p> <p>2.</p> <p>3.</p>	<p>Primary stakeholder:</p> <p>Secondary stakeholder:</p>	<p>What we have:</p> <p>What we need:</p>		

Activity C: Identity Circle

These lists are examples only and are not meant to be comprehensive! Feel free to use your own language for your identities.

Marginalized Group: social identity groups that are disenfranchised and exploited

Privileged Group: social identity groups that hold unearned benefits, power, and access to resources/opportunity in society

Identity Category	Example Identities
Gender	Woman, Man, Transgender, Non-binary
Sex	Intersex, Female, Male
Race	Asian Pacific Islander, Native American, Latinx, Black, White, Biracial
Ethnicity	Irish, Chinese, Puerto Rican, Italian, Mohawk, Jewish, Asian-American
Sexual Orientation	Lesbian, Gay, Bisexual, Pan-Attractional, Heterosexual, Queer
Religion	Hindu, Muslim, Buddhist, Jewish, Christian, Pagan, Agnostic, Catholic
Socio-Economic Status	Poor, Working Class, Lower-Middle Class, Upper-Middle Class
Age	Child, Young Adult, Middle-Age Adult, Elderly
(Dis)Ability	Cognitive, physical, emotional, disability, temporary disability
First Language	English, Spanish, Tagalog, Portuguese

Activity F: Weighing the Evidence Over Time

Review the 10 evidence cards on the next page. Consider each one. Based on that single piece of evidence, sort it onto one side of the scale.

The balance scale asks: *Does the story of Emancipation Group perpetuate racial hierarchy in the United States? Yes or no?*

YES

NO



Created by udn
from Noun Project

<p>1863: President Abraham Lincoln issued the Emancipation Proclamation on January 1, 1863, which declared "that all persons held as slaves" within the rebellious states "are, and henceforward shall be free." The Proclamation was limited in many ways. It only applied to states that had seceded from the United States, leaving slavery untouched in states that remained part of the Union, like Maryland and Missouri.</p>	<p>1865: Sculptor Thomas Ball was unable to find a model he liked for the kneeling figure. After turning away a Black model for the job, Ball decided to pose for the figure himself. He wrote about this model: "He was not good enough to compensate for the unpleasantness of being obliged to conduct him through our apartment. So...I decided to constitute myself both model and modeller."</p>
<p>1865-1871: The funding drive for a monument to Lincoln began with a \$5 donation from Charlotte Scott, a former slave who was living with her former master in Ohio. The money was given to an organization called the Western Sanitary Commission, a St. Louis-based volunteer agency, which eventually collected \$16,000 in donations from African Americans for the purposes of a memorial.</p>	<p>1873: The committee in charge of building a Freedman's Memorial in Washington D.C. chose Ball's design, but they suggested certain design changes to convey more agency to the kneeling man. In the final version in D.C., the liberty cap was removed from the kneeling figure and he was re-sculpted to look like a specific person, Archer Alexander. The position of his wrist was lifted to give the impression that he is breaking his own chains.</p>
<p>1873: The final model used in the D.C. Memorial was based on Archer Alexander. Because Alexander had been enslaved in Missouri, he did not benefit from the Emancipation Proclamation. Alexander emancipated himself by running away from his enslaver.</p>	<p>1876: Frederick Douglass critiqued the composition of the version in Washington D.C. in a letter to the editor. He wrote, "The negro here, though rising, is still on his knees and nude. What I want to see before I die is a monument representing the negro, not couchant on his knees like a four-footed animal, but erect on his feet like a man."</p>
<p>2020: Activist Tori Bullock calls on members of the public to sign a petition to get the Boston Statue removed. He said, "Tourists still come and take a bunch of pictures and stuff with it because...given my experience [this] is how a lot of White people actually view Black people."</p>	<p>1982: An ongoing campaign in Boston escalated as the city considered removing their version of the sculpture. A news article said, "Some people say it appears as if the crouching figure is shining Lincoln's shoes. They say it makes Lincoln appear to be 'The Great Patronizer.'"</p>
<p>2020: A movement to remove the version in Washington D.C gained momentum. A professor of Afro-American Studies, Gregory Carr, was quoted in a news article about it. He said it was worth preserving because, "I think the Lincoln statue, maybe more than any other statue in the country, symbolizes all the arguments in one place."</p>	<p>2020: An article covering the debate about the Washington DC monument notes that "Previous calls to remove the statue have been met with opposition from some residents, both Black and white, who say it's a positive depiction of Black people being freed from the shackles of slavery."</p>

Activity F: Timeline of *Emancipation Group* Sculpture by Thomas Ball

This timeline is adapted from the *re:mancipation* exhibition. For an extended version of the timeline, visit the [re:mancipation website](https://remancipation.org/monument-making/) [https://remancipation.org/monument-making/]

January 1, 1863 THE EMANCIPATION PROCLAMATION

President Abraham Lincoln issued the Emancipation Proclamation on January 1, 1863, as the nation approached its third year of bloody civil war. The proclamation declared "that all persons held as slaves" within the rebellious states "are, and henceforward shall be free." Despite this expansive wording, the Emancipation Proclamation was limited in many ways. It only applied to states that had seceded from the United States, leaving slavery untouched in states that remained part of the Union, including Maryland and Missouri. It also expressly exempted parts of the Confederacy (the Southern secessionist states) that had already come under Union control. Most important, the freedom it promised depended upon Union military victory. (Text adapted from The National Archives.)

April 14, 1865 ASSASSINATION OF PRESIDENT LINCOLN

President Abraham Lincoln was assassinated by the stage actor John Wilkes Booth on April 14, 1865 while attending a play at Ford's Theater in Washington, D.C. Lincoln died the following morning. He was the first U.S. president to be assassinated, leading to an extended period of national mourning. The assassination occurred just five days after General Robert E. Lee surrendered his Confederate troops to the Union General Ulysses S. Grant.

1865 BALL TAKES INSPIRATION FROM ASSASSINATION

Thomas Ball (1819-1911), an American sculptor, was traveling in Europe when he heard about the assassination of President Abraham Lincoln. As soon as he arrived in Florence, Italy, he began to work on a draft version of *Emancipation Group* using bronze as the material. The draft (called a *study* in sculpture) was made in a small room in Ball's apartment...It is unclear what source Ball used to model the figure of Lincoln. He may have had a photograph, which was widely available by 1865.

Ball was unable to find a model he liked for the kneeling figure. After turning away a Black model for the job, Ball decided to pose for the figure himself. He wrote about this model: "He was not good enough to compensate for the unpleasantness of being obliged to conduct him through our apartment. So...I decided to constitute myself both model and modeller."

1865 EMANCIPATION GROUP VERSIONS MADE IN MARBLE

Ball produced at least four half-life-size versions of the *Emancipation Group* in bronze between 1865 and 1873. The known bronze versions feature Lincoln holding a shield. Except for the bronze version of the *Emancipation Group* that Thomas Ball kept for himself, the other versions were likely commissioned by Americans who visited Ball's studio in Florence, Italy. Sculptors' studios were popular destinations for American tourists in Italy.

1865-1871 MONUMENT FUNDING

The funding drive for a monument to Lincoln began with a \$5 donation from Charlotte Scott, a former slave who was living with her former master in Ohio. The money was given to an organization called the Western Sanitary Commission, a St. Louis-based volunteer agency. They began a national campaign to collect donations from African Americans for the purposes

of a memorial. They collected over \$16,000. However, the all-White committee in charge of the memorial selected a design that would be far more expensive, requiring at least \$100,000. Reverend William Greenleaf Eliot, a leader of the Western Sanitary Commission, encouraged the Commission to look for a less expensive design.

1869 ELIOT VISITS THOMAS BALL IN ITALY

In 1869, Reverend William Greenleaf Eliot, a leader of the Western Sanitary Commission, visited Thomas Ball's studio in Florence, Italy and saw the study for the *Emancipation Group*. Eliot would later convince the Commission to use Ball's design for the *Freedman's Memorial* in Washington D.C.

1871 EMANCIPATION GROUP VERSIONS MADE IN MARBLE

Between 1870 and 1878, Ball produced at least five half-life-size versions of the *Emancipation Group* in marble. Unlike the bronze versions, the marble copies feature a column rather than a shield. The multiple marble *Emancipation Groups* are essentially the same design that Ball submitted for consideration for the *Freedman's Memorial* in Washington D.C.

1873 MONUMENT MODIFICATION

The committee in charge of the *Freedman's Memorial* in Washington D.C. accepted Ball's design, but they suggested certain design changes. In the final version, the liberty cap was removed from the kneeling figure, and he was re-sculpted to look like Archer Alexander. The position of his wrist was lifted to give the impression that he is breaking his own chains.

According to the Committee: "In the original, the kneeling slave is represented as perfectly passive, receiving the boon of freedom from the hand of the great liberator. But the artist justly changed this...He is accordingly represented as exerting his own strength with strained muscles in breaking the chain which had bound him...The original was also changed by introducing, instead of an ideal slave, the figure of a living man...His name was Archer Alexander."

Ironically, because Alexander had been enslaved in Missouri, he did not benefit from the Emancipation Proclamation. Alexander emancipated himself by running away.

1876 DEDICATION OF MEMORIAL IN WASHINGTON, D.C.

The *Emancipation Memorial* sculpture was placed in Lincoln Park in Washington D.C. in 1876 and dedicated on the 11th anniversary of President Lincoln's death. Over 25,000 people were in attendance. Frederick Douglass delivered the keynote address to the crowd.

1877 EMANCIPATION MEMORIAL, BOSTON, MA

In 1877, a replica of the *Freedman's Memorial* was donated to the city of Boston. This statue was removed by the city in 2020.

Activity F: Critical Perspectives Since 1876

APRIL 19, 1876

by Frederick Douglass

To the editor of the National Republican:

SIR: Admirable as is the monument by Ms. Ball in Lincoln park, it does not, as it seems to me, tell the whole truth, and perhaps no one monument could be made to tell the whole truth of any subject which it might be designed to illustrate. The mere act of breaking the negro's chains was the act of Abraham Lincoln, and is beautifully expressed in this monument. But the act by which the negro was made a citizen of the United States and invested with the elective franchise was pre-eminently the act of President U.S. Grant, and this I nowhere seen in the Lincoln monument. The negro here, though rising, is still on his knees and nude. What I want to see before I die is a monument representing the negro, not couchant on his knees like a four-footed animal, but erect on his feet like a man. There is room in Lincoln park for another monument, and I throw out this suggestion to the end that it may be taken up and acted upon - Frederick Douglass

“Will Boston put Abe in mothballs?”

Boston Globe Newspaper

Wednesday, December 15, 1982

A bronze statue of Abraham Lincoln entitled “Emancipation” long has raised the hackles of some blacks in Boston and now a plan to move the statue from Park Square could result in permanent banishment for the 105-year-old sculpture.

The statue depicts Lincoln standing with outstretched hand over a kneeling slave whose severed chains have fallen around him. Some people say it appears as if the crouching figure is shining Lincoln's shoes. They say it makes Lincoln appear to be ‘The Great Patronizer.’

The city has to move the statue sometime in the next two years to make way for final improvements to the Park Square urban renewal area. But City Councilman Bruce Bolling is sounding out opinion in the black community on whether he should push to have the statue permanently removed.

‘We have heard complaints off and on for years,’ an aide to Bolling said yesterday, ‘so we have sent out letters to some people asking them what they think.

‘We are just trying to find out if it should be placed in a position where it will not offend the people of Boston,’ the aide said.



Cist/NPR - February, 16, 2021

[D.C. Delegate Reintroduces Bill To Remove *Emancipation Memorial* From Lincoln Park](https://www.npr.org/local/305/2021/02/19/969419030/d-c-delegate-reintroduces-bill-to-remove-emancipation-memorial-from-lincoln-park)

[<https://www.npr.org/local/305/2021/02/19/969419030/d-c-delegate-reintroduces-bill-to-remove-emancipation-memorial-from-lincoln-park>]

"Does that man look free? He does not look free," Arnetta Lee, a Black woman in her 60s and lifelong D.C. resident told DCist/WAMU last year. "A free man should be standing eye to eye. And if you're the person that granted me my freedom, I should be happy. He still looks subservient ... bowed down to someone who has positioned himself to have a lot of authority."

Some locals wanted to see the statue moved into a museum. Gregory Carr, chair of Howard University's department of Afro-American studies, told DCist/WAMU last year that the monument is worth preserving. "I think the Lincoln statue, maybe more than any other statue in the country, symbolizes all the arguments in one place," he said.

...

Previous calls to remove the statue have been met with opposition from some residents, both Black and white, who say it's a positive depiction of Black people being freed from the shackles of slavery. Others point out that slave labor that went into building the monument should not be overlooked.

The Emancipation Memorial was paid for by funds collected from formerly enslaved people, according to the National Park Service. The idea originated with Charlotte Scott, an African American woman from Virginia. She used the first \$5 she earned after being freed to kickstart a fundraising campaign among formerly enslaved people that would consecrate Lincoln's memory as the president who freed them.

D.C. isn't the only city with a controversial statue commemorating the 16th president. Boston dismantled its statue, a replica of sculptor Thomas Ball's original in D.C., last year after it was similarly criticized for its depiction of formerly enslaved people.

Activity G: Iconographic Analysis Synthesis Worksheet

1. Select 2-3 iconographic elements to study and reflect on.
2. Navigate to these three *re:mancipation* resources
3. Answer the questions below for each of the iconographic elements.

	Iconographic Element:_____	Iconographic Element:_____
According to <i>re:mancipation</i> , where does this symbol originate? (i.e. is it religious? From a photo?)		
According to <i>re:mancipation</i> , what does it mean, represent, or reference? (i.e. references to kneeling slave; represents the Union)		
Where else have <u>you</u> seen this symbol?		
Why do <u>you</u> think Thomas Ball chose this symbolic element?		
What does this symbol say about race, power, and freedom in America (past and present)?		

Activity H: Dealing with Monuments

Pros and Cons of Four Common “Solutions”

List out the possible benefits and limitations with one of the four common solutions to dealing with problematic monuments.

Consider things like...who will have access to the monument? How does the solution change our understanding of history? Who gains power by making that change?

Proposed Solution (select one):	<i>Take it Down Add Countermonument</i> <i>Put in Museum Add a Label</i>
Pros	Cons