

FREEDOM IS WRITTEN IN THE STARS

A CREATIVE PROJECT

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ALINA MAGDALENA BETERINGHE

CHRISTOPHER FLOOK - ADVISOR

BALL STATE UNIVERSITY

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INTRODUCTION

This project's primary objective is to produce a documentary about the Underground Railroad in the state of Indiana. Including interviews with historians, the documentary's narrative structure will be told from both the perspective of the fugitive slaves as they escaped freedom to the north, and by the researchers studying it.

Societal and cultural impact

In the years leading up to the American Civil War, a system to assist runaway slaves of African descent, started to operate in the United States. This system used by slaves to escape their southern masters, became known as the Underground Railroad. The complex system was a combination of routes and dedicated people who helped fugitive slaves to escape from the American southern states to the free American northern states, or to Canada. The Underground Railroad received its name from the similarities with a railway network, but represented more than a network of roads and escape routes. The Underground Railroad is the testimony of a movement that involved not only the fugitive slaves, but also dedicated abolitionists, individuals and entire communities who gathered to protect them from the bounty hunters.

Today the Underground Railroad stands as an important part of American history. During its existence, the Underground Railroad had several important passage routes that spread from the East Coast of United States to the Midwest (Calarco, 2011). The existence of each of these routes testifies about the importance of human rights and freedoms, but also about the length individuals are willing to go to obtain them. This is the story of their extraordinary fight against institutionalized oppression.

In the present state of world affairs with a globalized world connected more than ever, some of the ongoing topics of discussion still are human rights and freedoms. Sensitive subjects like modern slavery, prejudice, and racial and ethnic discrimination still create debate between people. These topics are being brought to public attention today by global media and other digital platforms. People's attitudes are still ranging from involvement to indifference and action to passivity, helping us sympathize with the current debate, as well as acknowledging the importance of the Underground Railroad system at the time. During that time, the views of American abolitionists clashed with the anti-slavery opinions of those who did not take action against it. Opposed to them, pro slavery activists, not only supported slavery but also embarked in the chase and capture of escaped and free black people from the Northern States.

The United States, with its large and heterogeneous population, continues to be a stratified society to this day. "A stratified society is one divided into two or more categories of people ranked high and low relative to one another" (Haviland, 1999, p. 323). When social stratification exists, institutionalized inequality also appears under one form or another (Haviland, 1999). In this context, the Underground Railroad story can be used as an educational tool to teach that social justice, cultural diversity, freedom and oppression, and acceptance should not be concerns of only a certain time period or location, but a universal imperative at any time.

Significance in the discipline

Research about Underground Railroad is pretty vast and in certain circles it is a continuous discussion topic (Baker, 2000, Bibb, 1850, Buckmaster, 1938, Calarco, 2011, Conklin, 1910, Dallmer, 2002, Gara, 1961, Gara, 1998, Hansen, 1993, Harris & Harris, 2002, Harrold, 2002, Hendrick 2004, Hendrickson, 2001, Hunter et al., 1992, Indiana Historical

Society Collections, 2016, Khan, 1972, Knox, 1979, Lester, 1968, Peters et al., 2010, Peters, 2001, Preston, 1933, Ripley, 1998, Roberts, 1996, Smith, 1917, Smith, 2007, Stevenson, 1998, Waldrip, 1911, Wellman, 2002). Historians, researchers, volunteers, gather together around museums or former hiding places to create formal and informal groups that keep the history and importance of the Underground Railroad alive. In Indiana there are several like The Eleutherian College Organization, The Levi Coffin's House, Indiana Freedom Trails, Indiana Historical Society, New Albany Carnegie Center for Art and History. More so, the story of the Underground Railroad is told in many forms, on different platforms including autobiographical narratives of former slaves to historical books, documentaries, and fictional films (Anderson, 1857, Coffin, 1876, Henson et al., 1969, Library of Congress Collections, 2016, Siebert, 1898). Yet in most common knowledge, this is an under-told story that needs not to be forgotten or over-fictionalized (Gara, 1998, Ripley, 1998). It is also extremely important to look at all sides of the story, and give the former slaves a voice in it. The Underground Railroad was a movement that involved numerous people and locations. It is part not only of the United States' national history but also of many of its states' own history. It is very easy as such to idealize its story, and remember it in a more mythical general light. The history and component elements of the Underground Railroad are so complex that they can create an exceptional educational tool that will continue the discussion about enduring cross-generational issues like freedom, human rights, diversity and acceptance.

The focus of this project is the story of the Underground Railroad in Indiana, as told from the perspective of fugitive slaves. Although there are various materials that can inform about the Underground Railroad in general and Indiana's in particular, many of them can seem inaccessible to the general public due to the way content or language are used. In this day and

age, digital storytelling can have an immense impact on people, sharing information easily and making an immediate impact through its visual elements. While there are documentaries that cover the subject of Underground Railroad in general, this author has yet to identify one that covers the story of Indiana's Underground Railroad. Indiana was an important passage route or destination for the fugitive slaves from the southern states. Prominent abolitionist Hoosiers worked from Indiana to help fugitive slaves on their way to freedom. Still, although the subject was researched and written about, there appears to not be a concise visual documentation of it. A documentary telling a story of the Indiana Underground Railroad can only compliment the information that already exists about this anti-slavery movement, and contribute to the social educational process of the general public. Moreover, it can be a powerful tool that can contribute to the general knowledge of the history of the state of Indiana.

Statement of goals and objectives

The goal of this project is to create a 30-minute documentary about the Indiana Underground Railroad. This documentary will educate and inform not only about an important part of Indiana history, but also about social justice, cultural diversity, freedom, and oppression. The message of the documentary will conclude with a statement about the need to discuss the origins of cultural and ethnic prejudice along with the need to identify and trace the history of racial and ethnic discrimination. History can teach us lessons from the past and an ongoing conversation can create bridges of understanding and acceptance between people. I wrote, produced and directed a documentary that will bring awareness of the Underground Railroad in Indiana to the general public, while emphasizing human justice elements that still have repercussions in today's world.

The structure of the documentary

The documentary will include several parts. The documentary will include an introductory part where information about the history of the Underground Railroad is shared through interviews with historians and researchers. The documentary focuses then on Indiana and specific state stories. Escaped slaves narrative will introduce the topics that are covered by the interviewees (Anderson, 1857, Baker, 2000, Coffin, 1876, Henson et al., 1969, Lester, 1968, Library of Congress Collections, 2016, Siebert, 1898). Graphics, old photographs and b-roll from different locations around Indiana, assists with the visualization of the information that is shared by the interviewees. The documentary ends by discussing the importance of freedom and human rights.

The documentary features historians and other specialists who were able to discuss, on camera, the context in which individual slave narratives were created and how much they told us about the experience of slavery and the escape to freedom. Five interviews were recorded and used as a basis for the narrative of the documentary. The five interviewees came from different parts of Indiana and their research areas had the common background of the Underground Railroad. Sally Newkirk, the Director of the New Albany Carnegie Center for Art and History, together with Pamela Peters, a local historian, were invaluable sources for the general history of the Underground Railroad, but also for the local history around New Albany, an important passage place for the escaping slaves. Their research of the slaves narratives and of different newspaper articles of the time, built a strong image of the general attitude towards escaping slaves in Indiana. Kisha Tandy, the Assistant Curator of Social History at the Indiana Museum, was both an invaluable provider of sources for research, and also an interesting interviewee who shared her extensive research over the Underground Railroad subject. Dr. Mark Furnish,

researcher at Indiana University-Purdue University, member of the Indiana Freedom Trails organization and board member of the Eleutherian College, was exceptionally helpful in telling the story of the Underground Railroad and providing a larger perspective of the historical time when the Underground Railroad was active in Indiana. Jeannie Regan-Dinius, Director of Special Initiatives at DNR, was an incredible source of information both of the general history of the Underground Railroad and of specific events and cases of escaped slaves. Interviews were conducted to give a general understanding of the Indiana Underground Railroad. Readings from freed slaves' narratives that passed through or settled in Indiana gave an understanding how the slaves were seeing the Underground Railroad and how the decisions to take the freedom route was made (Baker, 2000, Henson et al., 1969, Siebert, 1898, Library of Congress Collections, 2016).

LITERATURE REVIEW

In order to create a digital product that will address the subject of social justice and diversity in the context of an historic event, we must understand first how narratives provide a common ground for people to relate to the past and present. One of the best methods to understand the way people relate to different events through narratives, is through the lenses of Fisher's narrative paradigm. Fisher's theory states that "narration refers to a conceptual framework for understanding human decision, discourse, and action" (Fisher, 1988, p.50). More than just a literary form or a genre, the narration is seen as a form of evaluating and understanding life and stories through the eyes of people as participants as well as spectators (Fisher, 1985, Fisher, 1988). People are storytellers who bring their own historical, cultural and personal background, and participate in a continuous process of creation and interpretation. This

framework allows them to receive and interpret meanings and choose situational behaviors (Fisher, 1985). Fisher is not the first one to talk about discourse and human communication and what happens when things are said or written. Influenced by history, culture and character but also language, human communication was discussed from Plato and Aristotle to Francis Bacon and Decartes and to Shiller and Burke (Fisher, 1985).

However, Fisher's theory emphasizes the fact that all human communication is in fact storytelling, which through symbolic messages influences the audience to accept it or to act on it (Fisher, 1989). Hence, the narrative paradigm creates the framework to explain how people, as storytellers, create, reconstruct, address and accept stories as part of their human experience. Fisher mentions two critical principles that have to exist in order to talk about people creating and telling stories and how they consider them: coherence and fidelity (Fisher, 1985, Fisher, 1988). These are important in the view of the narrative as explanation for who people were and who they are at the present (McClure, 2009). In order to accept stories as part of their lives, people need to identify with them first. This is one of the main aspects of the narrative paradigm, which emphasizes the importance of identification over deliberation (Fisher, 1985, McClure, 2009). McClure goes even further asking that identification should become the central element of the narrative paradigm. In this way, narrative paradigm can become more extensive in the understanding of all the stories that make an impact on people, including the ones that do not share a common background (McClure, 2009).

What people do when they are engaged in storytelling is a question that more researchers than Fisher have tried to answer. Although McClure asked for a revision of the role played by the identification in the narrative paradigm, he joined others in using Fisher's theory as a background for his own research on how, why and what people construct or adopt from stories.

From all the spoken and unspoken activities, narrative seems to create the biggest sense of self and position the person who constructs or hears the story into spaces relevant for the identification of that self. Regardless of the angle it is approached from, storytelling, more than just a literary form, is a social activity in which both speaker and audience play an important role in the creation and carrying of symbolic messages that will enhance their decision-making and action.

In today's world, visual storytelling and other digital media are used to create narratives that will help educate, inform or entertain both children and adults. Museums, schools and different organizations work to create different programs that use digital storytelling to create an environment where the public will be more involved. Nevertheless, these interactive systems use the same narrative theory to create story environments for the people to explore and to which they add their own experience and expectations in order to create new narratives. People can construct narratives out of every activity although not every activity can become narrative (Walsh, 2011). In digital media it is up to producers how these narratives are constructed and what message are they going to transmit.

The new digital media environment created a space where stories from around the world can be shared. But there is no control over how the narratives are going to be accepted and understood once they get to the audience, unless there is a connection between media producers and media users. Media users, as much as any other narrative users will have different levels of understanding depending on factors like history, culture, language or personality. The way a digital media story is going to be constructed and told is going to make the difference in how much media users are going to connect or disconnect with the story (Wessel, Anderson, Durrant & Ellis, 2012). As such, a big emphasis is put on the relationship between digital media

producers and their audience and on what is going to be represented in the digital media stories (Wessel, Anderson, Durrant & Ellis, 2012). Research shows that the audience of digital media stories has a higher level of interpretation and involvement and as such is more difficult to be controlled by digital media producers (Wessel, Anderson, Durrant & Ellis, 2012). One question that needs to be considered then by the producers of a digital media story, is what is the point of telling a certain story for different individuals or groups of people (Wessels, Anderson, Durrant & Ellis, 2012)? Storytelling is a symbolic message about human experience of any sort that can be used both to create sense-making for the narrator and as an explanation for the audience.

This documentary attempts to create a sense-making account from an historical event that still has strong implications today. For that, we are looking at narratives about slavery. These narratives happened in a certain historical moment and were passed to future generations through oral history, historical documents and autobiographies. Understanding the political, historical and social context in which these narratives were created connects the personal point of view with the cultural aspect (Bute and Jensen, 2011). It is even more important to know these contexts considering that most of the original narrators are now gone, their narratives continuing to be told through the lenses of their survivors and understood in the cultural and social context of today.

The present project focuses on Indiana Underground Railroad. It is imperative to look at the previous work that was done regarding the Underground Railroad and the participants in this anti-slavery movement. While this project will concentrate solely on Indiana and will try to present the Underground Railroad with the help of the fugitive slaves' narratives, it is important to see how other documentarians approached the subject in their own works.

The documentary *Underground Railroad: The William Still Story* (2012), written, produced and directed by Laine Drewery for PBS, is one of the most recent documentaries telling the story of the Underground Railroad. The documentary speaks about the Underground Railroad through the recollections of William Still, one of the most important individuals in the anti-slavery movement, who lived and worked in Philadelphia, Pennsylvania. An avid collector of the fugitive slaves' stories, William Still kept a daily diary that later, after the Civil War, was published. To this day his notes and diary offer one of the most comprehensive sources regarding the Underground Railroad and the ways it was functioning. The documentary focuses on his stories, and uses a combination of narration, reenactment and interviews to present general information about the Underground Railroad, slavery and the escaping routes that passed through Philadelphia and his house. Although this documentary does a great job of introducing the audience in the life of the slaves and their escapes routes to the north, this is mainly a story about William Still and his life dedicated to the help of fugitive slaves.

A 1999 documentary created for History Channel, *The Underground Railroad*, directed by Jeff Lengyel, has a much larger goal than the documentary presented before. Using a combination of narration, reenactment, interviews and old photos, this documentary covers more generally topics like slavery, the Underground Railroad, various abolitionists who helped with the anti-slavery movement, and the Civil War. While this is a very comprehensive work, the amount of information that is covered in less than an hour of documentary, is huge. The length of the documentary does not allow for focusing on particular aspects or locations of the Underground Railroad. Although this documentary was produced in 1999, it is still an informative and watched documentary to this day.

Another documentary that was filmed in 2002, *Whispers of Angels. A story of the Underground Railroad*, directed by Sharon Kelly Baker, tells the story of the Eastern line of the Underground Railroad. This documentary focuses on the collaboration between white Quaker abolitionist Thomas Garrett and William Still, the black anti-slavery activist. Again, this documentary uses a combination of narration, interviews and period music. Although it touches the subject of the Underground Railroad in general and talks about the institution of slavery, the documentary focuses mainly on the escape routes from Maryland's Eastern Shore through Delaware and into Pennsylvania.

This is only a short analysis of the filmed material that already exists about the subject of Underground Railroad. The material that was filmed so far about the subject is extremely vast and covers different aspects of the anti-slavery movement, and as such it would be difficult to analyze it all here. The documentaries mentioned in this review can offer a perspective over how this subject can be approached in different manners by different documentary filmmakers. This project will use the same means of documentary film to portray the story of the Underground Railroad in Indiana with the help of the fugitive slave narrations (Anderson, 1857, Baker, 2000, Coffin, 1876, Henson et al., 1969, Lester, 1968, Library of Congress Collections, 2016, Siebert, 1898).

The slave narrations that exist today are not numerous. Many escaped slaves could not write and many people who helped them through the Underground Railroad did not record their stories and recollections for fear of repercussions in case they were discovered. For the purpose of this documentary a thorough research was done to identify several escaped or former slaves' narratives (Anderson, 1857, Coffin, 1876, Henson et al., 1969, Library of Congress Collections, 2016, Siebert, 1898). A lot of information comes from the interviews conducted in the 1930s

during the Great Depression, with former slaves. These interviews were conducted by the Federal Writers Project of the Works Progress Administration. While these interviews seem to offer a lot of direct information because of their nature, it must not be forgotten the time period when these interviews were taken, as well as the race of the interviewers. These interviews were recorded in writing, by white interviewers, almost thirty years before the Civil Rights Movement, in a period of time when black population still experienced extreme oppression. Moreover, the time when these interviews happen did not allow for the technical advances of the modern era that can provide tape or digital recorders. As such, many of the interviews were paraphrased by the interviewers. Because of that, the documentary will only use the interviews that have direct quotations from the former slaves.

Another important direct source are the autobiographies of the former escaped slaves who, after getting some education in freedom, wrote down memories of their life and experiences. These are not many, especially for the state of Indiana, but they do exist, and they provide some light over the life of a slave and of their run for freedom (Anderson, 1857, Henson et al., 1969, Knox, 1979, Siebert, 1898). There are also several written records provided by some of the participants in the Underground Railroad (Coffin, 1876, Khan, 1972). Since this documentary is trying to give a voice to the escaping slaves as well, the narratives used were selected from among the direct sources like autobiographies or interviews. Direct quotes were used in the narrative of the documentary, together with the interviews with researchers and historians.

METHODOLOGY

The primary objects of this documentary are the history of the Underground Railroad in Indiana, the meaning of such a movement for both participants and volunteers, and the contribution to the increase in awareness of diversity and social justice. As discussed previously, the primary medium for this project is digital video, formatting as a traditional 30-minute television documentary. By the use of digital storytelling in documentary form, this project will be more accessible to a larger audience. Visual elements combined with music and interviews will keep the audience engaged, and will have a much bigger impact than a writing piece. While there is a large literature about the subject, this seems to be accessible to the professional researchers or passionate historians (Baker, 2000, Bibb, 1850, Buckmaster, 1938, Calarco, 2011, Conklin, 1910, Dallmer, 2002, Gara, 1961, Gara, 1998, Hansen, 1993, Harris & Harris, 2002, Harrold, 2002, Hendrick 2004, Hendrickson, 2001, Hunter et al., 1992, Indiana Historical Society Collections, 2016, Khan, 1972, Knox, 1979, Lester, 1968, Peters et al., 2010, Peters, 2001, Preston, 1933, Ripley, 1998, Roberts, 1996, Smith, 1917, Smith, 2007, Stevenson, 1998, Waldrip, 1911, Wellman, 2002). A documentary film would target different age audiences and its visual elements would create the attractiveness to appeal to different viewers. While this production tries to follow and present the historical event in the most accurate way, the purpose of it is not reduced solely to the chronological presentation of events. The documentary wants to be a signal to the existence of oppression and inequality as well. As such, the documentary medium was thought to be the best way to portray the historical information while also transmitting the social message to the audience.

Like any other productions, this documentary as well, passed through different stages, from pre-production, through production, and ending up with post production and exhibition.

While the core story was established from the start, different factors intervened during the pre-production and production stages and created the need for change and compromise. Factors like weather, finances, availability of locations or interviewees, deadlines, all required compromises on the way. Since this is not a solitary endeavor, and the final product depends on more than just the director or even the crew, the production team had to stay open and adapt to different interferences. Finances were one of the major factors that required compromises during this production. Since this is a self-financed project, compromises needed to be done regarding the equipment used, car rentals and transportation, crew size, location to be filmed. Weather was a major factor as well, because exterior locations could not be filmed during heavy rains or snow storms. These changes and compromises were done considering the core story, and steps were taken to make sure the historical story remains accurate and recognized. While a larger variety of equipment and locations was desired, creativity was achieved through other means and the historical story was kept untouched.

The pre-production was composed of several processes. One of the most important ones was the research. From the beginning it was established that the narrative of the documentary is going to be a combination of interviews and read narratives. The chosen subject is extremely sensitive both historically and socially. While the nature of a documentary cannot keep it entirely out of different biases, a thorough research can help with keeping it in the right historical parameters. A detailed research was previously done to comprehend the history and nature of the Underground Railroad, the main subject of the documentary (Baker, 2000, Bibb, 1850, Buckmaster, 1938, Calarco, 2011, Conklin, 1910, Dallmer, 2002, Gara, 1961, Gara, 1998, Hansen, 1993, Harris & Harris, 2002, Harrold, 2002, Hendrick 2004, Hendrickson, 2001, Hunter et al., 1992, Indiana Historical Society Collections, 2016, Khan, 1972, Knox, 1979, Lester, 1968,

Peters et al., 2010, Peters, 2001, Preston, 1933, Ripley, 1998, Roberts, 1996, Smith, 1917, Smith, 2007, Stevenson, 1998, Waldrip, 1911, Wellman, 2002). The next step of the research was to find historians and researchers working with this subject, and starting a conversation about the historical event and its repercussions. Once that conversation started, it was easier to start thinking of a narrative for the documentary, and to identify several locations where footage for b-roll could be filmed. A list of questions was drafted for the interviews and several persons were contacted and asked to participate in the documentary. Alongside with this, another important part of the pre-production was going on: the selection of a crew. Since this is a creative project, this documentary was entirely supported by the director and the producer of the documentary, Alina Beteringhe. As such a basic crew formed of the director of photography and main audio were asked to participate in the project. Once this was settled, temporary crew members were asked to participate depending on their availability. The equipment used was either rented from Ball State or owned personally by the members of the crew.

Production of the documentary *Freedom is written in the stars* lasted several months, starting in January 2016 and going into April 2016. The shooting was done mainly in central and southeastern Indiana. The production of the documentary had to spread over several months in order to accommodate the conflicting schedules of the crew and the interviewees/ locations. This was one of the most challenging parts of the production because it required a lot of lost time and rescheduling for both crew and interviews. At times the communication between the locations and the crew was slowed down by the appearance of different factors, and this delayed the production, accommodation needed to be done in order to meet the deadline and get things moving forward. Ideally, it was desired that the interviews will be filmed first and then move to additional footage, but because of lack of time the crew had to work on both in parallel. In

addition to the footage filmed at different historical locations, historical images were requested from historical societies or libraries, in order to complete the need for b-roll. The short narratives of escaped slaves were selected in the preproduction stage, but were recorded in the studios during the production part of the project.

Post-production started immediately after the interviews were filmed. More than four hours of interviews were filmed. A narration was created by cutting these interviews. After that was completed, the editing process continued with the creation of visual effects by the animation of some the images. Footage filmed at different locations as well as time-lapses were used to complete the b-roll for the documentary. A challenging step was the selection of the background music. While attempts to find and purchase original recordings of slave songs were made, this proved more challenging and as time passed, the decision was made to select a music that was appropriate with the time period and the story.

DISCUSSION OF THE PROJECT

Different kinds of storytelling offer a variation of tools that can be employed to tell a story. Narrative is part of everybody's persona and today they can be presented in various forms, from writing, oral history to digital media. In this new age of digitization, it is important to understand how people create and perceive narratives and how they choose to preserve their message in individual and collective memory. This particular project is using the documentary medium, which will allow for the use of different visual elements and music in order to create an accurate portrayal of what Underground Railroad meant in Indiana.

Due to the nature of the subject, a documentary seemed like the sensible choice to present this historical event. In comparison with a fictional film where the story might be over-

fictionalized, the documentary can catch the attention of the audience through its factual presentations and verified information. Still, this is not to say that a documentary medium cannot be affected by bias. The thorough research that was done for this documentary, the participation at different events or meetings, the long conversations with researchers and historians, create a strong basis for its creation. The director of the documentary came with a strong background in research and cultural anthropology and used her capabilities to tell a sensitive story in a way that will educate, inform and begin a social conversation. The creation of this documentary was not flawless and as many times proven in past projects, it required patience and compromise. Nevertheless, the crew worked very hard to create an original product while respecting the historical parameters given, and conveying an important social message, often forgotten or omitted.

CONCLUSIONS

As with every project that comes to an end, there are many feelings involved in this one too. For instance, relief that the project is over, desire for more time and resources to add the pieces that are missing, gratitude for the things learned and for the lessons for future projects, appreciation for a talented and passionate crew. This project is not flawless but tried its best to accomplish the objectives proposed at the beginning. It tells the story of the Underground Railroad in Indiana, following the historical chronology but using a sensible tone that emphasizes one more the social problems of oppression and freedom, social justice and diversity. These are not easy subjects to cover and convey. But the nature of a documentary can offer the means to transmit these messages to a larger audience.

Further recommendation for a project like this would be to allow more time and find more resources in the pre-production stage of the project. Although much time was spent for these for this project, the film-making process can be a field full of surprises that eventually can delay or even stop the production process. Film-making and documentary in particular, can be a very creative medium, where originality and creativity play an important role. Nevertheless, different factors can interrupt that creative process and so, they need to be tackled in the initial stages of the project.

Beside the technical parts that can be improved, it is vital for documentary film-makers further ahead, to work on projects that start conversations that present both sides of stories that are known only from one perspective. Documentary film offers this possibility and would be wrong not to take this chance.

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APPENDIX A

QUESTIONS LIST:

1. What is a slave state? What is a free state? What is slavery?
2. What is Mason-Dixon line? Where did this cross Indiana?
3. “The Ohio River was the dividing line between slave and free territory”. How true is this statement? Many opposed slavery within the state of Indiana, but they were neither antislavery nor abolitionists. Some, like Pennington, were anti-slavery but not agreeing with slaveholders emancipating their slaves, or with black people settling in Indiana. Historian Emma Lou Thornbrough “the dominant attitude in Indiana is neither pro slavery nor antislavery but as anti-Negro”. What was the reality in the state of Indiana?
4. What was the political, religious and moral attitudes in Indiana during the UGRR existence?
5. What is indentured slavery? What about Deads of Manumission?
6. What is UGRR? When did it start? How was it working?
7. Who were the people involved in UGRR in Indiana?
8. Was Indiana an important route in UGRR?
9. Was there any organization in UGRR in Indiana?
10. Were there any secret signs, songs, etc?
11. What has become of the UGRR stations after the Emancipation Declaration?
12. Are the numbers of helped fugitive slaves exaggerated?
13. Slave/ enslaved/ freedom seeker?
14. How did some of the escaped slaves become abolitionist lecturers, published autobiographers, and newspaper writers?
15. What was the difference between the conditions in the South and the conditions in the Deep South?
16. Is it OK to talk about UGRR from the escaped slaves’ perspective too? Was UGRR defined by the escaping slaves, or by the people who organize it and helped the fugitive slaves?
17. Did the UGRR influenced in any way the arts and culture of Indiana?
18. Was the UGRR considered/consider a large movement in Indiana or actually quite small? Out of 49 court cases (1816 – 1864) only 13 cases could be found related to slavery and abolition. Why?
19. Eleutherian College – if fugitive slaves could get an education here, wasn’t this a target for the catchers? Or were there only free blacks and freed slaves who were studying here?

20. Was reaching freedom through legal means (rather than illegal) although not normally thought as part of UGRR in the conventional sense, part of the UGRR?
21. Why are people so willing to admit that their houses have a hiding place even if there is no proof that was used for UGRR?
22. The mythical face of UGRR (myths, legends).
23. If this racism was institutionalized because of the profit motive of slavery, was it over with Civil War, after the Civil Rights movement, or is not over yet?
24. What is the main lesson we need to keep from the existence of UGRR? What does UGRR tells us about human spirit?

APPENDIX B

GEAR LIST:

Black Magic Production Camera 4k
Black Magic Production Camera 2.5k
Canon C100 MK II
Canon 5D MK III
Canon 7D MK II
Zeiss CP2 Lenses (18mm, 25mm, 50mm, 85mm)
Canon 24-105mm
Sigma 18-35mm
DJI Ronin
Dana Dolly (5ft rails)
Vinten Tripod
1x1 Lite Panels
Zoom NH4 audio recorder
C-Stands
Duvetine
702 audio recorder
Lav
Boom mic
Xlr cable

APENDIX C

CREDITS FOR DOCUMENTARY:

PRODUCER

Alina Beteringhe

DIRECTOR

Alina Beteringhe

DIRECTOR OF PHOTOGRAPHY

Micah T. Holtgraves

FIELD AUDIO

Felicia Keen

Henry Stumler

Adrian Blackwell

GAFFER

Micah T. Holtgraves

POST AUDIO

Adrian Blackwell

GRIP

Henry Stumler

ANIMATION

Micah T. Holtgraves

EDITORS

Alina Beteringhe

Micah T. Holtgraves

COLORIST

Micah T. Holtgraves

P.A.

Jeff Holiday

Adrian Blackwell

VOICES

Austin Russell

Kisii Hosack

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INTERVIEWS

Kisha Tandy

Jeannie Regan-Dinius

Mark Furnish

Pam Peters

Sally Newkirk

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Wilma Moore and Indiana Historical Society

Kisha Tandy and Indiana State Museum

Jeannie Regan-Dinius and DNR-DHPA

William Smith

Angie Chan