2023 CONFERENCE
Museums, music, and movements
NASHVILLE, TN
JULY 26-28
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2023 Host Committee

Henry Beecher Hicks III  
Ashley Bouknight  
Dion Brown  
Seth Feman  
Karen Gwaltney  

DeLisa Harris  
Jocelyn Imani  
Brigette Jones  
Valerie King  
Jamaal Sheats

Randy Springs  
Marie Sueing  
Noelle Taylor  
Loretha Williams
Greetings AAAM Members and Supporters,

Welcome to Nashville, Tennessee for the Association of African American Museums’ 45th annual conference. We look forward to engaging with you as we exchange ideas, find inspiration and renewal, celebrate successes and look toward a promising future.

This year’s conference theme—Museums, Music, and Movements—celebrates 2023’s many cultural milestones, including 50 years of hip-hop. Every movement in African American history has a soundtrack. Hip-hop is rooted in advocacy, and its impetus 50 years ago was to shine a light on the poor socioeconomic conditions and inequality that ran rampant in Black and brown communities. The Association of African American Museums will commemorate the milestone with several celebrity guests, including Grammy-nominated artist Dr. Yolanda “Yo-Yo” Whitaker, who will curate the 2023 closing plenary and reception.

Other notable milestones this year include the 160th anniversary of the signing of the Emancipation Proclamation, the 60th anniversary of the March on Washington, the 50th anniversary of Sweet Honey in the Rock, and the 20th anniversary of the National Museum of African American History and Culture Act. Many of you are celebrating milestone anniversaries at your institutions as well. Congratulations on your success and thank you for showing such great tenacity over several decades. AAAM has much to celebrate this year as well. We have experienced exceptional growth, with membership reaching nearly 1,200 individual and institutional members worldwide. We entered into a cooperative agreement with the National Park Service’s African American Civil Rights Network, which allows us to regrant almost $3 million to organizations on the AACRN (which includes several AAAM member). AAAM was also recently awarded $130,440 from the Institute of Museum and Library Services. The grant will allow AAAM to expand the Executive Leadership Training program, a partnership with the Howard University School of Business that offers training for museum professionals and leaders. Lastly, as many of you know, we are still very much collecting data so we may continue to serve Black Museums. Grants through the Mellon Foundation as well as the Institute of Museum and Library Services allow us to collect field-specific data to increase our service to our members.

Since its founding in 1978, the Association of African American Museums has built a network of buoyant institutions that stand as trailblazers in their communities and the museum field. This annual conference brings all of you together for a powerful and much-needed convening that will empower us as we continue to navigate an ever-evolving social and political landscape.

Let’s connect, honor those who came before us, enlighten one another, relax, enjoy respite, and leave with new knowledge and a renewed sense of purpose that will propel us forward as we continue to protect, preserve and interpret African and African American art, history, and culture.

Vedet Coleman-Robinson, PhD
Executive Director
Association of African American Museums
Dear AAAM Family,

We are excited to be with you in Music City and on behalf of the Board of Directors of the Association of African American Museums we are looking forward to building community, celebrating our accomplishments, and creating new harmonious experiences with you in the spirit of uplifting black voices. We are experiencing times where our history, art and culture are being erased by certain lawmakers. More now than ever, we must continue to stand in the gap and put into action the adage “Nothing About Us, Without Us”.

The history of AAAM member organizations has always been disruptive to the colonial project of museums. Cultural institutions have now begun to pivot into “community engaged work” which has been the center of our ethos since the beginning. Many of the founders of AAAM and its membership organizations were activists who saw their work as impactfully necessary to meet the needs of the communities they served. This also includes our newer institutions like the Smithsonian National Museum of African American History and Culture. Our very own AAAM member, Founding Director and current Smithsonian Secretary Lonnie Bunch, III referred to the museum as an “activist museum”.

We encourage you to use the annual conference as a time to refuel, rededicate and reinvigorate the important work you do for your communities, your families, and the world. “Museums, music, and movements” is the 2023 conference theme. The great John Lewis said, “Without music, the civil rights movement would have been like a bird without wings.” Wings are a navigation tool and music has allowed us to navigate through our oppression. The incomparable Maya Angelou wrote, “Music was my refuge. I could crawl into the space between the notes and curl my back to loneliness”. Music has acted as a safeguard to strengthen us when we are down. The legendary Celia Cruz said the following during an interview in 1981, “When people hear me sing, I want them to be happy, happy, happy. I don’t want them thinking about when there’s not any money, or when there’s fighting at home. My message is always felicidad, happiness.” Music helps us feel happy and experience black joy!

On August 11, 1973, Hip-Hop music and culture will be turning 50 years old! To help us celebrate and commemorate this occasion we have Hip-Hop icon and Grammy-nominated artist, Dr. Yolanda “Yo-Yo” Whitaker, who will curate our closing plenary and the closing reception.

We appreciate the #AAAM2023 National Planning and Program Committees for their hard work and dedication to making this year’s conference a “can’t miss” event. I would be remiss not to thank our outgoing Board Member, Shirl Spicer, for her 25 years of service to AAAM as a dedicated member, and for her 12 years in serving the Board. We especially appreciate our host institutions: The National Museum of African American Music, Fisk University, and the Frist Museum.

Black museums have the power to curate experiences that help the world see the humanity and greatness in black people. AAAM has the privilege and honor to support your work and to create awareness on how you add value to the world!

“There was empires in Africa called Kush
Timbuktu, where every race came to get books
To learn from black teachers who taught Greeks and Romans
Asian, Arabs and gave them gold when…” Nas, “I Can”

Omar Eaton-Martínez
Board President
Association of African American Museums
BRINGING THE GIFTS THAT I RISE
MY ANCESTORS GAVE, I AM THE DREAM I RISE
AND THE HOPE OF THE SLAVE. I RISE.

~ Maya Angelou

The 400 Years of African American History Commission

CONGRATULATES

the Association of African American Museums on
your 45th Annual Conference in Nashville, TN.

The 400 Years of African American History Commission is a federally-appointed Commission, created in 2018, to commemorate the 400th anniversary of the landing of the first kidnapped Africans in 1619 in the English colonies at Point Comfort, Virginia (today, Fort Monroe, Virginia). Since the commemoration that took place in 2019, the 400 YAAHC has promoted the contributions of African Americans on its website (www.400yaahc.gov) and its streaming television channel, www.smogotelevision.com.
May 17, 2023

Dear Colleagues and Friends,

On behalf of my teammates at the National Museum of African American Music (NMAAM), it is a distinct honor to extend a warm welcome to “Music City” as we gather for the 2023 annual conference of the Association of African American Museums. My appreciation is deep for your dedication to preserving and promoting the importance of African American culture throughout our nation.

Nashville serves as a fitting backdrop for this gathering of leaders and visionaries in the field of African American museums. Our city has long been a haven for musical expression, where African American artists have left an indelible mark on various genres, shaping the cultural landscape of our nation. From gospel and blues to jazz and hip-hop, and of course country, the echoes of their creative brilliance reverberate through the streets, inspiring generations to come.

At NMAAM, we embrace the spirit of "One Nation Under a Groove," recognizing the transformative power of music as a unifying force. We believe that African American museums are places where “Legends Live Forever” and that they play a vital role in not only preserving our shared history but also in promoting inclusivity, understanding, and cultural appreciation. Our museum stands as a testament to the enduring legacy of African American music, highlighting its profound impact on American society and celebrating the incredible contributions of artists throughout history.

The annual conference of the Association of African American Museums provides a unique platform for us to come together, exchange ideas, and collaborate on initiatives that further our collective mission. It is through these meaningful interactions that we strengthen the bonds within our community, amplify our voices, and inspire change. Together, we stand as guardians of our heritage, ensuring that the stories of African Americans are acknowledged, respected, and celebrated.

While we are together this week, I encourage you to seize every opportunity to connect, learn, and share your expertise. Nashville, with its rich cultural tapestry and vibrant arts scene, serves as an ideal place to stretch, be challenged, and have fun while doing it. From the iconic landmarks to the hidden gems nestled within our city, may your experiences ignite your passion and further inspire the exceptional work that you do.

I am delighted to be with you and wish you a memorable and enlightening conference experience in Nashville.

Sincerely,

H. Beecher Hicks III
President & CEO, NMAAM
AAAM Working Groups

Security Working Group

Dr. Renee Anderson
Collections Manager
Smithsonian National Museum of African American History and Culture

Kathe Hambrick
Interim Executive Director
Amistad Research Center

Marian Carpenter
Director of Interpretation & Historic Research Conner Prairie

Path to Accreditation Working Group

Christina Shutt
Executive Director
Abraham Lincoln Presidential Library & Museum

Samuel W. Black
Director of African American Programs Senator John Heinz History Center

Julie Hart
Senior Director
Museum Standards & Excellence
American Alliance of Museums

Kaila Austin
Independent Museum Professional

Exhibition Working Group

Dr. Bryan Carter
Director Center for Digital Humanities
University of Arizona

Lance Wheeler
Director of Exhibitions
National Center for Civil and Human Rights

Dr. Synatra Smith
Postdoctoral Fellow in Data Curation for African American Studies
Philadelphia Museum of Art

Marquette Folley
Content Director
Smithsonian Institution Traveling Exhibition Service

Dr. Jacqueline Hudson
Independent Museum Professional

Sydney Briggs
Director of Collection & Exhibitions
The Studio Museum in Harlem
Executive Committee
& Board of Directors

EXECUTIVE COMMITTEE

Omar Eaton-Martinez, President
National Trust for Historic Preservation
Senior Vice President for Historic Sites
Washington, DC

Dr. Noelle Trent, Vice President
National Civil Rights Museum
Director of Interpretation, Collections & Education
Memphis, TN

Dr. Ashley Jordan, Treasurer
African American Museum in Philadelphia
President & CEO
Philadelphia, PA

Ahmad Ward, Secretary
Historic Mitchelville Freedom Park
Executive Director
Hilton Head Island, SC

Dr. Doretha Williams, Member-at-Large
Robert F. Smith Fund Program Manager, National
Museum of African American History and Culture
Center Director
Washington, DC

LaNesha DeBardelaben, Immediate Past President
Northwest African American Museum
Executive Director
Seattle, WA

BOARD OF DIRECTORS

Damika Baker-Wilson
HumanitiesDC
Director of Development
Washington, DC

Timothy Barber
Meek-Eaton Black Archives Research Center
and Museum Director
Tallahassee, FL

Dr. Dina Bennett
American Jazz Museum
Director of Collections and Curatorial Affairs
Kansas City, MO

Dr. Robert “Bert” Davis
America’s Black Holocaust Museum
President/CEO
Milwaukee, WI

Dr. Rolando Herts
The Delta Center for Culture and Learning
Director
Cleveland, MS

Dr. Joy Kinard
Alabama’s Tuskegee Airmen National Historic Site,
Tuskegee Institute National Historic Site and Selma to
Montgomery National Historic Trail
Superintendent
Tuskegee, AL

Sheila McDaniel
National Gallery of Art
Administrator
Washington, DC

Robert Parker
Bronzeville Center for the Arts
Executive Director & Chief Executive Officer
Milwaukee, WI

Shirl Spicer
M-NCPPC Montgomery Parks
Museum Manager
Silver Spring, MD

Brenda Tindal
Harvard Museums of Science & Culture
Executive Director
Cambridge, MA
**AAAM Historical Overview**

AAAM was established to provide professional development and networking opportunities to serve its membership base and African American and African diaspora audiences broadly. The Association has a longstanding success rate of convening leaders, from national and international institutions, around issues of professional development and capacity building, boasting a membership of over 800 individual and institutional members rallying around this worthy cause.

Membership is comprised of museums, museum professionals, institutions, and individuals that share an interest in African American art, culture, and history. Through training opportunities and member services, AAAM supports the goals of African American museums and museum professionals. The Association includes cultural organizations, historical societies and museums which not only collect, preserve, and exhibit objects valuable to art, history and science, but also educational institutions, research agencies and cultural centers.

AAAM works as an advocate for the interests of institutions and individuals committed to the support of African and African derived cultures. It defines a relationship for the body of such institutions within the national museum community, and seeks to strengthen such institutions through improved communication, shared resources, training, annual conferences, technical assistance, and fundraising guidance.

The Association also provides, through newsletters, placement bureaus, etc., services supportive for the professional needs of its membership.

AAAM shares a common core of knowledge and sense of purpose with of our member institutions to advance the professional and scholarly attainments of our members by supporting opportunities for sound professional preparation, observing high ethical standards, and providing outlets for research and collaboration that foster improvement of the museum profession.

**AAAM FOUNDERS**

In the late 1960s, Dr. Margaret Burroughs, founder of the DuSable Museum in Chicago, and Dr. Charles H. Wright, of the Museum of African American History in Detroit, initiated a series of conferences for Black museums. In 1978, a consortium of six Black museums, with funding from the National Museum Act (administered by the Smithsonian Institution), presented a series of conferences at participating institutions.
The conferences provided the opportunity for an ad hoc committee to lay the groundwork for yet another organization.

Under the chairmanship of E. Barry Gaither, the committee prepared by-laws, which were ratified in Detroit in February of 1978. The new organization adopted the name “African American Museums Association” (AAMA) and elected its first governing council. AAMA's first office was at the Museum of the National Center for Afro-American Artists in Boston, Massachusetts.

During the General Session of the 1997 AAMA Annual Conference in Baltimore, Maryland, the members present voted to change the name to “Association of African American Museums,” dissolving the former name of AAMA. Reorganized as the Association of African American Museums (AAAM) in 1998, the organization continued servicing constituents with annual conferences and fellowship opportunities.

Under the leadership of a dedicated volunteer executive director, William “Bill” Billingsley, AAAM relocated to the National Afro-American Museum and Cultural Center in Ohio and expanded its operations to serve the burgeoning number of new institutions focused on African American content. During this period, the organization set out to provide improved communication (including a website and newsletter), shared resources, professional training, and technical assistance.

**AAAM TODAY**

In the 2000s and beyond, the Association has focused on identifying the composition and needs of its constituents and the larger African American museum community, aided by the support from the Institute for Museum and Library Services (IMLS). Continuing its core work and collaborating with the new National Museum of African American History and Culture, AAAM looks forward to future success in furthering and implementing the important work of institutions and professionals dedicated to preserving and promoting the art, history, and culture of African and African American communities globally.

**AAAM PAST PRESIDENTS**

E. Barry Gaither | Rowena Stewart | Harry Robinson | John Kinard | Gary Puckrein | Harry Robinson | Dr. John Fleming
Juanita Moore | Rita Organ | Steven Newhouse | Bill Gwaltney | Habeebah Muhammad | Dr. Lawrence Pijeaux
Vernon Courtney | Kathe Hambrick-Jackson | Samuel Black | Brian J. Carter | LaNesha DeBardeleben (current)
GRANTEES

THE BALLARD HOUSE PROJECT, INC.
SIXTEENTH STREET BAPTIST CHURCH
TUSKEGEE HUMAN AND CIVIL RIGHTS MULTICULTURAL CENTER
SAN DIEGO AFRICAN AMERICAN MUSEUM OF FINE ART
ASSOCIATION FOR THE STUDY OF AFRICAN AMERICAN LIFE AND HISTORY
NATIONAL MUSEUM OF AFRICAN AMERICAN MUSIC
THE KING CENTER
JACK HADLEY BLACK HISTORY MUSEUM, INC.
MARYLAND COMMISSION ON AFRICAN AMERICAN HISTORY AND CULTURE
RIVERSIDE HOTEL AFRICAN AMERICAN HISTORIC PRESERVATION CENTER

CIVIL RIGHTS
OPPORTUNITY
EQUALITY
JUSTICE
FREEDOM
FAIRNESS

AAAM | AACRN

https://BlackMuseums.org/AAAM-grants/
telling the story of African American Civil Rights
Welcome to Nashville!

It is a great honor to have AAAM here in the city that has been home to the American Association for State and Local History (AASLH) for nearly sixty years.

As you discover Nashville, learn from colleagues, and find inspiration, I hope you will join us in thinking about the approach of the nation’s 250th anniversary in 2026. AASLH’s vision for the Semiquincentennial is to help American society progress towards justice through an inclusive approach to history and to strengthen museums and other history organizations by attracting interest and investment. This will mean promoting the complete story of our past—one that encourages critical thinking and using history to pursue freedom and justice for all.

One area where AAAM and AASLH are already working together on these goals is in support of the History Leadership Institute, a chance each summer for mid-career professionals to advance inclusive practices and critical thinking in our field.

I look forward to finding new ways to collaborate and am grateful for the important work you are doing.

Sincerely,

John R. Dichtl, PhD
President and CEO
May 9, 2023

Greetings,

On behalf of the members of Nashville Metropolitan Alumnae Chapter of Delta Sigma Theta Sorority, Incorporated, it is my distinct pleasure to welcome the Association of African American Museums to Nashville.

Delta Sigma Theta has a long history of preserving and promoting all forms of art that expresses the Black Experience in positive and liberating ways, especially those that present Black women in positive roles. African American Museums and persons who work in those museums play an integral role in telling OUR story and displaying the rich cultural heritage of people of African descent which provides the community and our children with an interactive experience with history, art and culture.

We celebrate the tremendous work of AAAM and its efforts to enhance the ability of museums to serve the needs and interests of persons of African ancestry and those who wish to know more about the art, history and culture of African-derived cultures. We extend our support to your efforts and seek to partner with you however we can to continue the mission of both of our organizations.

Welcome to Music City and may you have a successful and productive conference.

Sincerely,

Dr. Arie Nettles
NMAC President

Maria Hall, Esq.
NMAC Chair of Arts and Letters
May 18, 2023

Association of African American Museums
P.O. Box 23698
Washington, DC 20026

Dear Association of African American Museums Members:

On behalf of the Nashville Alumnae Chapter of Delta Sigma Theta Sorority, Incorporated, welcome to Nashville, (Music City) Tennessee. We are excited that you have chosen Nashville to host the 2023 Association of African American Museums Conference.

Your conference theme, “Museums Music and Movements” is one that resonates within the Nashville Community as the city boasts of housing several museums; the most recent one being the National Museum of African American Music (NMAAM), dedicated to educating, preserving, and celebrating Black music. There are also over 180 music venues where live music can be experienced twenty-four hours a day. As you descend on the city, please take time to experience NMAAM as well as other cultural venues.

Nashville Alumnae Chapter shares in your mission to support African and African American focused museums and the professionals who protect, preserve, and interpret African and African American art, history, and culture. We commend your continued efforts towards shifting attitudes on matters of cultural importance to all people, especially African Americans and look forward to experiencing the impact your being here will have on those who call Nashville home.

Thank you for choosing Nashville!!!

Sincerely,

Jacqueline Johnson

Jacqueline Johnson, President
Save the Date

AAAM is coming to Baltimore, Maryland

August 13-16, 2024
The Association of African American Museums & Howard University School of Business Presents...

VIRTUAL TRAINING

Advanced Executive Training Program

FALL 2023

ANNOUNCES FALL 2023 COHORT

JOIN THE WAITLIST

OVER 50% OF OUR GRADUATES HAVE ADVANCED TO LEADERSHIP POSITIONS

WWW.BLACKMUSEUMS.ORG
Using the Pheedloop app, you will find a wealth of information right at your fingertips including the full conference program and presenter information, exhibitors, venue map, and a host of networking and collaboration features.

Download the app from your Googie or Apple store. Once downloaded, create an account or login using your Pheedloop credentials. For those who are not using a smart phone, you may also access the app content on PC or tablet at pheedloop.com/AAAM2023.

Be sure to enable push notifications for conference communications.

MORE INFORMATION IS BEING ADDED DAILY!

Electronic Devices

While we encourage you to download the 2023 Conference mobile app, as a courtesy to speakers and meeting attendees, please silence or turn off all electronic devices during sessions. For important calls and for your own privacy, please step out of the room and away from meeting room doors so you do not disturb fellow members.

CONNECT WITH AAAM and JOIN THE CONVERSATION!

@BlackMuseums #AAAM2023
What’s on your summer reading list?

Shop our top picks

Get your copies here

nmaahc.si.edu/publications
Join us for the Opening Reception

featuring our latest exhibition

ALICIA

Wednesday, July 26
6:30PM - 9:30PM

Fisk University
Carl Van Vechten Art Gallery
1000 17th Avenue North,
Nashville, TN 37208

Image credit: Jerry Atnip
Conference Schedule
At-A-Glance

All conference activities will be held at the Grand Hyatt Nashville (1000 Broadway, Nashville, TN) unless otherwise noted.

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td><strong>WEDNESDAY, JULY 26</strong></td>
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<tr>
<td>8:00 AM – 4:00 PM</td>
<td>Registration Open</td>
<td>Railyard C</td>
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<tr>
<td>9:00 AM – 1:30 PM</td>
<td>Mellon Working Group (Invitation Only)</td>
<td>Piedmont</td>
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<tr>
<td>1:00 PM – 5:00 PM</td>
<td>Exhibition Gallery OPEN</td>
<td>Summit Foyer</td>
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<tr>
<td>4:30 PM – 5:30 PM</td>
<td>Opening Plenary</td>
<td>Summit D/E</td>
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<tr>
<td>6:30 PM – 9:30 PM</td>
<td>Opening Reception @ Fisk University</td>
<td>Offsite</td>
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<tr>
<td><strong>THURSDAY, JULY 27</strong></td>
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<tr>
<td>7:00 AM – 4:00 PM</td>
<td>Registration Open</td>
<td>Railyard C</td>
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<tr>
<td>7:00 AM – 5:00 PM</td>
<td>Exhibition Gallery OPEN</td>
<td>Summit Foyer</td>
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<tr>
<td>7:00 AM – 8:00 AM</td>
<td>Morning Networking Lounge</td>
<td>Summit Foyer</td>
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<tr>
<td>8:00 AM – 8:30 AM</td>
<td>Opening Remarks and Welcome</td>
<td>Summit D/E</td>
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<tr>
<td>9:00 AM – 10:15 AM</td>
<td>Concurrent Sessions</td>
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<tr>
<td>10:15 AM – 10:30 AM</td>
<td>Break</td>
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<tr>
<td>10:30 AM – 11:45 AM</td>
<td>Concurrent Sessions</td>
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<tr>
<td>11:45 AM – 12:00 PM</td>
<td>Break</td>
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<tr>
<td>12:00 PM – 1:30 PM</td>
<td>Keynote &amp; Awards Luncheon</td>
<td>Summit D/E</td>
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### THURSDAY, JULY 27

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<th>Event</th>
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<tr>
<td>1:45 PM – 3:00 PM</td>
<td>Concurrent Sessions</td>
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<tr>
<td>3:00 PM – 4:30 PM</td>
<td>Speed Networking &amp; Mentoring Session</td>
<td>Railyard A/B</td>
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<tr>
<td>3:15 PM – 4:30 PM</td>
<td>Concurrent Sessions</td>
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<tr>
<td>5:00 PM – 6:30 PM</td>
<td>Emerging Professionals Meet-up</td>
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<tr>
<td>5:30 PM – 8:00 PM</td>
<td>Evening Reception @ The Frist Museum</td>
<td>Offsite</td>
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### FRIDAY, JULY 28

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<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>7:00 AM – 2:00 PM</td>
<td>Registration Open</td>
<td>Railyard C</td>
</tr>
<tr>
<td>7:00 AM – 5:00 PM</td>
<td>Exhibition Gallery OPEN</td>
<td>Summit Foyer</td>
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<tr>
<td>7:30 AM – 8:30 AM</td>
<td>Morning Networking Lounge</td>
<td>Summit Foyer</td>
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<tr>
<td>9:00 AM – 10:15 AM</td>
<td>Concurrent Sessions</td>
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<td>Break</td>
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<td>10:30 AM – 11:45 AM</td>
<td>Concurrent Sessions</td>
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<tr>
<td>11:45 AM – 12:00 PM</td>
<td>Break</td>
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<tr>
<td>12:00 PM – 2:00 PM</td>
<td>AAAM Business Meeting &amp; Closing Plenary</td>
<td>Summit D/E</td>
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<tr>
<td>2:00 PM – 3:00 PM</td>
<td>Exhibitors Closing Mixer</td>
<td>Summit Foyer</td>
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<tr>
<td>2:30 PM – 4:00 PM</td>
<td>Speed Networking &amp; Mentoring Session</td>
<td>Railyard A/B</td>
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<tr>
<td>5:00 PM – 7:00 PM</td>
<td>Closing Reception @ NMAAM</td>
<td>Offsite</td>
</tr>
<tr>
<td>8:30 PM – 11:00 PM</td>
<td>Special Closing Concert</td>
<td>Summit D/E</td>
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ARTWORK FOR YOUR WRIST.

A PORTION OF PROCEEDS BENEFIT
AAAM
ASSOCIATION OF AFRICAN AMERICAN MUSEUMS

USE CODE “AAAM” FOR 10% OFF
To Live and Breathe:
Women and Environmental Justice in Washington, D.C.

on view
May 19, 2023 — January 7, 2024

Smithsonian’s Anacostia Community Museum
1901 Fort Place SE | Washington, DC 20020
Wednesday
JULY 26
DAY 1
Delivering on a Promise: Reflections on a Peoples Journey, A Nations Story

Secretary Bunch reflects on the NMAAHC founding legislation, the establishment of the Office of Strategic Partnerships (10-years) and its intentional connection to serving the broader Black Museum field. And then leveraging this foundational perspective to connect to his role as Secretary and his vision for shaping the Smithsonian, connecting to the 175th Anniversary, the SI strategic plan, Our Shared Futures, etc.

**MODERATOR/FACILITATOR:**
Amina Dickerson—President, Dickerson Global Advisors

**PRESENTERS:**
Lonnie G. Bunch III—Secretary, Smithsonian Institution
Juanita Moore—President, Opening Minds, Inc.
Spencer Crew, Ph.D.—George Mason University Robinson Professor
AAAM 2023
OPENING PLENARY

MODERATOR:
AMINA DICKERSON

FEATURING:
SMITHSONIAN SECRETARY LONNIE G. BUNCH III

JUANITA MOORE

SPENCER CREW

JULY 26, 2023

#AAAM2023
Honor the martyrs of the movement and continue the march for justice at one of Alabama’s premier civil rights sites.

SPLC’s Civil Rights Memorial Center thanks the Association of African American Museums for all you do to strengthen and sustain cultural institutions, Black museums and our communities.

For more information, please visit civilrightsmemorial.org

THE MARCH CONTINUES
Spaces Have Meaning
They play a critical role in constructing our collective memory, and they guide what we value as a society. By thoughtfully preserving historical sites and outdoor spaces in the landscapes we hold dear, we can elevate the stories of Black Americans to their rightful place. That’s why Trust for Public Land works hand-in-hand with communities to create parks, protect public land, and preserve historical and cultural sites so that everyone has access to the benefits and joys of the outdoors.

Together, We Can Close the Outdoor Equity Gap and Uplift Black Communities
The outdoors are essential to our well-being, but unfortunately, access to green spaces isn’t equal. 1 in 3 U.S. residents – including 28 million children, lack access to the benefits of a close-to-home park, especially in lower income and minority communities. Moreover, Black history and culture is not well represented by the nation’s historic sites that reflect America’s culture and history. We're working to reduce the outdoor equity gap and preserve Black history and culture across our nation – one community at a time.

Trust for Public Land
Connecting everyone to the outdoors™

JOIN US AT TPL.ORG
Reena Evers-Everette is the daughter of renowned civil rights activists Medgar Evers and Myrlie Evers-Williams. She was born in Mound Bayou, and raised in Jackson, Mississippi, which was known for its progressive stance during the civil rights era. Reena Evers-Everette pursued her education in business merchandising at the Fashion Institute of Technology in New York.

In 1979, she embarked on a 32-year career with United Airlines, where she held various roles from Washington, DC to Southern California in government affairs, travel agency training, specialized ground security and airport operations.

Currently, Reena Evers-Everette serves as the executive director of the Medgar and Myrlie Evers Institute, located in Jackson, Mississippi. This institute aims to promote positive social change, foster intergenerational exchanges, and advocate for social and economic justice. The institute carries forward the legacy of her parents’ work in the civil rights movement.

Reena Evers-Everette has also been actively engaged in many civic and social initiatives, and volunteer activities. She has served as the chairman of the board of directors of the of the American Red Cross-Claremont Chapter, Sojourn to the Past, and the Dr. Myrlie Evers-Williams Institute for the Elimination of Health Disparities. Additionally, she has been involved with Committees on Dialogue and Human Relations in Mississippi and California. Currently, she sits on the boards of the MS Votes Action Fund, MS Alliance for Non-profits and Philanthropy, and the Mississippi and Jackson Free Press, and a W.K. Kellogg Foundation Global Community Leadership Fellow.

Through her various roles and involvements, Reena Evers-Everette continues to contribute to the ongoing fight for equality, justice, and social progress.
Thursday
JULY 27
DAY 2
CONFERENCES

Sessions

7:00 AM – 4:00 PM
Registration OPEN
Railyard C

7:00 AM – 5:00 PM
Exhibition Gallery Open
Summit Foyer

7:00 AM – 8:00 AM
Morning Networking Lounge
Summit Foyer

9:00 AM – 10:15 AM
Concurrent Sessions

Finding Common Ground
Summit B

The Mississippi Humanities Council thought to reframe the perception of American patriotism and apply it to our state's history of democracy and freedom. If the “founding fathers” are seen as the architects of American Democracy, we felt that Civil Rights icons like Fannie Lou Hamer and Medgar Evers should be seen as the builders of American Democracy. In this session, the audience will learn how the MHC created an initiative to rebrand their state's Civil Rights leaders as more than Civil Rights Veterans and Black History Month figures, but also as American patriots. Also, the audience will use the MHC model as a base to brainstorm ideas about how their institutions can make topics like Black History evergreen.

PRESENTER: John Spann, Program and Outreach Officer
The Mississippi Humanities Council

Musical Crossroads: A Methodology for Interpreting African American History and Culture
Summit C

The Smithsonian National Museum of African American History and Culture’s recent publication, “Musical Crossroads: Stories Behind the Objects of African American Music,” (March 2023) draws upon a diverse array of objects in the Museum’s music collection to expand our understanding of the culture and the historical impact of African American music-making in the United States and around the world.

This roundtable discussion, moderated by author and editor, Dr. Dwandalyn R. Reece, will include members of the publication team along with colleagues from other museums who will discuss how the material culture of music can enrich our understanding of African American music-making and the impact it has had on American culture, within the African diaspora, and on the musical traditions and cultural expressions of communities around the world.


Fight the Power: Museum Activism to Combat Sophisticated Racism/Wokeism
Summit A

This session will illuminate methods of leading change and reframing historical narratives through the use of museum activism and community-based advocacy to impact, influence, and enact local, state, and federal policy. This highly interactive session will explore collective advocacy efforts used throughout the Black Museum Movement and provide an opportunity to codify and share strategies culturally-specific institution leaders can employ, through both formal and informal networks, to strengthen their collective case for support, on the local, state, and federal level. Presenters will highlight case studies of transformative advocacy efforts employed by national, regional, and statewide African American Museums networks to illustrate unmistakable acts of collective consciousness and advance a continued commitment to the best interest of the African American and African diasporic institutions represented within AAAM.

Same Mission: New Vision  
*Northcoast A*

The Mosaic Templars Cultural Center Museum is in the heart of historic W.9th street in Little Rock, AR. The 9th street district emerged as the predominately African American neighborhood during the Civil War. For over 100 years it was the epicenter of Black music, business and life or “Little Harlem” as it was known in the 1920s. It was once bustling and vibrant with the big names of the Chitlin’ Circuit like Ella Fitzgerald, Nat King Cole and Dizzy Gillespie, Duke Ellington, Cab Calloway, B. B. King, and a host of others. Today, like many communities with the onslaught of Urban Renewal and eventually the interstate highway system, what remains are the stories and a few structures from what the Black mecca was.

Mosaic Templars Cultural Center is currently leading the charge to reshape, revive and preserve the story of historic W. 9th street. Newly renovated exhibits are soon to open, and plans are underway to expand outdoor areas with public art, digital walking tours, music and community spaces. Join the museum’s director Key Fletcher as she shares how through community, city and state collaborations and partnerships the museum is step-by-step reclaiming the lost stories and spaces of an entire community.

**PRESENDER:** Quantia “Key” M. Fletcher,  
Executive Director, Mosaic Templars Culture Center

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The Muddy Waters MOJO Museum and Black Chicago, Past, Present and Future  
*Northcoast B*

After a 20 year journey, the Muddy Waters MOJO Museum is poised to open its doors to our neighbors in the North Kenwood neighborhood and people from across Chicago and around the globe. We will offer a rich variety of historical exhibits, public performances, educational programming and cultural discussions. Our MOJO Healing Garden and Performance Center will provide opportunities to Black and Brown Chicago musicians and healing arts for the community. Through the breadth of its programming, the museum will keep the rich historical legacy at the heart of our mission alive here in the present moment.

The Muddy Waters MOJO Museum is part of a remarkable flourishing of new cultural spaces that celebrate African American culture and heritage in neighborhoods across the Southside. North Kenwood is part of the newly designated Bronzeville and Black Metropolis National Heritage Area, which President Biden signed into law in January of 2023. Black community organizations and developers are working to create the Lillian Marcie Center for the Performing Arts, The Emmett Till and Mamie Till Mobley Museum, the National Museum of Gospel Music at the Pilgrim Baptist Church and more. Longstanding Black performing arts companies such as Red Clay Dance, Deeply Rooted Dance Theater, Definition Theater and others have either recently opened or are building homes on the Southside. This movement to celebrate the rich cultural legacy of Black Chicago is reshaping the future of Chicago’s Southside as a national epicenter for Black culture and imagination.

We will use the Coalition of Black House Museums which came together in 2018 to fight a city ordinance that sought to prohibit the establishment of house museums in residential neighborhoods as a case study for the importance of this idea of movement to the success of African American Museums, individually and collectively.

**PRESENTERS:** Chandra Cooper, Founder, Muddy Waters MOJO Museum / Henry Wishcamper, Strategic Consultant, Bustling Spaces LLC
Honoring Monticello’s Enslaved Community: From Getting Word to Sharing Stories

*Summit A*

In an effort to tell a more honest and inclusive history of its past, the Thomas Jefferson Foundation (TJF) has recently installed two memorials that recognize the enslaved community of Monticello and its descendants. Members of TJF and their design team will share stories of the design and construction of the Burial Ground for Enslaved People at Monticello and the separate Contemplative Site, sited near the end of Mulberry Row, the center of plantation work at Monticello. The team will share how the design process was driven by a comprehensive engagement effort with the descendant community, culminating with a reunion of hundreds of descendants of Monticello’s enslaved community at a public program celebrating the opening of the memorials and with a focus on sharing descendants’ stories.

**PRESENTERS:** Andrew Davenport, Thomas Jefferson Foundation / Niya Bates, Thomas Jefferson Foundation / Peter Cook, HGA / Thomas Woltz, Nelson Byrd Woltz

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Hidden in Full View: Racial Justice and Restorative History on Maryland’s Eastern Shore ARCH Student Panel

*Summit B*

Student fellows with the John Mitchell, Jr. Program for History, Justice, and Race discuss their restorative history fieldwork through the ARCH Project. Throughout the summer, they worked with Salisbury’s descendant community and used decolonizing archival methods to restore the humanity of those victimized by racial violence. They will speak about their hands-on work creating online exhibits, conducting oral histories, and archiving in pursuit of racial justice.

**PRESENTERS:** Alexander Jones, Alycia J. George, Isaac Jasper, Jabez La’steph Nelson, Kristine A. Saunders

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Collecting the Sounds: Music Collections as Community History

*Summit C*

Archival and three-dimensional collections focusing on Blacks in Music can and have been used to tell the story of Black communities. Collecting the Sound will explore the manner in which artifacts can help to chronicle the past. This session will focus on artifacts from the Indiana State Museum and Historic Sites that belonged to John “Wes” Montgomery, legendary guitarist, and Charles “Buddy” Montgomery, vibraphonist and pianist, brothers in life and jazz music. Wes Montgomery is internationally known. He and his two brothers made a lasting impact on the music scene in Indianapolis. There will be a larger exploration of how music can shape exhibitions on Black culture and heritage.

**PRESENTERS:** Jacqueline Hudson, PhD, Independent Historian and Scholar / Kisha Tandy, Indiana State Museum and Historic Sites
Ensuring Your Museum’s Legacy and Sustainability with Accreditation and the Continuum of Excellence  

Northcoast A

You may think accreditation and other assessment programs are unachievable or require too much of your museum’s capacity and resources; but they are doable and a worthwhile strategic investment in the long-term sustainability of your museum so you can maintain and preserve the legacy of its founding community and individuals, and keep telling the important stories of music, movements, and more for decades to come. Beyond the institutional level benefits, having more Black Museums accredited, or on the path to it, raises the visibility of our collective impact, unique roles, and successes not just within our community but to the museum field at-large. Only 9 Black Museums are accredited among the 30,000+ museums in the United States!

Hear from your peers about the value, benefits, and experience of accreditation as well as the preparatory programs that can move your museum ahead in its excellence journey, such as the Museum Assessment Program and Core Documents Verification. Learn how the work required to meet the standards shouldn’t be seen as “extra” and can be tackled in small steps over a period of time so it is baked into everyday work and culture as part of the museum’s long-term planning. Ask questions about the process.

Help your museum best serve its community in carrying out its public trust, collections stewardship, and educational and social service roles by ensuring the institutional infrastructure and “succession plan” is in place for long-term viability, while also contributing to strengthening the community of African-American museums as a whole.

PRESENTER: Julie Hart, American Alliance of Museums

Looking Back, Forging Ahead: 45 Years After the 1978 Founding of AAAM - A Conversation with the Living Legends  

Northcoast B

On February 18, 1978, nearly 30 people devoted to the preservation of Black culture convened in Detroit at the Afro-American Museum of Detroit, now the Charles H. Wright Museum of African American History. By the end of the convening, the African American Museums Association was created (later named AAAM). What was discussed during the convening? Who was there and why? What were the outcomes of their conversations? All of this and more will be discussed during a panel discussion with living legends who attended the 1978 convening. Dr. Bettye Collier Thomas was a public historian in Washington, D.C. working on preserving Black women’s history at the time as the Founding Director of the Bethune Museum and Archives which was acquired by the National Park Service and is now the Mary McLeod Bethune Council House National Historic Site and the National Archives for Black Women’s History. E. Barry Gaither was Director and Curator of the Museum of the National Center of Afro-American Artists (NCAAA) and Special Consultant at the Museum of Fine Arts of Boston at the time. Byron Rushing, the third living legend, was president of the Museum of African American History in Boston at the time, but will not be able to join us for this conversation. Of the original 1978 gathering, these three remain. Two will share insights and reflections on their remembrances of the 1978 meeting. They will share reflections about Dr. Margaret Burroughs, Dr. Charles Wright, Joan Maynard, Rowena Stewart, Icabod Flewellen, and others.

This conversation marks the kick-off of the five years of programming leading up to the 2028 golden 50th anniversary of AAAM. This session will be moderated by former AAAM President Juanita Moore and Stephanie Wright Griggs, daughter of one of AAAM’s founders Dr. Charles H. Wright.

PRESENTERS: Dr. Bettye Collier-Thomas, Mary McLeod Bethune Council House National Historic Site and the National Archives for Black Women’s History / E. Barry Gaither, Museum of the National Center of Afro-American Artists / Juanita Moore, Opening Minds, Inc. / Dr. Joy Kinard, Alabama’s Tuskegee Airmen National Historic Site / LaNesha DeBardelaben, Northwest African American Museum
Before Juneteenth: Emancipation Celebrations in Florida

Railhead

The goal of the “The 20th of May: The History and Heritage of Florida's Emancipation Day” Digital History Project is to create a content-rich, engaging website documenting nearly 160 years of the history and culture stemming from the celebration of the 20th of May, Florida's Emancipation Day, holiday specifically, while also explaining the unfolding of emancipation in Florida in the aftermath of the US Civil War. This project seeks to provide authoritative and easily accessible documentation and interpretation of the 20th of May holiday celebrations in Florida. It brings together scholars, educators, preservationists, and community leaders from across the state to provide both documentation and cultural perspectives on emancipation and emancipation celebration. The interpretation focuses on (1) understanding the complicated process of emancipation during the US Civil War, (2) the announcement of emancipation in the state of Florida, and (3) the celebration of emancipation during the 20th of May celebrations that have been a part of African American history and culture in Florida for nearly 160 years. The intention is to uplift this important part of Florida's history through reliable historical and cultural interpretation, for the benefit of the citizens of Florida, and anyone interested in understanding this facet of US history. Special attention will be given to uplifting and promoting contemporary, community-based 20th of May celebrations to support heritage tourism.

PRESENTERS: Althemese Barnes, John G. Riley Center and Museum of African American History and Culture / Dr. Natalie King-Pedroso, Florida A&M University / Pasha Baker, Goldsboro West Side Community Historical Society / Tameka Bradley Hobbs, African American Research Library and Cultural Center

A New Model of Practice: HBCU History and Culture Access Consortium

Summit A

The session will present the origin story of the HBCU History and Culture Access Consortium (HCAC) and premiere a new model of practice. Learn about how the HCAC model engages an ecosystem of stakeholders that is essential to building capacity, and organizational sustainability, and provides a mechanism for a collective approach to addressing timely critical issues through community building and sharing of best practices. Hear from University partners and subject matter experts focused on digital humanities/digitization, executive leadership, career and professional development, exhibition development, and the federal agency partners that join the HCAC on its journey.

PRESENTERS: Auntaneshia Staveloz, NMAAHC / Hadassah St-Hubert, National Endowment for the Humanities / Laura Huerta Migus, Institute of Museum and Library Services / Mills Kelly, George Mason University / Robert Bull, Compass Group / Robert Luckett, Jackson State University / Tulani Salahu-Din, NMAAHC
Ain’t No Mountain High Enough: The Journey to NMAAM  
Summit B

This panel discussion will include representation from the host institution and those integral to the visioning and development of the National Museum of African American Music (NMAAM). This session will navigate the timeline from inception to opening day to highlight strategic partnerships and operational decisions that made the institution what it is today and to look towards the future for what lies in store for this historic museum in the heart of Music City.


Beat It: A Majazztic Experience  
Summit C

This session will explore the dynamics between the derivatives of jazz and its relationship to modern music. This will be a combination of a presentation and live demonstration through performance.

**PRESENTERS:** Hunter Miles Davis, New Orleans Jazz National Historical Park / Jade Perdue, New Orleans Jazz National Historical Park

It Happened In Your Town - Black History and National Park Service National Historic Networks  
Northcoast A

Join representatives from the National Underground Railroad Network to Freedom, the Reconstruction Era National Historical Network, and the African American Civil Rights Network to learn more about the roles these National Park Service Networks play in preserving history. With over 800 sites combined, these Networks highlight the people, places, and events important and consequential to the African American experience and to our national story. While some of these sites may be trigger some familiarity, most shed light on a lesser-known figure or event from local, regional, or national perspectives. Find out more about the application processes, criteria, and membership benefits for each Network.

**PRESENTERS:** Turkiya Lowe, PhD, Park History Program, National Park Service / Diane Miller, PhD, National Underground Railroad Network to Freedom, National Park Service / Nathan Betcher, Reconstruction Era National Historic Network, National Park Service
Transforming Visitor Experience through the Power of Storytelling and Art: The Making of Waddell, Withers, Smith: A Requiem for King Northcoast B

Join us for a compelling discussion on the making of Waddell, Withers, Smith: A Requiem for King, a groundbreaking exhibit that explores the first artist reactions to the assassination of Dr. Martin Luther King Jr. through sculpture, photography, and canvas. Hear from family members of the featured artists, including James Waddell, Rosalind Withers, and Tim Smith, as they share their personal journey in creating this powerful show, from uncovering family stories to finding a sculpture at the National Civil Rights Museum whose identity was previously unknown to the public.

Our panelists will discuss the challenges and considerations from the family side of things, including pitching and promoting the show, preparing for its travel to many destinations, and cultivating an amazing experience for visitors. We will explore how storytelling and art can transform the visitor experience, and how this exhibit serves as a testament to the power of art to heal and inspire. Join us for an engaging conversation on the impact of Waddell, Withers, Smith: A Requiem for King on visitor experience, and how you can apply its lessons to your own work in creating powerful shows.

PRESENTER: Gebre Waddell, Sound Credit

What’s the 411 for Black Museums? A Discussion with the Mellon Working Groups Railhead

Join us for a compelling discussion on the making of Waddell, Withers, Smith: A Requiem for King, a groundbreaking exhibit that explores the first artist reactions to the assassination of Dr. Martin Luther King Jr. through sculpture, photography, and canvas. Hear from family members of the featured artists, including James Waddell, Rosalind Withers, and Tim Smith, as they share their personal journey in creating this powerful show, from uncovering family stories to finding a sculpture at the National Civil Rights Museum whose identity was previously unknown to the public.

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1:45 PM – 3:00 PM
Directors and Trustees Listening Session
Summit D/E

3:00 PM – 4:30 PM
Speed Networking and Mentorship Session
Railyard A/B
3:15 PM – 4:30 PM
Concurrent Sessions

Chronicling Black Miami through Digitization an IMLS Project
*Summit B*

Print Media was in abundance in the 19th and 20th Centuries. At turn of the century print media in the Black communities across America became the modern-day griots in describing and communicating the activities of Blacks in America. Over time, archival and educational institutions began to attempt to capture digitally the occurrences of these periodicals. The Black Archives of South Florida became one of the largest holders of a Black publication called the Miami Times, one of the oldest in the country still producing. These periodicals range from the 1940s to the current time. Through a grant from IMLS, the Black Archives sought to upgrade their digital database, migrate their archival material, and digitize and publish their Black periodical collection. Learn about their journey, and how they accomplished this feat all in-house through the IMLS grant in a “You can do it too” informational session.

**PRESENTERS:**
Timothy A. Barber, Director, Florida A&M University Meek-Eaton Black Archives / Kamila E. Pritchett, Black Archives History & Research Foundation of South FL / Elaysha Bazil, Black Archives History & Research Foundation of South FL / Elona Jones, Florida A&M University Meek-Eaton Black Archives / Heaven McIver, Florida A&M University Meek-Eaton Black Archives

Get Ready for Your Next Fundraising Campaign: Planning for Success
*Summit A*

The perennial financial struggles of many local and regional African American museums indicate that they must build greater fundraising capacity to effectively compete in the increasingly complex cultural marketplace. Most are heavily reliant upon public funding and rarely have the diverse portfolios that include well-resourced individual donors. This session is designed to help African American museums navigate the myriad challenges of fundraising campaigns, especially those specific to Black institutions. Whether it’s an expansion campaign – often called a capital campaign – or a more comprehensive campaign to support programs, collections and acquisitions, digital initiatives, and endowment, success is achieved through careful preparation and planning. Drawing on experiences from large campaigns such as the $270 million campaign to open the National Museum of African American History and Culture to smaller campaigns such as the $65 million Motown Museum campaign, there are many lessons that will be shared throughout this session.

**PRESENTERS:**
Adrienne Brooks, Director of Advancement Emerita, National Museum of African American History and Culture / Nana Oppong, CCS Fundraising
**Song of America: Music of Public Housing**

*Summit C*

Join the legendary Roxanne Shanté and MacArthur Genius Award Winner Ragtime pianist Reginald Robinson in a conversation with the Director of the National Public Housing Museum, Lisa Yun Lee.

Listen to Reginald Robinson’s story of growing up in Henry Horner Homes and hear about how his story will be shared in this exhibition. Learn about the concert that NPHM is producing this Summer at Millennium Park featuring Co-host Roxanne Shanté, who grew up in the Queensbridge Projects that will feature musicians with a connection to public Housing, and hear about the Music Room co-curated by DJ Spinderella in the Museum’s new permanent space in the historic Jane Addams Homes that will open in 2024.

**Presenters:** Lisa Yun Lee, PhD, National Public Housing Museum / Roxanne Shanté, Legendary American Rap Artist / Reginald Robinson, renowned “MacArthur Genius Fellow” and ragtime pianist and historian

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**Sounds of Chocolate Cities: Exploring Gentrification Through Music and Culture**

*Northcoast A*

This session will examine how Black music has been amplified as a tool for social change in Washington, DC, New Orleans and Atlanta. During intense periods of gentrification in all three cities this panel explores how Go-Go, Brass Bands/Bounce Beat and Southern Rap/ Hip Hop has been a part of contemporary movements for systemic change in all three cities. In 2019, the NMAAHC hosted this conversation as a part of a joint presentation by both the Curatorial Affairs department and the Ambassadors program. In this presentation, DC's preeminent go-go act Backyard Band performed for the first time in the NMAAHC. Post-pandemic and with the height of the Black Lives Matter movement the panel will examine some of the ways in which music was leveraged in movements across these cities.

**Presenters:** Ron Moten, Go-Go Museum / Dr. Natalie Hopkinson, American University / Michael L. Chambers, II, National Capital Parks-East / Dr. Maurice Hobson, Georgia State University / Melissa A. Weber, Hogan Archive of New Orleans Music & Jazz, Tulane University
Standing together: Culturally Specific Museums as Allies for a Sustainable Future
Northcoast B

This session will explore how and why partnership, allyship, and cross-museum advocacy are essential dimensions in strengthening the sustainability of culturally specific museums. How can we leverage inter-institutional collaborations to further our goals and make a more profound difference across diverse communities? How might we deepen our roles as trusted allies in building bridges? And what are the special vocabularies of museums – art, music, history, and culture – that increase our ability to connect to one another and make the case? Join us as we explore how long-standing partnership between culturally specific museums can mutually enhance long-term sustainability, funding, diversity, and relevance.


Celebrating Twenty Years of Supporting African American Museums
Railhead

In 2003, IMLS’ African American History and Culture (AAHC) grant program was established as part of the National Museum of African American History and Culture Act. The passage of this law and authorization of this program set an important precedent for recognizing the presence and value of African American museums and cultural organizations, and was enabled by deep listening and engagement with community. Join IMLS staff members as they share the history of the program, its current status, and engage in a dynamic discussion to help chart the future of the program.

PRESENTER: IMLS Staff
2023
Award Recipients & Presentation

THURSDAY, JULY 27
12:00PM - 1:30PM
SUMMIT D/E

Pace Setter Award

Brandon Nightingale
Black Press Archives digitization project manager at the Moorland Spingarn Research Center at Howard University

This award recognizes museum professionals who have demonstrated exceptional innovation and dedication to African and African American focused institutions nationally and internationally, during the first 10 years of their career.

Museum Leadership Award

Jacqueline Dace
Executive Director with St. Louis ArtWorks

This award recognizes professionals who have contributed outstanding expertise and exceptional dedication to African and African American focused institutions nationally and internationally, through a career spanning 10 years or more.

William Billingsly Award

Suzanne Jewell
Volunteer, Reginald F. Lewis Museum

This award recognizes an extraordinary volunteer at a AAAM Institutional museum who has demonstrated exceptional innovation and dedication to sustaining African and African American focused museums nationally and internationally.

AAAM/Association of Children’s Museums

Peggy Montes
Bronzeville Children's Museum Founder, Chicago, IL

This award is a partnership between the Association of African AMerican Museums and The Association of Children's Museums to honor Peggy Montes who established the first African American Children's Museum founded in 1993.

JOIN THE CONVERSATION: #AAAM2023
Deborah L. Mack, PhD is Associate Director for Strategic Partnerships at Smithsonian’s National Museum of African American History and Culture. From 2000 to 2012 her national and international professional practice centered around museum planning and strategic planning, on interpretive and exhibition development, and on cultural and heritage tourism. From 2007 to 2010, Mack was appointed as Georgia Commissioner for the Gullah-Geechee National Heritage Commission, Department of the Interior (National Park Service).

She has served as a project advisor for a number of Lowcountry sites, including the planned International African American Museum in Charleston SC; Penn Center on St. Helena Island SC; Historic Mitchelville Preservation Foundation Hilton Head Island SC; Owens-Thomas House and Ossabaw Island Foundation in Savannah GA. From 2005-2011 Mack served on the NMAAHC Scholarly Advisory Committee and served as co-curator of the inaugural permanent Cultural Expressions exhibit that features Lowcountry stories places and material culture. Mack holds a Ph.D. and an M.A., in anthropology from Northwestern University, and a B.A. in geography from the University of Chicago.
The John & Marjorie Kinard Award

The John & Marjorie Kinard award is given to a non-museum professional for exemplary service and support of African American museums and the preservation of African American and African Diaspora history. The award is named for John Kinard, founding director of the Smithsonian's Anacostia Community Museum, and Marjorie Kinard, longtime Black museum advocate and spouse of John Kinard. Together the Kinards were ardent supporters of Black museums and museum professionals. After her husband's death, Marjorie Kinard continued her advocacy and support for the preservation of Black history and Black museums. The Kinard Award is bestowed upon individual(s) who have demonstrated long-term and extraordinary support of African American museums and Black history.

ELIGIBILITY

- Awardees must either be members of AAAM or supporters of AAAM member institutions.
- Awardees must be non-museum professionals, meaning they may not work professionally at a museum, or have trained as a museum professional.
- Awardees may be volunteers, board members, supporters, members of AAAM institutional members.

DETERMINATION

The John and Marjorie Kinard award recipients are determined by the board. The award is given at the board's discretion, and may be bestowed upon an individual or group of individuals.

Reena Evers-Everette
Executive Director, Medgar Evers Institute
A Conversation w/ Reena Evers-Everette

Reena Evers-Everette is the daughter of renowned civil rights activists Medgar Evers and Myrlie Evers-Williams. She was born in Mound Bayou, and raised in Jackson, Mississippi, which was known for its progressive stance during the civil rights era. Reena Evers-Everette pursued her education in business merchandising at the Fashion Institute of Technology in New York.

In 1979, she embarked on a 32-year career with United Airlines, where she held various roles from Washington, DC to Southern California in government affairs, travel agency training, specialized ground security and airport operations.

Currently, Reena Evers-Everette serves as the executive director of the Medgar and Myrlie Evers Institute, located in Jackson, Mississippi. This institute aims to promote positive social change, foster intergenerational exchanges, and advocate for social and economic justice. The institute carries forward the legacy of her parents’ work in the civil rights movement.

Reena Evers-Everette has also been actively engaged in many civic and social initiatives, and volunteer activities. She has served as the chairman of the board of directors of the of the American Red Cross-Claremont Chapter, Sojourn to the Past, and the Dr. Myrlie Evers-Williams Institute for the Elimination of Health Disparities. Additionally, she has been involved with Committees on Dialogue and Human Relations in Mississippi and California. Currently, she sits on the boards of the MS Votes Action Fund, MS Alliance for Non-profits and Philanthropy, and the Mississippi and Jackson Free Press, and a W.K. Kellogg Foundation Global Community Leadership Fellow.

Through her various roles and involvements, Reena Evers-Everette continues to contribute to the ongoing fight for equality, justice, and social progress.
The Margaret T. G. Burroughs and Charles H. Wright Fellowship honors the founders of the Association of African American Museums by recognizing emerging museum professionals demonstrating excellence in interpretation and preservation of African American and African diaspora history, art, and culture. In the late 1960s, Dr. Margaret Burroughs, founder of the DuSable Museum in Chicago, and Dr. Charles H. Wright, of the Museum of African American History in Detroit, initiated a series of conferences for Black museums.

The National Association of Museums and Cultural Organizations and the Black Museums Conference, the first informal Black museum association, evolved from these conferences.

Asia Bender
AAAM Burroughs-Wright Fellow

Nia Crawford
AAAM Burroughs-Wright Fellow
PHILLIS WHEATLEY
POETRY FESTIVAL

NOVEMBER 1-4, 2023
MARGARET WALKER CENTER
JACKSON STATE UNIVERSITY
Join us for the
CLOSING RECEPTION
FRIDAY, JULY 28 • 5PM-7PM

Nashville Museum of African American Music
510 Broadway, Nashville, TN 37203
AAAM 2023

CLOSING PLENARY

YOYO’S HIP HOP IS 50 PANEL: ‘CAUSE GIRLS IS PLAYAS TOO

It’s a man’s world, but it wouldn’t be a damn thing without a woman’s touch. Women have always played key roles in the evolution of hip hop. Whether CEO, record label executive, talent booker, radio programmer, producer, songwriter, magazine editor, or artist, women changemakers have shown up with the innovative business acumen necessary to implement historic achievements.

This discussion, moderated by Maurice Hobson, will feature the Grammy-nominated YoYo alongside other iconic and prominent female hip hop artists.

Featuring Lil’ Mo

Moderated by Maurice J. Hobson

FRIDAY, JULY 28
12:00PM - 2:00PM • SUMMIT D/E
7:00 AM – 2:00 PM
Registration OPEN
Railyard C

7:00 AM – 5:00 PM
Exhibition Gallery Open
Summit Foyer

7:30 AM – 8:30 AM
Morning Networking Lounge
Summit Foyer

9:00 AM – 10:15 AM
Concurrent Sessions

Digital Treasures: Amplifying the Work of Gullah Geechee Preservationists
Summit A

This session will highlight the tenets of the Save Our African American Treasures program. Guests will learn how a new virtual format, Digital Treasures: Daufuskie Island and Beyond! was developed. The presentation will also share lessons learned and how to facilitate similar education programs.

Through an interactive workshop guests will explore a virtual education program and the technology used to amplify on-going efforts to preserve music, movement, and museums devoted to Gullah Geechee heritage. The presenter will share how intentional programming and digital resources can enhance audience engagement, build collaborative relationships, and foster heritage conservation.

**PRESENTER:** Dr. Vanessa Cogdell Moore, National Museum of African American History and Culture

Let Your Building Sing: Leveraging music to engage visitors and staff in your museum
Summit B

This Ted Talk will inspire participants to consider adding ambient music to their museum's Lobby, Café, Museum Shop, or other public facing areas to improve visitor experience. Using insights gathered from case studies at The Harvey B. Gantt Center for African – American History & Culture, and the National Museum of African American History and Culture, participants will learn how leveraging music beyond the exhibition space can achieve the following:

Set the tone for visitors. Greeting visitors with music that aligns with the mission of the museum will make the environment more comfortable and set the tone for visitors’ experiences.

Shorten perceived wait times. Ambient music in the museum entrance can help keep visitors engaged while they wait in line during peak visitation hours.

Enhance holidays, public programs, and special events. Playlists can be customized to compliment specific holidays (i.e., Christmas, Valentine's Day, etc.), public programs (i.e., MLK Day, Juneteenth, etc.), or as an add-on for special events.

Connect museum staff onsite and beyond. The playlists created for the museum can be shared, so staff and volunteers can listen no matter where they are.

**PRESENTER:** Herman Marigny IV, National Museum of African American History and Culture
A New Pathway for Collection Professionals:
The ART-CC Fellowship: A Partnership with Fisk University and LACMA

Summit C

Fisk University Galleries and the Los Angeles County Museum of Art (LACMA) received an IMLS grant in 2021 to embark on an unprecedented fellowship program to create a pathway for HBCU graduates to jobs in the collection care field. In order to obtain a position within the museum collection care field, institutions have traditionally required a graduate degree and years of experience, often gained through unpaid internships. The Assessment Recruitment and Training in Collections and Conservation Fellowship Program (ART-CC) is a partnership between Fisk University Galleries and the LACMA. This program establishes an alternate avenue into these fields by providing on-the-job training in Registration, Collection Management and Conservation for two recent HBCU graduates.

The ART-CC Fellowship Program has provided one year of training in Los Angeles at LACMA for the two selected Fellows. Their first year of training concludes on June 30, 2023 at which point they will transfer to Fisk University for the second year of the program. During this year in Nashville at the Fisk University Galleries, they will complete a collection assessment alongside Gallery staff and with continued mentorship from LACMA staff. The two year program will enable the Fellows to be qualified and equipped with the skills needed for entry-level positions in Registration or Collections Management upon completion of the program.

PRESENTERS: Moderator: Jamaal Sheats, Fisk University / Meaghan Hall, ART-CC Fellow / Shon Walker, ART-CC Fellow / Emmeline Yen, LACMA / Erika Franek, LACMA

What to Think About When Thinking About Internship Programs: An Intern Perspective
Northcoast A

“What role do cultural landscapes play in shaping communities? In what ways are museums and cultural heritage sites activating environmental resources and places of power throughout the country? How can museums remain relevant and at the forefront of discussions around identity, culture, and sustainability? How does this important work bring about positive change across the field? Launched in 2010, the Smithsonian's Anacostia Community Museum's (ACM) Urban Waterways is a research and educational initiative which seeks to better understand the ongoing relationships between urban communities and their waterways. Through ongoing collaborations and conversations with local, regional, national, and international partners, Urban Waterways has evolved into an exploration of communities’ definitions of “Environment” and “Environmentalism”, their connections to and stewardship of place, and the important role of environmental stewardship in communities’ ongoing history.

In 2022, ACM partnered with the National Museum of African American History and Culture (NMAAHC) to launch a professional development training to address the questions posed here and so much more. Using ACM’s Urban Waterways project as a model, the workshop explores how cultural institutions can view and engage their own audiences in the environmental issues of greatest concern to their own communities and design an action plan on how their institution can begin to address the problem. In this session, program facilitators will be joined by select members of the inaugural cohort who will share the Action Plans created during their course of study and the steps they took following the training to implement their projects at their respective institutions. The session is open to anyone who works in museums, no matter their position or stage in their career.”

PRESENTERS: Anjali Lalani, National Museum of African American History and Culture / Katrina Lashley, Anacostia Community Museum
The Ethel Ennis Legacy: Jazz History and Community-Engaged Storytelling in Baltimore

Northcoast B

African Americans in Baltimore, Maryland have built robust, active communities dating to well before the Civil War. This rich environment has fostered nationally significant social, cultural, and civil rights organizations as well as a world-renowned arts scene. Only segments of this powerful history have been documented; however, in contrast, many contemporary representations of Baltimore focus on fractured communities and political corruption. This panel discussion will explore our efforts to date and our future plans to tell a different story about Baltimore—its remarkable jazz history—through the Ethel Ennis collection.

Ethel Ennis (1932 - 2019) was a renowned performer who rose to some national acclaim, yet chose to remain based in Baltimore, her city of origin. She was nurtured by the same communities that trained artists like Eubie Blake, Cab Calloway, and Ellis Larkins. The Ennis collection—personal papers, photographs, LPs, sheet music, and realia donated by Ennis and her husband Earl Arnett to the Johns Hopkins University special collections—is a portal into over seven decades of music-making in this unique city.

As part of Inheritance Baltimore, “a reparations program for Humanities education and Arts-based public engagement in Black Baltimore,” our work has two linked trajectories. First is a careful, culturally competent organization of this very large and diverse collection. Second is an exhibition and satellite community events that highlight items from the collection with a thematic emphasis on Ennis’ commitment to Baltimore. The aims of this session are to 1) Discuss the archival process, methodology, and challenges which are directly driven by building connections and sharing access with community stakeholders. 2) Showcase the ways in which a single artists' collection can serve as conduit for reengaging larger community histories. 3) Explore future archival and exhibition opportunities to support the local jazz community as members and organizations build sustainable education and performance infrastructure in the city.”

PRESENTERS: Tonika Berkley, Johns Hopkins University / Raynetta Wiggins-Jackson, Johns Hopkins University
**OurStoryBridge: Our Stories in Our Voices**  
*Summit B*

In this panel session, Jery Huntley and Dr. Ashley Robertson Preston, Assistant Professor of History at Howard University, will present several of the unique personal narratives of African American history OurStoryBridge has already helped to collect and share online and circulate to educators across the country. They will also discuss future projects involving state and federal grant opportunities for the widespread preserving and sharing of African American stories, with the 250th Anniversary of the United States in 2026 acting as a collective backdrop. In particular, they are working on opportunities targeting participation by museums and historical societies with a focus on the National Park Service’s National Underground Railroad Network to Freedom. Discussion will be opened up to the audience, welcoming questions on the OurStoryBridge methodology and impact as well as additional ideas and opportunities from individual communities, groups, and national projects.

Five to eight sample stories of what museums can do through their OurStoryBridge projects may be selected from the following—all online, five minutes or less, with scrolling photographs to give the appearance of a brief, eye-catching video. Keep in mind, too, that stories are added almost daily to the various active projects and new projects come online regularly; thus, other stories may be chosen as they present themselves.

**PRESENTERS:**  
Jery Y. Huntley MLS, OurStoryBridge Inc.  
/ Ashley Preston, Ph.D., Howard University

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**Place-Making for Black History through Parks, Environmental Spaces and Historical Sites**  
*Summit C*

In the United States, our collective approach to identifying, preserving, and interpreting historic places has long reflected our country’s complicated racial—and racist—past and present. Today, this has resulted in only 3 percent of national historic sites telling the stories of Black Americans.

In this session, Dr. Jocelyn Imani, Trust for Public Land’s (TPL) national director of Black History and Culture will lead a discussion with conservation experts, historians and community members centered around preserving Black history and culture sites as an opportunity to tell the full story of America as well as provide restorative and environmental justice for Black communities. Panelists will explore ways to rethink our current models for creating public spaces by moving beyond access and into preserving, celebrating, and elevating the spaces critical to telling the full stories of Black life in America.

In this session, we will highlight both the grassroots work happening in communities across the country as well as the efforts of national organizations like Trust for Public Land. Since 1972, TPL has worked in partnership with communities to protect 4 million acres of public land; create 5,364 parks, trails, schoolyards, and iconic outdoor spaces; raise $93 billion in public funding for parks and public lands, including several sites honoring Black history and culture; and connect nearly 9.4 million people to the outdoors. Through a Black History and Culture Advisory Council under the leadership of council chairman and TPL national board member Keith Weaver, TPL is also helping to lead a national movement to accelerate the preservation and activation of sites that reflect the Black experience in America.

**PRESENTER:**  
Dr. Jocelyn Imani, Trust for Public Land / Keith Weaver, Owner, Uncle Nearest, Inc. / Jennifer Yip, Trust for Public Land / Daniela Peterson, Trust for Public Land
**Leaders of the New School: Cultivating the Now and Next Generations of Cultural Leaders to Advance the Black Museum Movement**  
*Northcoast A*

“This session is designed for anyone navigating a multi-generational workforce. It will provide an in-depth understanding of how to advance organizational knowledge transfer and embrace change with the ultimate goal of deepening trust and a sense of community among and across five (5) diverse generations. Session facilitators will illuminate the constellation of factors, actions, and approaches used to advance generativity, equity, and belonging within different organizational contexts (nonprofit boards, changing executive leaders, building and mobilizing stakeholders/champions for your cultural institution). Session participants will be invited to explore the many ways multigenerational staff and team members can build trust, add value, and embody leadership, while cultivating healthy organizational cultures that are conducive to the generative transfer of wisdom.

Through sharing context-rich experiences, this session will invite and encourage participants to explore myriad ways in which their own generative scripts have developed. We anticipate that obvious and latent experiences with generativity will ultimately challenge dominant cultural perspectives of what constitutes a leader, thus, allowing attendees to repurpose their experiences in the cultivation of their leadership identity.

**PRESENTERS:** Marion McGee, Ph.D., M.B.A., National Museum of African American History & Culture / LaTanya White Ph.D., M.B.A., Concept Creative Group / Anasa Troutman, Historic Clayborn Temple

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**How Safe Are You?**  
*Northcoast B*

How safe are you? Would you recognize behaviors, actions, and situations which could result in unsafe results for you, your guests, and your organization? This panel will share examples of behavior, actions, and situations which may led to undesired results. Debriefings which include a detailed review of what led up to an undesired, negative, or disastrous situation or outcome are always helpful. The opportunity to apply “twenty-twenty hindsight” to a situation is most beneficial.

Considering the Situation:
However, what would it be worth in terms of peace of mind and cost to develop actions and strategies to help prevent or minimalize the negative impact of behaviors, actions, and situations?

Situations to consider include personal threats, which can come in multiple formats  
Structure and property threats may originate internally or externally.

Collections and intellectual property threats can cost fiscally and erode or destroy trust for the organization. Threats to infrastructure should also be seriously considered as they often require disaster recovery actions.

Mitigation:
Are you aware of ways to perform your own risk assessments to help identify when specific actions are required? How is your sense of discernment? Risk assessment and discernment is a responsibility for everyone in your organization.

The panel invites the audience to share anonymously situations they have encountered for discussion of potential mitigation for the future. What happens in Nashville stays in Nashville!"

Two Pioneers of Music Collecting in Museums: John Kinard and Bernice Johnson Reagon

The purpose of this talk is to shed light on the history of the collecting of music in museums by examining the critical legacies of two Black Museum pioneers: Reverend John Kinard (1936-1989) and ethnomusicologist Bernice Johnson Reagon (b. 1942). Both were social and political activists, critically engaged in organizing local and national communities in support of the modern Civil Rights Movements. Both translated their political work into cultural activism and spent a great part of their lives in museums. Both pioneers spent the bulk of their professional careers at the Smithsonian. Both were active in sponsoring musical events at programs at the Anacostia Museum (Kinard) and Reagon, first at the Smithsonian’s summer Folklife Festival (1969) and later moving to the National Museum of American History (1987).

This talk focuses specifically on their efforts at preserving Black music through the acquisition of museum collections as well as the sponsoring of innovative programming. This power-point talk will be a critical examination of their individual frameworks for documenting and preserving Black musical traditions in a variety of ways. These collecting methods: included acquiring musical instruments; preserving archival materials documenting musicians, venues, and performances through photographs, and where possible sound recordings; to the sponsoring inter-generational concerts and musical events to introduce older music to newer audiences; to producing new sound compilations of important genres of music; to conserving large and historic collections of music manuscripts of Black singers and instrumentalists, composers and practitioners across a number of musical genres.

**PRESENTER:** Fath Davis Ruffins, Smithsonian National Museum of American History
African Americans were among the earliest settlers in the area that would become known as Nashville, having arrived in the area in chains with James Robertson and John Donelson. Whereas the whites that brought them here viewed the new land as a place of opportunity, the area posed new physical and psychological challenges for the enslaved. As they took in the landscape of what would be their new home, they must have realized that it would take considerable effort on their part to transform this environment into the mature agricultural societies they had left in Virginia and North Carolina. For those that were forcibly removed from those states, their arrival here signaled the permanent loss of contact with their families, friends, and loved ones.

The enslaved and free Blacks that survived the early territorial period would witness the growth of the frontier town into a space where they sometimes intermingled, but also a town where they occupied the status of its most feared and despised residents. For nonresidents, this Nashville was a Sundown town, a place where they could face arrest if they let the sun set on them while they were within the city limits. During the Antebellum Period, Nashville required white men from the ages of 15-55 register to serve on slave patrols from dusk to dawn. African Americans in the city, both slave and free, were subjected to being accosted in the streets, having their homes arbitrarily searched, and property seized by these patrols.

One of the more challenging aspects of Black life in Nashville--one that spanned the period from when they first arrived in the area after bidding farewell to their friends and family and posed even more of a threat to their mental well-being than being accosted by slave patrols—was the fact that they lived in a slave port, a space where enslaved African Americans were bought and sold daily. Indeed, Nashville was the second largest slave port in the Volunteer State and the buying and selling of human beings became its most lucrative big business. Only Memphis sent

“A look at Black Nashville

Nashville could not rightfully call itself Music City, USA without taking into account the African culture and rhythms that animate every note you hear while travelling down Broadway.”
more African Americans to the Deep South in chains. For African Americans living in this city, the cries of enslaved mothers being separated from their children at the brokerage houses on Cedar Street (now MLK Boulevard) and the lamentations manifested in low moans and visceral shouts by the enslaved facing imminent sale on the steps of the courthouse at the public square were horrors they had to silently endure as residents of Tennessee’s capital city.

Paradoxically, Nashville also became a site of Black liberation, serving as a hub for self-emancipating African Americans seeking to make their way to the North during the Antebellum Period and as a literal Promise Land for many during the Civil War and Reconstruction. Though the groups that made it to the city had little in terms of material possessions, they did not arrive in Nashville empty-handed. They brought their culture—much of which had originated in Africa—with them and their belief systems, notions of what it meant to be free, and sense of community animated the culture of this city during Reconstruction and continues to do so today. Nashville could not rightfully call itself Music City, USA without taking into account the African culture and rhythms that animate every note you hear while travelling down Broadway. Indeed, this city does not live up to the moniker of the “Athens of the South” until Fisk, Roger Williams, Walden, Tennessee A&I, Meharry, and American Baptist College emerge as educational institutions and spaces of revolutionary intellectual engagement. And this city’s reputation as a place that through direct protest forced the nation and world to reconsider how we define democracy does not fully materialize until we consider the courage and faith of young people such as Diane Nash, John Lewis, Bernard Lafayette and more recently our own Justin Jones and Justin Pearson. Nashville’s history and culture is intimately linked with the history and culture of African Americans. Their lives and experiences have much to say about who we are as a city, state, and nation.
Discover Your African Roots
By Black People, For Black People

Knowing where you’re from is a critical component of knowing who you are. Find those missing pieces of your identity with this transformative and powerful experience.

Find Your Roots

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Resources and educational offerings to learn more about African American history and culture

Check out our newest learning initiative, North Star:

“A place where you can discover stories and objects that illuminate the African American experience.”

Additional initiatives include...
• The Curator Chat Series
• Reading Resources
• NMAAHC Collection 3D Models
• Online Museum Exhibitions
• and more!

nmaahc.si.edu/digitalresources

Photo By NMAAHC/Doug Sanford
Increased funding for Black museum staffing?

AAAM NEEDS YOUR STAFFING DATA TO ADVOCATE FOR US ALL.

Email staffing@blackmuseums.org to request the survey link for “Staffing at Black Museums 2023.”

Who can answer questions about your staffing? Director? HR? COO?

1. Funders are interested
2. Data will convince them
3. We need your Museum input

Participants receive an advanced copy of the report and will be entered to win half off 2024 conference registrations.

Contributed data will be confidential and secure. Incentive not funded by IMLS.
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*Photos courtesy of MAAA on their Artwork Archive account.

Plans start at $21/month.

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Scan to claim discount

The Florida African American Heritage Preservation Network (FAAHPN) brings diverse museums together to create and enhance focus, increase professionalism, strengthen capacity, identify resources to meet the needs of individual sites, train a new generation of museum managers and help bring value to the history of Florida. To quote Marsha L. Semmel in her book, "Partnership Power Essential Museum Strategies for Today's Networked World," the FAAHPN, organized in 1997, was ahead of its time in recognizing the benefit of a network to all of its members and actualizing the maxim that "a rising tide lifts all boats".

www.faahpn.com
419 East Jefferson Street - Tallahassee, FL 32301
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Artwork Archive's esteemed clients include:
Are you a Founder of a Black Museum?

If so, we are looking for you!

Learn more and submit your information via the link below:

Link: https://blackmuseums.org/founding-aaam-directors/
Milwaukee’s Bronzeville Center for the Arts (BCA) exists to increase our collective knowledge and engagement with African American art, art history and artists. The BCA’s signature project - a destination arts museum - will be in the heart of Milwaukee’s Bronzeville neighborhood.

BCA’s vision is to transform the site into a campus to develop and house an art collection and programming space as well as a public plaza and garden.

Learn more by visiting BCAMKE.ORG

WE WANT TO HEAR FROM YOU!
SCAN THE QR CODE TO TAKE THE QUESTIONNAIRE

THANK YOU TO OUR 2023 CONFERENCE Volunteers!