

Speaker 1: [crosstalk 00:03:18]. Welcome everyone to our, uh, our series of ongoing, ongoing conversations about how to best commemorate and memorialize Dina. Thank you all for coming and coming again. And many of you, um, we thought we would actually start today by seeing a new exhibit that we have in the third floor of that house, which has a lot of the collected information that we have about Dina before we get into today's conversation. So the board is going to lead the group over there. We're going to take maybe 15 minutes over there just to explore that and we can talk a little bit about it while we're over there and we'll come back over here and get started with our program. Okay?

Speaker 2: Yeah.

Speaker 1: Do you want to lead the way?

Speaker 2: Yeah. So, I'm Laura and just follow me.

Speaker 2: So, as you finish getting settled, I'm just going to start on introduction. And you have our air conditioner going. So let us know if you're having trouble hearing [inaudible 00:29:26] restrooms [inaudible 00:29:30]. So I just met [inaudible 00:29:35] this morning and I talked to her on the phone and [inaudible 00:29:49]. But I think it's safe to introduce her [inaudible 00:29:49] whom we're so glad to have here today to talk to us about Mammy [inaudible 00:29:50]. Which [inaudible 00:29:50] center stage for our thinking and discussions about Dina and how [inaudible 00:29:50] in our own imaginations. [inaudible 00:29:50] is currently a PhD student who also studies [inaudible 00:29:50] University, [inaudible 00:29:50] instructor for [inaudible 00:29:50] the presentation [inaudible 00:29:50] from [inaudible 00:29:50]. So, we're excited that [inaudible 00:30:33] research interest, [inaudible 00:30:38], study [inaudible 00:30:42] number of research is the ways [inaudible 00:30:48]. We are so pleased that [inaudible 00:31:00] with us today.

Speaker 3: Well first I want to thank everyone for coming, this is an amazing turn out, [inaudible 00:31:23] people. I want to [inaudible 00:31:23] is going to [inaudible 00:31:24] dissertation just because we know how these stories are normally told, right? They're stories told from the outside, in. Especially when you're talking about [inaudible 00:31:32]. We know how [inaudible 00:31:36], right? And so we're so rich in information to see and working with [inaudible 00:31:43] who are trying to tell the story [inaudible 00:31:45]. And so I want to try and keep it short, so [inaudible 00:31:55] guys. If I start to go too long and ramble, there's so much I can tell you guys about mammy. I can talk all day long.

Speaker 3: So I'm going to try and keep it to the big chunks and you can ask me whatever you like, [inaudible 00:32:12]. So, what I want to do is sort of thinking about mammy, I want to talk to you about the stereotype and how it came to be. So the first time you see mammy sort of talked about is 1810 and a travel there [inaudible 00:32:24]. Mammy is closer [inaudible 00:32:27]. So she's supposed to do overweight [inaudible 00:32:32] and that's supposed to represent the

mammies in American slavery. But Mammy is very important, I'm pretty sure you guys recognize these two people, this is [inaudible 00:32:43] um, and this is the movie gone with the wind, gone with the wind. Um, and so when did that on premier until 1930. That the reason why I wanted to show this, right? And so what did this idea, it's supposed to be able to sort of outline the delicate white women do that manually skews to sort of be the contracts for those services as for big friends who, uh, to note sort of asexuality or not being feminine enough. And so what happens is in the Victorian era when they're looking to sort of try to design this, this anxious, anxious anxiety riddle, um, why doting mother, the Victorian era, they needed a brutal black mother to sort of be the contrast to that. Right? And so what happens is there was a high death and mortality rate in slavery.

Speaker 3: And what they did was blame enslaved African women for to that saying that they were brutal mothers for that we really being born in bondage with was the reason for the high infant mortality rate. And so what happens is that mammy then comes into the home, she's able to be the midwife to white slave, child, I mean two white masters children and then be mentored on how to be a doting Victorian or a month. Right. Um, and so this is sort of how mammy has come to me, but in actuality actual midwives, actual what nurses were actually teenagers and young girls, those were the women that were working in slave masters home. It wasn't actually grand motherly, older mammy types. They were the young children who were subject to sexual abuse, subject to sexual exploits, rape, um, and so on and so forth.

Speaker 3: Um, and so there was a lot of force there. And so this idea of this willing big bat mammy, um, who's older and grandmotherly and not, doesn't want anything to do with the slave master is a sexual. So there won't be a fairs going on cause actually not accurate at all. There were actually teenage children who were, who were nursing, um, slave masters children. Um, another thing that's interesting about slavery is that as we know, property can't own properties, right? So black women, enslaved African women could not, um, like playing to their children. Children were involved soul throughout history. But the one thing that's important to me about slavery is that black women enslaved African women gave birth as a means of generating capital for their slave masters.

Speaker 3: Matt black thing. That's important because there is no idea of a black Madonna, right? This virtuous black woman doesn't exist in American history. This virtuous black mother doesn't exist because black women gave birth to generate capital. Okay. And so what happens is, is that this mammy becomes a surrogate mother. And so what happens in history is that, um, mammy sort of represents this idea of the surrogate mom. She's the perfect mother to white children as well as a perfect slave. Okay. And those, just, that distinction is very important because black motherhood doesn't really exist in the American narrative like women and first to give, to generate capital that they want black mothers, they want black families inside.

Speaker 3: Um, despite what people want to keep story, people want to tell. And so what happens is mammy is a perfect mother, the perfect caregiver for white children. And then she's the perfect slave as well. Totally void. And that's very important. Um, part of the reason I think that's important today is when you guys are here with statistics about black women dying in childbirth and we're to educated women, sort of doubling the numbers of dying in childbirth. Part of me still thinks that's because black women are considered to be even in freedom even after the emancipation proclamation, this sense of giving birth to roam capital or runaway capitol or the Capitol that feels right, but they're not black children that black women give birth to yet in American history.

Speaker 3: Um, so I think that's very important also to in slavery insulate African women actually while they were white nurses and nursing white masters kids, they own children had to subsist on sugar water. So a lot of times they were giving sugar water to drink from, they had to leave it like totally hung trees and no one was watching them while they worked in the big house. Right. That's important. A little, we'll see that a little bit more in American history as we move on. Um, so that, so that was in slavery as well. Um, a lot of times, not often I don't think has written the model a lot, but a lot of times a so called mammy would have one, one breast designated, two nurse, a slave masters, children in one breast designated the to nurse her own children when she was allowed to, but they could not swap.

Speaker 3: So if my right breast is where my slave masters kids, then my left is always for my children. The times I am allowed to nurse my own child. Um, but normally they just were given sugar water. Um, and so that's important as well. So let's see. Um, and so this is why I'm using this picture here, even though this image is from 1936. So this is mammy [inaudible 00:38:22] in 1936 even though this is supposed to be a slave, um, I get so frustrated when people say that, you know, had me down. You're one of the award for, um, won the Oscar for being a mate. And when she was a slave, gone with the way it is about the tape, the days of old that are gone with the wind's referring to slavery. Um, which is, which is an important distinction because why did he pay for services. And one is being forced into forced labor, right.

Speaker 3: For um, which is a very important distinction. But before gone with the land before 1936 for me, the quintessential central performance. And the reason that we can know about mammy today is because of the performance of Aunt Jemima. Aunt Jemima was performed as a character by the actress Nancy Green. This is her. Nancy Green was born into slavery. She's a former slave, but she was discovered in Chicago as a maid working for a doctor. Now, Nancy Green's first performances [inaudible 00:39:22] was for the, um, the [inaudible 00:39:23] wells company, which ended up turning to be the answer. And I'm a pancake company. Um, and 1893, she goes to the world's fair in Chicago and she gives a performance.

Speaker 3: Um, so her narrative sort of was like, it's in town, money dies around, gather around and gather route and people would gather onto her exhibit at the world's fair and she would tell him about the pancake minutes. Now as the story goes, mammy and Jemima, uh, the, the, the, um, the Yankees were coming to her plantation and when at the end of the civil war, her slave master and mistress lost it off.

Speaker 3: She created this pancake mix to recruit the wealth that was lost for her slave master and get all the money for the packing mix back to her slave masters. That's the story of intimate. If buy my pancake mates, you're giving the money back to slave masters who lost their money at the end of the civil war. The story was totally created by, um, Archie wells. And that's the story that she was telling me. She was singing songs. She would mix better.

Speaker 3: She would be, you don't jubilate and big and larger than life. Um, and then, and so this was the first, for me, it's the most significant performance of Aunt Jemima. Now, Aunt Jemima was a part of minstrel shows before 19, 1893, um, by Billy Carson. Billy Carson was a negro minstrel artists and he would sing songs titled Old Aunt Jemima, right? This is where you fear the headscarf, the big apron, the big body. And he would be dressed in drag. Moses minstrel shows were in drag because women could perform menstrual shops. Um, and so that's when you start to see the character of mammy take root, right? And then this is what it ultimately becomes. Now, Negro mentioned, excuse me, Negro minstrel shows were set tired. They were poking fun at the social order of the time.

Speaker 3: So they were sort of making fun of slave master, making fun of white people having certain, a certain challenge to societal order, a certain challenge to the mores, the ones going on here, white honors is didn't get the joke. They just thought that performance was very funny. So what happens is that when white minstrel artists, artists start to perform, it was absent of all the satire. It was evacuated and all this challenge to society. The challenge too with New Orleans is challenge to is critiques on society. It's challenged to slavery, um, white, white, um, menstrual artists sort of just were sort of just shucking and jiving as black people, but it didn't have that challenge to our norms and our societies and that jab like, um, and so that's how it took off and they sort of emptied that when a lot of ministry shows do that.

Speaker 3: But typically we rope into shows. We're sort of hoping both, um, and making challenges. And so in slavery, mammy as a narrative and as a stereotype did exist, but it was only basically foreclosed, right? It's sort of the story telling, you know, everyone had their sort of insulate people on the property, but there was sort of this idea of, you know, yeah, but there's this magic that's out there towards the end of slavery because with the mammy stereotype then started to be something that maintain the social workers. That's when it started to enter mammy was used to sort of reconcile north-south reconciliations, right? Because this mammy is going to exist to recoup the money to slave masters. Right. And this is to student relations, right?

Speaker 3: There is a bit of aristocracy when it comes to the South. There was a lot of wealth towards slavery and there was a lot of industry in the South. And so mammy is sort of able to sue the anxiety of what black people be resentful now that they're free. And this mammy needs to say, no, we're not. We're going to be grateful and give all our wealth back that we made for you. We're not going to be angry. We're not going to be resentful. Um, but the real truth of the matter matter is though, a lot of times, so-called mammy's and slavery with poisonous slave masters, or when the union soldiers would show up, they would lead them right to slave masters. They will tell slave masters hide over here in his bar. And then when the union come to like, they over there. (laughs).

Speaker 3: And so a lot of times, so this story is a myth. Typically they're both, there's a lot of documentation of poisoning slave masters. I've tried to run them away, um, of sort of telling you your truth. You know, hey, if you're coming, I'm going to be free. Right? So then good. This is where they are. This is where the Heidi and sort of trying to gather all of the sort of treasures and commodities in the house, right? There was this sense of a smashing Grad job when you're in the middle of the civil war. Let's go with little guy here. Um, and so this is very comfortable to that as far as um, narratives go. And so mammy then is used to sooth though those relations throughout history at times of strike and nothing about economic Donald term, you'll see mammy appear to sue the people to say that they will see mammy is that know the right thing to do at the right time.

Speaker 3: Who has that same stage old wisdom that you need in this economic downturn, right? That's do you leave sort of quick and sort of determination. We'll see her pop in popular culture, right? And so then all of a sudden for your pups and then sort of this National Amnesia [inaudible 00:45:06], right? [inaudible 00:45:11]. Um, so [inaudible 00:45:38]. So, one thing that [inaudible 00:45:52]. When I'm driving here, I've got lost [inaudible 00:46:45] everyone knows this [inaudible 00:46:50], it's still all types of [inaudible 00:47:24]. So these are the Matthews. So experiencing about how question, so I don't know if you guys know this. This is Annie. The champion is looking at all this time. And so the reason, what I want to point out to you guys a little bit earlier was there's a difference between other therapists, right? So there's, there's a difference in distinction. Family is a surrogate black women, black moms, right?

Speaker 3: So I don't know if you've noticed with combustion, but she has a view on the and she has this deal, this new recipe that she needs to sell with nothing in return. I want nothing in return. Right. [inaudible 00:48:42]. You never see any of that knows the right thing. And then here she comes to find fault and it is sort of like, oh yeah, we talk for that. But I know her. I cleaned her. Your, whoops, this is what my master's thesis was on. And looking at the Mama's house and looking at Tyler Perry, Medea. Um, and so again, the big thing for me in mammy is this idea of Sarah, right? They don't know how many people have seen the movie big Mama's house, right? Uh, does the Mama have a child?

Speaker 2: No.

Speaker 3: No. So who she been mama too. [crosstalk 00:49:34]. everyone right? But where's her daughter? She has a, we don't know the relationship between the one, the along as a character. You don't know that relationship. She calls her big model of the whole world called her big girl. Where's her children? Where's her husband? Where's a right. Um, and so when we think about how many people have seen the disease, I was very busy as news, right? Have you noticed with Tyler Perry and Madea. Madea always is the perfect, the perfect solution for helping other people. She helps foster kids out. She helps people out with witness protection. This is all for free, which is very important, right? And the reason why I make that distinction is this is different from what people looked at me. What does not help, right?

Speaker 3: The help is different because they're paid. How are you at your jobs? Your boss confuses your consistency with loyalty. We're like, no, I'm for them. I'm paying once you don't pay me that, I'm not going to be here. Right. That's different. And so that's a major distinction. Your father confusing consistency with Loyalty. And so that's a different distinction. Domestic workers is a different thing because they're payed. And so that's, that's not a mammy per se. That's always doing a job. It has its own problems. But that's a different thing. We're talking about black women work. We're expected to do something out of loyalty for what does two white people typically write for free? Madea is helping to help for free and taken these people for free. Right? Um.

Speaker 5: But she did pay herself. (laughs).

Speaker 3: Um, and so I'm trying to think. I mean, and so there's a big distinction there. Again, it has to do with lack of loyalty because anxiety at the end of the slavery, the sort of fear that black people are going to be simple. Um, and so black women are expected to, to do this, um, to have this loyalty. Um, but the one thing that's so important is that, well, okay, so Daniel want and came out in the 60s with a report about the failed black family. And at the end of it, the problem with the failed black family with a black woman in point with period, the black woman is the reason that there's pathology in black families. Then you want to end up and talk about the slavery doesn't talk about capitalism, it doesn't talk about all the systemic things that sort of cause problems with black.

Speaker 3: Doesn't talk about color is number oppression, you know, anything like that. Instead, the black woman is the reason for the problem, right? But she's such a great mammy and so bright for white children. Why would she be the problem in her own house? How can I be so great? And so building the soil and such a great patriot for white families in nursing raising. I have sage old wisdom and none of that is abuse or a great values to my own black family, how am I the problem? But the solution over here and the problem in my own family, right? And so that's where you sort of see the welfare queen come about in the 70s, 60s. I don't know if it doesn't make the world pro queen stereotype, but it's this

idea that a black woman gives birth as sort of, um, they call it. It sort of gives birth to sort of handicapped taxpayers dollars because she's going to go on welfare, right?

Speaker 3: But in slavery, giving birth was a good thing. I'm generating capital and the more children I can create is the more wealth I can create for my slave owner. Right? Now that I'm a free woman, now I'm liability to us now I get first records, now I'm a problem because my children are going to go on welfare. Right? And so what, as you see this here, I should have examples. We don't have time now, but when you're looking at your mama's house, um, let's see. Baby Mama's house two. Let's say Martin Lawrence is a detective and he has to get into this mammy guard and all those house guard in order to spy on his family. He has left me alone with his fiance who was pregnant at home. He totally abandons his family. So ordered to be this sort of mammy type for white them that he's fine, right?

Speaker 3: One of the last seats, he totally like abandons his detective duties. He was almost done. He was almost going to solve the case and then he takes off and runs because he told the one girl was caring for that. He be careful, right? So he abandoned his duty as a detective. He abandons his fiance, his wife who is pregnant, and he goes to be there for this white girl that he was supposed to take care of as a ruse. Right. And so again, a devoted servant, good mother and a bad actual fit black mother. Right. There's these two dichotomies of that stereotype. Um, [inaudible 00:54:12] close. Um, part of my master's thesis has to do with the way that black women are asked to be married in the workplace. (laughs).

Speaker 3: Um, but again, I just want to finish here and sort of looking at, I just want to finish here and sort of looking at how we don't see the historical implications in society and how they carry on throughout, right? We don't sort of think about history, I'm think that sort of looking at the [inaudible 00:54:42] performance for commodity, for pigments, sort of inclusive of that historical background over time. So now let's boil it down to a handkerchief, a print dress, a big body, but ultimately what it is this sort of reinforcing this idea of a failed black mother, but yet the perfect black servant mother, right? Those are the stereotypes. And so when I thinking about Dina, I think about where we can begin and where we can start and then I will turn it over to Dina.

Speaker 3: I do think it would be good to start with what we know. Mammy is sort of as one dimensional character that's supposed to serve while people and yet is supposed to be invisible in her own families. So I think one of the good place to start with Dina is looking at her families right? looking at what do we know, we know she was married, we know she had children. And if we can sort of try to read like have dignity towards her to sort of trying to read what the black family as it relates to Dina I think that would be very important because mammy has [inaudible 00:55:46] that over time, right? The black families, where doesn't

that exist in America because of, because of slavery. So like thinking, thinking about Dina, we should start with what we know.

Speaker 3: She had her husband, she had a love, right? And so she'd have children, she, she loved. And so these are things that are sort of deny to love when we're thinking about mammy. Oh, and then one more thing. Sorry, I forgot. So I had brought some memorabilia, some added memorabilia. This is sort of like a mammy bell, in the shape of mammy. So you know who next to call. Um, and then one more thing is with gone with the wind, they created these fans, these church fans at the premier gone with the wind. So can you imagine sitting in gone with the wind and people are fanning mammy's face at the premier. So, [inaudible 00:56:41]. (laughs).

Speaker 2: Can I ask a question?

Speaker 5: Yeah, ask questions.

Speaker 2: Okay. [crosstalk 00:56:55]. You were saying so many things, it was very hard for me as someone who is way behind. So I'm just gonna pick out one because that's a lot.

Speaker 3: I'm sorry it was so much to cover.

Speaker 2: You're very articulate. Very smart. I just, I just, let's look at the pine salt one. I've never seen that, but I'm a white woman and I'm looking at that. And then you were saying the white woman that's been playing a sort of a dumb housewife who was on mother. I knew what you were trying to say. But to me I look at that as the white ones, that dumb idiot. (laughs). And this woman is, you know, I know is [crosstalk 00:57:30].

Speaker 3: So, I mean, so I wanted to show them, I couldn't find the proper picture this, but have you guys seen, remember the pintle commercial? The girl dressed in a Cuban mop and rope her soul ... (laughs). And she was like, what are you doing? She's like, I'm not. So what it is, it does play up sort of saying, you know, she's, she's in that door or she's not as smart. The only difference with the brace thing is that it's not like she, she's just reduced to that. I'm good for you for this clean advice. Right? So it's sort of this idea of you are so inept and don't know what the hell you're doing on the floor here. This simple bottle of done that and this idea is like, oh that I know that. Right. Um, but for instance, why did she not in her own home? It's like I use find salt.

Speaker 3: My kids love it. My Kid can follow up, can call it a floor because I'm so, so for it. Why is she just appearing in other people's homes? I mean what I mean because why would you like you know what I do, I kind of, instead it's like she helps others is the service news. This note of servitude, if you don't know what you think about her, you can tell that story in a totally different way. Don't make, I'm trying to think of another product type. Like where, um, what, but

someone else for another, oh, a white woman who's selling the product and sculpture would be in her own kitchen. And I'm saying, I use this on my family. It's very important to me. My children are very important to me instead of this person who's superwoman. Right, right. You know what I mean? Yeah.

Speaker 2: So the mother part is totally that.

Speaker 3: Because I'm trying to think of the promoted, but typically when white men are strokes, Carson is a very personal, my family deserves the best. And so I used this product, um, whereas this, it's like, no, this is to help you out. I don't have a, I don't exist. You know what I mean? I'm just going to help you. It's a server to connote, you know what I mean? (laughs). Yeah. You know? Yeah. You know what I mean? Because, because everyone else is in their home. My family deserves the best. Why doesn't her family deserve the best? Okay. So I'm so I use fine.

Speaker 2: Yes. So story is everything. Now when you use words like loyalty and um, those actually are good characteristics. If you're not going into the context, we say why and your salary thing was just totally right. I'm loyal to my employer as long as he's paying me. Right. So take all that off the table. So I know you're saying those good characteristics in most cases are bad when you're thinking of slavery. Okay. I just started processing.

Speaker 3: The important thing about loyalty is, again, I'm just pushing me up. The important thing about loyalty is that it's, you're doing it for free. That's the loyal partner. If you are paying me that I'm doing a job, if you're, I'm not, if you're, if you get, it's a fine line. If you were no longer already paid and you'd still short [inaudible 01:01:05] I'm talking about what you're [inaudible 01:01:08], why it needs its own more fun. Back [inaudible 01:01:21] yeah, so I studied specifically both [inaudible 01:02:19] as far as in relation to [inaudible 01:02:19].

Speaker 3: But we still don't know. We're still looking into why that may be. Some people believe, like with the Serena Williams story, that black women are not believed and that comes from slavery as well. If you read medical apartheid, it talks about how slave masters would journal. She's pretending to be ill so she doesn't have to work. I'm going to trick her to see if she really knows me. So now today there is this idea that black women are histrionic, right? That they may be dramatic and they don't be believed, right? But women in general are typically not believe.

Speaker 3: Um, you're certainly more likely to have a heart attack when people don't believe in, right? Because it shows up differently in women in general of getting rates right. It shows up in our back, men complain with in their arms their love articles and it's in our upper back when we have a heart attack. So there is this idea that we would be histrionic writer who particularly slave masters who used to be resentful of, I don't have the money to send him to the doctor. They're just doing this.

Speaker 3: So they got to work and people have died. Right? And so you can see the legacy of that today. So I think it's a mix. I personally feel as, because black women don't have where their black family is still working in history. Um, and so black women, when they come into the hospital, no one's thinking this black the there that's giving birth. Instead, it's like this, she's just acting out type of thing because Serena Williams is, is isn't Olympian. She's one of the most decorated tennis players and you know, believe her. But she says, I think I have a pulmonary animalism um, one. So I think that will not yet.

Speaker 2: Um, so we don't really see that memorials come up until later ages, right?

Speaker 3: Yes.

Speaker 2: Kind of gap period after the civil war, more of this starts happening because you construction and the way that went down from anything to do with the development of the stereotype apps.

Speaker 3: Well, it doesn't have anything to do with the development of a stereotype, but it has to do with the delay and the monuments that you see. So that's very, that's very accurate. Yes. Um, immediately mammy appears, well, first of all, the Mammy word appears in 18, 10 before, so the right, so it's already there. While, while people, let me in slate, it takes off with Angela island.

Speaker 3: Um, but the monuments a, um, during reconstruction, um, I don't know. No, but during reconstruction, which was the period following the civil war, it was actually two fault, right? So there was this time when it had the most black representation in US government in the south, and then they snatched it all away. This is also when the lynching take, when you take their K gets created. So there's this disused sentiment towards black people for being free.

Speaker 3: That, I mean, people have a literally walked off plantations, right? Um, those who chose not to be sharecroppers, those who said, I'm in here. Right? So with the monuments is right, we're sort of the economic downturn in the south settles now people have money in and be like, Hey, um, let's try to, to, to have this national amnesia. How, remembering how it never was. Um, so the daughters of the confederacy was with a group of women in the south. They actually wanted to come up with a mammy institute to teach black women to be magnets, right.

Speaker 3: To teach them to do housework, to teach them, and it was going to be a magnet school. Right. Um, they didn't know if the ground hold will yet, but, but, but in an official sense, in an unofficial sense, that's what ended up happening anyways. Right. Because these black, when we came to Mexico, there's a lot of writers that make the connection between how black slave children had to live on your trip, like sit on your trees while the women work and live off sugar water and the same women who had to be home with the children and be home alone while women were domestic workers in other people's houses.

- Speaker 3: Right. And so these were, I had to cook and clean and white houses, but they were problems for black fat. Right. Politically in the house. Why wouldn't I be the great mother from out? You know? But yeah, maybe it has to do with economic things cause I, okay, you took a breath, the south settles and now we have money. Let's, let's, Mammy was a pain man was never a thing. So yeah, but that's what reconstruction did. Play a part.
- Speaker 2: Yeah. That's okay.
- Speaker 3: That's all right. So it is now why don't be, we're just going to spend about 20 minutes or so, still trying to end around one 30 just talking about what we've learned. Right? So how are we connecting the exhibition that we saw upstairs? What we've know about Diana in that timeline to what we heard from [inaudible 01:10:15] to what we're thinking about for our morning. So I see some people who I have seen both where I see some people who are new. So just to level set to remind everyone of sort of what this process is about.
- Speaker 3: My name is Dina, if you did not remember from the early into the faction, I come from the international coalition of sites of conscience and I'm simply here to help facilitate the conversations that happen in regards to the product. And so you've had a few focus groups to this point. All with the idea that the community is thinking about Diana, the community is thinking about what a memorial may look like and sort of giving some of that information to the artists who will ultimately be creating the whole, right. So not necessarily making demands or telling an artist exactly what is going to be done.
- Speaker 3: Like you mean inspiration, talking about what people want. And so as we've been thinking about that, one of the reasons that we're doing this today is because in a past focus group, we've talked about representation, right? Can we create a dive on memorial only based on what we know, we don't have a picture of that, right? All of the information that we have is from other people's perspectives, right? So we don't have a lot of information in that sentence about what you physically may have looked like.
- Speaker 3: Some of what she's done. Although I feel like we're growing more information there. So the other side of that is representation. And sometimes when you say, we'll just create this representative figure, you fall back on what we've know, right? And so that's one of the reasons that we brought in the on Noah on to say, what are we following the backpack, right? So that we don't create something that ultimately looks like right on. We figure that then we have to explain what this is, what we were reading.
- Speaker 3: And it can look like a person, um, that, you know, look like a vanity figure. But if our reasoning is because of X, Y, and Z, that's completely different than not making an informed decision. Does that make sense? All right. So why don't we start John's with how people are feeling, right? You've seen the exhibition, some of you have been in these focus groups for a couple of different times now.

We've heard a lot of new information trend. So how are people feeling about what they thought about Dinah previously and what they're thinking about right now? How was that settling-

Speaker 5: Or I was listening of feeling like as well [inaudible 01:13:17] of a man, but she also has been, is what we've learned. Um, given some things. T she did raise her own. She did have children of her own and grandchild. If you also helped raise, um, the, uh, the Logan, um, children and the next part she was a manatee, but she was, she had another side to her and she was before the 18, 10.

Speaker 5: So what the mummies look like before that or were there mummies before then he'll be in another thought, give him nine at another dimension. Cause uh, she may look like a man, me, but her, uh, some of the things that she did, you know, and what did she get out of? Like she was loyal, uh, by saying this thin house.

Speaker 5: What did she get out of that? I mean she was a slave man. If she was free by room. Well they say she didn't serve by then, but what did she get? I mean that loyalty had been built from some place work. Where did she get that? Was it all loyalty? Was it hard Mammy or was it part of who she was or something totally different? How much independence did she have? She's given me thoughts to build more to her account.

Speaker 3: Some of it has, again about perspective, right? That loyalty that people have been talking about in past focus groups and brought up now that loyalty is something that we hear about right from some of the writings that come from the little at family members. And so just because someone perceives it to be that way could be that way or it could be something cool. Right.

Speaker 3: And so one of the things that we need to think about, and I'll go back to how Amanda ended, right? Which was we know that she was a mother should we know that she was a wife, didn't know that she was a multiple different. So I guess my next question we're thinking weird. [inaudible 01:15:51] (laughs) first because that's just, you can walk through critiques. You need your leaders when they assessment is out there, all of us it seems, is there evil who and her time have it all.

Speaker 3: She could have freedom, have husband, she could have children, she could have grandchildren, um, within the limitations of economic framework that was in existence at that time. But I sense of a large amount of respect for her, for the family with when she worked in the community. It's interesting some of what you were saying because the next to previous focus groups as well. So welcome the idea that a lot of people who have been part of this focus groups have sat.

Speaker 3: How do we balance what we know, right? With the representation angle, but also how do we balance her as a unique individual, this unique human being with the idea that we need to universally connect. So how do we connect with her as women? How do we connect with her as the mother? How do we

connect with her ex black people? And so also right in this, this memorial puts together so many things.

Speaker 3: How do we both respect who she was and not place things onto her that perhaps she wasn't right, but make connections, make enough connections that we see ourselves within her. And so I think it was one of the students who are originally set it and it has continued this idea of, so how do you show?

Speaker 6: I was actually one of the, I guess you could say doctors of my professor two course and we worked with proposals. Um, it was a really neat process, but one of the things that we talked about was, um, my group at least are migrated appropriately. Um, and it would be a detail, this figure holding the class, um, above her head, kind of like this. So the idea behind it, it was kind of like the figure fighting against if you're visual clap, your vision market itself was, I think it's up for debate.

Speaker 6: Um, yeah, there was just, just an interesting idea, um, when you were talking about, yeah, universally.

Speaker 3: Um, also because I [inaudible 01:23:18] talking about the legacy, right? So rather than this new Amnesia of work, we're getting that there ever was a black, do we need to incorporate the plaque into this memorial or do we say, you know, what that flap has had at the moment. Things don't have to continue on forever in time. And so he be back with, even for the five years over.

Speaker 1: Well, thank you again. Do you have boys, you know, you talked about Holly [inaudible 01:23:53] communities, uh, and so they've been a part of the process of greed as local roots. And so even one of the young man, Jay always reminds me, said, make sure that um, there are some sort of youth focus too because, uh, our kids, you know, around the city come to varies from you, them as a part of uh, uh, you know, the floor. Um, and love the question comes up quite often.

Speaker 1: What do we have to do? [inaudible 01:24:22] um, so you know, I love when I hear a story about nine and talking about talking about family and just staying home and right now we know that kind of vision that you will never die. What do we do to take care of our home? What do we do to take care and our community? So that way when you and I have known people come to the Lord and talk about it, that able to make that connection also because it is something that we all know shale [inaudible 01:25:00] has some relevance to our young people as well.

Speaker 3: Gavin's idea of how do we make something that it's, it's all about the contents, right? So how do we make something that is really local and focused on communities? That's an important part of what we're doing here and sentence goal, right? To make sure that we're really bringing the community together and at the same time, how do we find these universal values that talk about home and community for visitor? Who's coming from Atlanta, whose area, who's

coming from California, right? So that everyone can again find themselves in somebody there.

Speaker 2: Something else [inaudible 01:25:44] older [inaudible 01:25:46]. These people very started young in age, so how can we again communicate and have young people in their life to look as well as those of us who are on the other end try to find sort of a universally identifiable message. Whatever this thing is that we're going to create, I can't get past the part about being slaved.

Speaker 2: Just imagine living here with all this data bridged around you, the people onto the Logan's and chicken umbrella. She, I don't know how shopping happened to things like that, but she had no freedom yet.

Speaker 3: She carved out a life [inaudible 01:26:39] backwards. Yes. Well [inaudible 01:27:44] the to look at it, kind of can then associated with gap because in some ways that might have been the only mothering source that many, many children black I'm like ever got. Um, and they served an incredible important role. [crosstalk 01:31:30]. Same loyalty and questions of to be done in this picture.

Speaker 1: I'm sorry. [inaudible 01:32:20] one person wanted to pull out from here on package.

Speaker 3: Okay. So where did that come from? She didn't, she had the where she, where she born on Brown? No, I think I would say that we still don't know with a sense of certainty. It makes us, it's sort of like we have that she came from the same family, possibly plantation in New Jersey and goes back possibly a couple generations to jersey. Whether or not we be going to contact Charles Watson to this box it connected for sure. But I'll stop there now. Yeah. [inaudible 01:34:22] yeah.

Speaker 2: Well I've got my one word would be multi dimensional. I see your dimension kind of layering on one. They're good about three different words.

Speaker 1: How to say no. Let it be. I think it's good to hear it. All the different values that people had, but it's enough of all left the gathering. Think um, talk about the three legs. Um, I think I would say transparency.

Speaker 2: I think that Diane is also a chance to talk about the history of Interpretation Program Brown obviously and that we're proud or pride could be even stated to us the day is practice tied everything together and bring it up.

Speaker 3: [inaudible 01:35:26] Pam was saying where does she come from? I still do be proud of, I would say individually but making sure we don't impose a stereotype on community.

Speaker 1: All of the things that I would say tell the story and [inaudible 01:37:12] story how that gets translated responsibility or wherever.

- Speaker 3: [inaudible 01:37:22] I've always thought as a source of wealth for their masters thought and just function that could have resolved.
- Speaker 1: [inaudible 01:37:57].
- Speaker 3: [inaudible 01:39:21]. Oh, um, [inaudible 01:39:28]. Sorry, I'm sorry. [inaudible 01:39:33]. I'm sorry, [inaudible 01:39:40]. You stole my answer.
- Speaker 2: You can pass.
- Speaker 3: No, [inaudible 01:39:55].
- Speaker 2: Pass them around.
- Speaker 1: Good.
- Speaker 2: [inaudible 01:40:15]. So as we concluded today, we're moving closer, and closer, and closer to the moment where [inaudible 01:40:26] who are coming up with designs, coming up with ideas for what does memorial [inaudible 01:40:33] look like in its physical capacity. And so one of the things that hopefully I've come across in all of the focus groups especially today is that whatever is [inaudible 01:40:46], it can embody a lot of these different things. And so I don't want us to get hung up on what we had in our minds from the beginning, because an artist can create something extremely abstract, something that has form to it. So an artist will do whatever he or she, they do but what we learn from it, [inaudible 01:41:14] are going to be something that we all have to live with because [inaudible 01:41:15]. And so we're counting on you all to continue coming back to these conversations [inaudible 01:41:26]. Thank you everyone.
- Group Members: Woo-hoo.
- Speaker 1: [inaudible 01:41:43]. Well, I'll just second Dina's thanks. I think we all have busy schedules, we really appreciate you taking your time out of your lives to come and um, share your thoughts [inaudible 01:41:54] part in this process and I hope you continue to come back for our future meetings. Um, one, if you have just a minute, we have a very short evaluation. [inaudible 01:42:02] very grateful if you could take couple of minutes and fill that out before you leave it'll be very helpful to us and helps us see how [inaudible 01:42:13] meeting our goals. Dina also mentioned artists. So as you know, part of this project has been developing a process of finding the right artists, we have had a career consultant and a team of advisors, people in expertise in public art projects. I have American history, other expertise and we do now have a group of three artists that we have invited in to develop a concept for the memorial.
- Speaker 1: So I want you all to write down September 14th, you'll get an announcement about them going to send out a mailing announcements but also you bought us about it. But that is the day that the artists will be coming here to present their

concepts and we need your input. We're hoping that we're going to find something that we all reach consensus on [crosstalk 01:43:02]. Um, but I also want to encourage you and I will send around ... Many of you have seen these postcards but they have a website on them. stenton.org/diner.

Speaker 1: If you go to this website, there is now a landing page with information about the artists. It has their bios, some samples of their work so you can get a sense of who they are and the type of work that they do and why, you know, why we thought they were a good fit for this project. Um, and I think that's it. So thank you all.