

**Thursday, August 8, 2019**

**8:15 am – 9:45 am**

***Fundraising Now! – An Introduction to the Art & Science of Development***

Fundraising and development are crucial components of any successful nonprofit cultural institution. Whether an organization is just beginning or is looking to expand its fundraising efforts, this interactive session will help participants better understand development best practices that should be incorporated into an organization's daily operations. Fundraising strategists and former development professionals at the Smithsonian National Museum of African American History and Culture, who helped raise over \$300M for its capital campaign, will help participants discover how to attract additional philanthropic dollars to their organization. Participants will learn how to build a more robust fundraising foundation, inclusive of a dynamic case for support, strategies to engage individuals, corporations and foundations, donor recognition and benefit structures, and much more. Complete with an opportunity to practice pitching their own organization, this skill-building seminar will help demystify fundraising.

**Presenters:** Carla Thomas McGinnis, Director of Operations, Barber & Associates, LLC | Anna Barber, President & Principal Consultant, Barber & Associates, LLC

***Museums as Instruments of Reconciliation***

This panel will discuss how the Jefferson County Memorial Project took a multifaceted approach to reclaiming Jefferson County's Memorial from the EJI's National Memorial for Peace and Justice in Montgomery, and how museums in Birmingham rose to participate in the community-wide reconciliation project. The JCMP includes three local museums, two represented by the panel, to participate in the project through art exhibition, promotion and community discussion, and audience engagement. Ongoing results of the project will be shared, and steps moving forward will be addressed. The panel will invite participants to discuss how their museums or counties could be involved in the work to assist in reclaiming their county's memorials, and how the power of institutions supporting the project can lend to increased participation, acknowledgement, and change in a community.

**Presenters:** John Fields, Curator, Abrams Engel Institute for the Visual Arts | Abigail Schneider, Project Director, Jefferson County Memorial Project | Charles Woods III, Education Programs Manager, Birmingham Civil Rights Institute | Brandon Wolfe, Assistant VP of Campus and Community Engagement, UAB

***Community and Collaboration at the National Museum of African American Music***

Staff members at the National Museum of African American Music (NMAAM), will give presentations on various aspects of the complicated and sometimes tense relationships between NMAAM, Nashville's black community, and outside entities such as exhibit designers. Topics covered will include cultural competency and the portrayal of black music history; community and public engagement; and the implications of NMAAM's geographic location within the city of Nashville.

**Presenters:** Dina Bennett, Curatorial Director, National Museum of African American Music | Steven Lewis, Curator, National Museum of African American Music | Tamar Smithers, Director of Education & Public Programs, National Museum of African American Music

***Tragedy & Tourism: Reconciling & Renaissance***

"Struggles for liberation, civil rights, justice, peace -- can we use the memories of these events to improve our world today and create a better tomorrow?" These are the questions of the International Coalition of Sites of Conscience. From the Heidelberg Project in Detroit, Michigan, to the Canadian Museum for Human Rights in Winnipeg, Canada and to the Lumpkin's Jail Site in Richmond Virginia; these sites and organizations ask us to remember, to engage, to learn and to move forward in a more thoughtful way. Not only can these organizations serve an activist or advocacy role, they are often tourist attractions benefiting the communities in which they operate and serve. They provide employment and volunteer opportunities, and also contribute to the economies of their respective areas. This session will focus on how places of memory become places of action in our community that bring people together to talk about the past to make a more just future. By bringing people together, these places organically spur economic development; the conversations held there make our communities better.

**Presenters:** Joy Bailey-Bryant, Vice President, Lord Cultural Resources | Angela Cassie, Senior Vice President, Programs, Exhibitions and Public Affairs, Canadian Museum for Human Rights | Jenenne Whitfield, Chief Executive Officer, The Heidelberg Project | Delores McQuinn, Delegate, Virginia House of Delegates, Slave Trail Commission

**Thursday, August 8, 2019**

**10:00 am - 11:30 am**

***Building Communities of Practice for Just Histories: Reflections from NMAAHC Interpretation Fellows***

This session will explore some of the interpretive concepts and methodologies taught in the Smithsonian's Interpreting African American History and Culture workshop, a five-year pilot program of NMAAHC's Office of Strategic Partnerships. Project collaborators and workshop alum will provide insight into how the program has evolved over time as well as discuss the developing community of practice that has emerged as a direct result of this professional development opportunity. Working in small groups, AAAM members from the 2019 cohort will lead conference attendees through a handful of micro learning activities to model techniques utilized to interpret sensitive subjects in provocative and engaging ways. Topics addressed will range from commemorative museum pedagogy, the importance of language, engaging diverse audiences and building supportive alliances among peers.

**Presenters:** Jennifer Zazo-Brown Museum Program Specialist, National Museum of African American History & Culture (NMAAHC) | Izetta Autumn Mobley, Museum Aide/Educator, Office of Historic Alexandria and Founder of The Site Unseen | Christopher Miller, Director of Community Engagement, National Underground Railroad Freedom Center | Ryan Jones, Museum Educator, National Civil Rights Museum

***CEO Roundtable 2.0***

Calling all Chief Executive Officers. Join us at the 30,000-foot view as this group of Executive Museum Leaders dive into the complex issues facing CEOs and how this collective group can serve a meaningful purpose that strengthens the collective impact of the Black Museums field. Your participation is essential because we are stronger together. Hear from museum leaders that will start the conversation around perspectives on strategy, leveraging governing Board and Trustee members, the power of advocacy, collaboration, and joint funding opportunities. Let's hear about challenges you face in your daily work, and come together to identify solutions. Taking the reference from the evolution of the web, CEO Roundtable 2.0 moves away from mere passive observers and jump into action, operating on the premise of interaction, collaboration, participatory and usability.

**Presenters:** Terri Freeman, President/CEO, National Civil Rights Museum | Jon Parrish Peede, Chairman, National Endowment for Humanities | Dr. Larry Robinson, President, Florida A & M University | William Harris, President/CEO, Space Center Houston

***Inconceivable!: Conquering Inventory in Three Phases***

To preserve and protect our shared past, we must promote the care of our artifacts. If you are faced with planning and executing a complete inventory of collections, where is the best place to start? In this session, learn about the process behind the 2018 inventory at the Mississippi Department of Archives and History, which houses and maintains the artifacts for the Mississippi Civil Rights Museum. Over 20,000 objects were inventoried in just four months, with minimal mishap. Three participants (at three stages in their careers) discuss their roles in executing a successful project including planning, implementation, and aftermath. Hear the hiccups, talk about takeaways, and solidify survival during a full inventory.

**Presenters:** Meg Cook, Director of Archaeology Collections, Mississippi Department of Archives and History | Devin Cady, Independent Consultant/Contractor | Kathleen Barnett, Director of Collections Management and Registration, Mississippi Department of Archives and History

***Casop: A Requiem for Rice***

An original classical music score and production that premiered in February 2018 that has tremendous applications for museum programs, fundraisers, etc. The Casop: A Requiem for Rice is a collaboration of an award winning scholar, composer, and the Colour of Music Festival Orchestra. The production, called, "Unburied, Unmourned, and Unmarked" is a tribute to those Africans who were enslaved, exploited, and brutalized on Low Country South Carolina and Georgia rice plantations. Panelists will talk about how to use the production in a programmatic manner for cultural programming, fundraising, collecting, and education.

**Presenters:** Samuel Black, Director, African American Programs, Senator John Heinz History Center | Dr. Edda L. Fields-Black, Associate Professor, Carnegie Mellon University | Lee Pringle, Founder and Artistic Director, Colour of Music Festival

**Thursday, August 8, 2019**

**2:00 pm – 3:15 pm**

***gOD-Talk: A Black Millennial and Faith Conversation Series***

Black millennials are finding and creating new spaces to have different kinds of conversations that are not offered in traditional religious contexts. To better understand the decline of millennial participation in organize religion, the National Museum of African American History and Culture's Center for the Study of African American Religious Life in association with the Pew Research Center launched an innovative, digitally responsive program entitled, "gOD-Talk: A Black Millennials and Faith Conversation Series." This multi-city (Los Angeles, CA, Atlanta, GA, Virginia Beach, VA, Chicago, IL, Dallas, TX, Baltimore, MD, and New York, NY) conversation series seeks to amplify Black millennial voices by creating a space for their experiences to be shared and documented. Through this session, attendees will get an exclusive first look at the documentary being produced in conjunction with this program, learn from the creators on how museums and museum professionals can develop multi-city public programs and partnerships, and learn how this program is leading to more creative ways of engaging Millennials and Generation Z audiences for the work of museums and cultural institutions.

**Presenters:** Rev. Teddy Reeves, Museum Specialist of Religion, National Museum of African American History and Culture | Kim Moir, Public Program Producer, National Museum of African American History and Culture

***The Presence of the Past; the Power of Collaborative Archaeology***

This session highlights projects that tackle future-facing issues in open access African diaspora scholarship and collaborative practice in Barbados, in Senegal and in South Carolina. The three case studies employ public archaeology and community heritage work to make "deep" histories more visible and accessible to descendant communities. All three cases also explore how technologies can extend institutions' capacities to make preservation, collections and programs more accessible to immediate and digital communities.

**Presenters:** Deborah L Mack, Associate Director, Office of Strategic Partnerships, National Museum of African American History and Culture | Kevin Farmer, Deputy Director, Barbados Museum and Historical Society | Katherine Seeber, Field Director, Mitchelville Preservation Project | Aicha Kamite, PhD Candidate, Archaeology Department, University Cheikh Anta Diop de Dakar

***Challenging the Mississippi Narrative: The re-education of Mississippi's History***

Who are we? Why are we here? How did we get here? These are various questions that history and museums help to answer. However, half-truths and falsehoods have often evolved into historical fact. This has been very evident in Mississippi's narrative of itself, especially in the topics of slavery, Reconstruction, and the Civil Rights Movement. Yet, since the opening of the Mississippi Civil Rights museum in 2017, the museum and it's staff have been challenging the conventional narrative of Mississippi with the use of various artifacts and educational material. In this session, Mississippi Civil Rights Museum staff will show and discuss how we work to re-educate and enlighten the museum visitor from afar and native to the state on the topics of slavery, reconstruction, and the modern Civil Rights Movement.

**Presenters:** John Spann, Curator of Education, Mississippi Civil Rights Museum | Tony Schandelbach, Outreach Coordinator, Museum of Mississippi History

***Seeking Oasis: Documenting Jim Crow Era Travel in North Carolina***

"Green Books' 'Oasis Spaces': African American Travel in North Carolina, 1936-1966" is a 2.5 year project of the NC African American Heritage Commission funded by the Institute of Museum and Library Services. This project seeks to understand how African Americans from NC navigated travel during the Jim Crow era through the lens of the Negro Motorist Guide (colloquially known as the Green Book). Ultimately, the project will result in three deliverables: two-identical traveling exhibitions; an interactive web portal; and public programs that will occur across the state. However...how do you get to this point? This panel will seek to connect audiences to gritty, on-the ground work of executing a major grant project. What does it look like for a small government organization with a big name to manage a major federal grant project? What creative strategies does a small team use to gather relevant content? How does this team engage African American community to gather information, stories and objects? How does this all-African American team build relationships with--and respect the memories and boundaries of--black communities that they are not apart of? How do we stay true to the project mission...especially when pop culture, flashy, traditional narratives and other factors tell us to head another direction? Three members of the NC Green Book Project team will share their diverse experiences and perspectives to respond to these questions.

**Presenters:** Angela Thorpe, Acting Director, NC African American Heritage Commission | Lisa Withers, Green Book Project Research Historian, NC African American Heritage Commission | Natalie Rodriguez, Green Book Project Field Intern

**Thursday, August 8, 2019**

**3:45 pm – 5:00 pm**

***Uncle Remus to Gucci: The Continuing Legacy of Jim Crow***

This session will show museum professionals how to connect the past to the present for youth that are disengaged while touring museums/ The session leader will break attendees into groups to brainstorm ideas on facilitating engagement of young disengaged visitors. Specifically, it will address bringing legacy of the Jim Crow era into perspective using modern day social justice occurrences such as lynchings, media portrayal of brown bodies in advertisements and reporting, and mass incarceration.

**Presenters:** Lance Edward James Wheeler, Curator of Exhibitions, Mississippi Civil Rights Museum

***Rapid-fire Genealogy: A Deeply Personal Visitor Experience in 35 Minutes***

This session will discuss how the Robert F. Smith Explore Your Family History Center engages with visitors on a personal level, how their experiences in the center augment their overall museum experience, and how genealogy serves as a great entry point into the study and preservation of African American history and culture. The recent commercialization of genealogy has generated a new interest in discovering your roots, but this process presents unique challenges for African Americans. The Transatlantic and Domestic slave trades and Jim Crow have separated families and disrupted lineages, making it difficult for many African Americans to trace their family history. The Family History Center (FHC) is a space where visitors can confront this history while learning to research their roots. Visitors take part in genealogy research sessions, attend genealogy-specific public programs, and receive tips on how to preserve family heirlooms and photographs. FHC staff conducts six to seven daily research sessions, seven days a week. Sessions are tailored to those who are new to the research process and those who have started their search but are having difficulty getting past a certain point. These sessions cover the basic principles of genealogy research and focus on getting attendees back to the 1870 census by using the three primary genealogy databases: Ancestry.com, FamilySearch.org, and Fold3.com. A significant percentage of our visitors also conduct research in the Caribbean, South America, Africa, Europe and Asia. The FHC has helped 22,000 visitors begin and continue their family history journey. In just 35 minutes, staff is able to instruct visitors on how to conduct genealogy research; foster a desire to explore family history; and connect with visitors on a truly personal level. Staff has cultivated a space where visitors feel safe to respond emotionally to certain discoveries and to share their family's triumphs and trials. There are few places where visitors can learn about the Great Migration and later discover records that show their ancestors participating in that migration. Simply put, conducting genealogy research at NMAAHC puts family histories in context and establishes a perennial, personal connection to the Museum itself.

**Presenters:** Kamilah Stinnett, Genealogy Reference Asst., National Museum of African American History & Culture | Hannah Scruggs, Genealogy Reference Asst., National Museum of African American History & Culture | Lisa Crawley, Genealogy Reference Asst., National Museum of African American History & Culture

***Creating Rapid Response Exhibits: Connecting National Current Issues to your Community's Context***

In June of 2018, Paola Mendoza and Kisha Bari collaborated to produce a photo shoot in response to the family separation crisis at the U.S.-Mexican border. The images center on protesting children, ages 3-10, holding signs declaring, "I AM A CHILD." Mendoza and Bari were paying homage to the Memphis Sanitation Workers Strike of 1968, when strikers marched carrying "I AM A MAN" signs. Both phrases demand recognition of the human rights of all people, no matter their age, race, gender, religion, sexual orientation, or immigration status. When the images went viral on social media, the National Civil Rights Museum reached out to Mendoza via Twitter to collaborate on a rapid response exhibit. We planned, produced, and installed this exhibit within one month of the original project launch. With this presentation, we hope to inspire other museum professionals and/or educators to bring issues of social justice into their institutions in an interactive and accessible way.

**Presenters:** Danielle Smith, Program Assistant, National Civil Rights Museum | Dory Lerner, Museum Educator, National Civil Rights Museum | Daniel Quinn Argall, Exhibits Preparator, National Civil Rights Museum

***River Road African Burial Grounds Saved***

Many of our museum colleagues know about the African Burial Grounds in Manhattan and Freedmen's Cemetery in Dallas. However, there are only a few who know about the involvement of the River Road African American Museum (The RRAAM) and its efforts to preserve two plantation cemeteries on property owned by Shell Oil. This session is proposed as a panel discussion following the screening of a video, documenting the museum's success in saving the cemeteries. Shell commissioned an archeological and genealogical study, which determined that over one thousand enslaved people were interred in the Brusle and Monroe Cemeteries. After five years, the Museum and the River Road African Burial Grounds Coalition were able to get Shell to protect the cemeteries. A 28 minute film was created, featuring interviews with the founder/former director of The RRAAM, museum board members, corporate executives and members of the descendant community. Museum professionals at AAAM may be involved in cemetery preservation, commemoration and interpretation. Residential and industrial development is encroaching on these sacred spaces and they are literally popping up everywhere. It is our responsibility, where possible, to help preserve, document, interpret and create programs related to these cemeteries in our communities. Q & A will follow the screening.

**Presenters:** Darryl Hambrick, Interim Director, River Road African American Museum | Todd Sterling, Kathe Hambrick, Founder, River Road African American Museum

**Friday, August 8, 2019**

**8:15 am – 9:45 am**

***Child-Centered Approaches for Designing Programs and Experiences***

Often, traditional approaches to museum education focuses on narratives and interpretive techniques that are geared toward older youth and adults.

This can make designing effective experiences for younger children – whether in school groups or family groups – particularly challenging. In this interactive session, attendees will be introduced to foundational theories and frameworks for developing developmentally appropriate and engaging programs and exhibit interpretation for children and/or families that are applicable to interpreting narratives of varying complexity. Attendees will have the opportunity to put these theories and frameworks into action to address current or future challenges in engaging children in their museum’s content and narratives.

**Presenters:** Auntaneshia Staveloz, Supervisory Program Manager, Smithsonian National Museum of African American History and Culture | Susan Gerrard, Executive Director, Mississippi Children's Museum | Amy Kirk-Duvoisin, Director of Education, Louisiana Children's Museum | Saleem Hue Penny, VP of Community & Educational Partnerships, Chicago Children's Museum

***Heritage Education Arts Legacy: Exhibiting & Teaching HEAL365© in Our Virgin Islands Caribbean***

Heritage Education Arts Legacy: Exhibiting & Teaching HEAL365© in Our Virgin Islands Caribbean examines strategic techniques used for exhibitions, public education programs and community engagement focused on culture, heritage and identity via creative cultural technologies on revolutionary historic narratives of the Virgin Islands Caribbean. Resources to design, plan, implement and maintain cultural heritage education programs, collections and interpretive exhibitions enhancing visitors’ experiences by the Virgin Islands Caribbean Cultural Center at the University of the Virgin Islands to be explicated. Innovative HEAL365© best practices used with the U.S. National Park Service partnering with the Slave Wrecks Project© led by Smithsonian Institution’s National Museum of African American History and Culture and George Washington University and others are explored. Successes and challenges with VI-Denmark In Search of Identity© Project and transcultural thematic exchanges on reconciliation, reparatory justice, restorative ancestral sovereignty, decolonization and humanitarian solutions to heal trauma via HEAL365© will be shared.

**Presenters:** Dr.Chenzira Davis Kahina, Director, Virgin Islands Caribbean Cultural Center, University of the Virgin Islands

***Lift, Red Clay and Eyes Watching***

The Harlem Renaissance or “New Negro Movement” represented an artistic cultural revolution which had significant global impact. The African American Research Library and Cultural Center (Ft. Lauderdale, FL) and the Center for Digital Humanities of the College of Humanities, University of Arizona (Tucson) have collaborated and created the Virtual Reality Harlem Renaissance travelling exhibit. The joint digital humanities project offers virtual reality medium which allows viewers to reach back and encounter a significant American historical era within specific Harlem experiential vignettes. Emphasis is placed on Floridian artists such as Zora Neale Hurston (literature), Augusta Savage (art), and James Weldon Johnson (music).

**Presenters:** Ramona La Roche, Ph.D., Librarian, African American Research Library and Cultural Center

***Reaching Back and Pushing Forward: Learned Practices from Howard University's Public History Program***

Through Dr. Elizabeth Clark-Lewis's tutelage, Howard University's Public History Program is known for preparing students for careers in the museum field, archives and government. During this panel discussion, several of the program's former and current students will discuss their road to success from their time at Howard to their present-day roles in positions throughout the country. Panelists will also discuss how they mentor the next generation through internships, volunteerism and activism in their respective demographic areas. Panelists will also discuss why mentorship was important in their careers.

**Presenters:** Vedet Coleman-Robinson, Executive Director, Association of African American Museums | Ashley Jordan, Ph.D., Executive Director, Evansville African American Museum | Dennis A. Doster, Ph.D., Program Manager, Maryland National Capital Parks & Planning Commission | Eola Dance, Program Specialist, Regional Cultural Anthropology Program, NPS | Dr. Joy Kinard, Superintendent, Colonel Charles Young Home, NPS | Dr. Noelle Trent, Director of Interpretation, Collections, and Education, National Civil Rights Museum | Dr. Kenvi Phillips, Curator for Race and Ethnicity, Schlesinger Library, Radcliffe Institute for Advanced Study Harvard University | Dr. Lopez Matthews, Digital Production Librarian Howard University Libraries and the Moorland-Spingarn Research Center (Attending Virtually)

**Friday, August 8, 2019**

**10:00 am - 11:30 am**

***Training the Next Generation of Professionals: Robert Frederick Smith Internships***

Current Robert Frederick Smith (RFS) Interns supported by the Smithsonian National Museum of African American History and Culture will present on their professional experiences working to preserve African American history and culture at seven different institutions in Washington DC, Maine, Illinois, New York, Florida, North Carolina, and Pennsylvania. The session will open with a brief overview of the program structure and purpose delivered by the program administrator, followed by the intern panel. The RFS Internship Program seeks to build pathways for historically underrepresented individuals to grow successful careers in the cultural sector by providing well-paid, guided learning experiences. Attendees can expect to leave the session inspired and encouraged about the future leaders of the cultural sector.

**Presenters:** Anjali Lalani, Smith Fund Interns and Fellows Program Administrator, Smithsonian National Museum of African American History and Culture | JoCara Moore, Robert F. Smith Intern, Oral History and Digitization; Stagville State Historic Site | Samantha Scott, Robert F. Smith Intern, Archive, Apollo Theater | Maurice Hendricks, Robert F. Smith Intern, Oral History Transcription, Bethune -Cookman University | Tanya Calvin/ Robert F. Smith Intern, Oral History and Digitization; Chicago History Museum | Iris Afantchao position: Robert F. Smith Intern, Digital Processing, Company: Senator John Heinez History Center | Clarissa West - White , Robert F. Smith Intern, Oral History Transcription Bethune -Cookman University | Martina Tsibu - Gayan, Robert F. Smith Intern, Transcription and Metadata, Company: Maine Historical Society | Adia Cullors, Robert F. Smith Intern, Digitization, Smithsonian National Museum of African American History and Culture

***Things I Didn't Learn at Hillman College: Lessons Learned from First-Time Executive Directors***

This panel discussion will feature first-time executive directors of museums from across the country sharing what they've learned, what they would do different, and how they are shaping their tenure as executive director of their institutions. Particular focus will be on applying good leadership across the institution, motivating staff, and finding balance as the face of their institution.

**Presenters:** Christina Shutt, Executive Director, Mosaic Templars Cultural Center | LaNesha DeBardelaben, Executive Director, Northwest African American Museum | Ahmad Ward, Executive Director, Historic Michelville Freedom Park | Timothy Barber, Executive Director, Black Archives History & Research Foundation of South Florida

How do museums leverage their stories, collections, and people – in concert with partners – to make a greater community impact? When and why should a museum join forces with a prospective partner? When should the museum back away from partnership offers? How can partnerships contribute to the financial sustainability of a museum? What are the skills needed to craft and maintain successful partnerships? The session will explore the role of partnerships and collaborations, especially those oriented towards building greater community engagement, relevance to current community issues, and enhanced historical awareness, in situating museums effectively within the larger community learning and social service ecosystem. Inspired by case studies and 'partnership perspectives' in the recent book, Partnership Power: Essential Museum Strategies for Today's Networked World by Marsha Semmel—as well as the extensive experience of the panelists--this skill-building session will feature brief remarks from Semmel (author, consultant and former director of IMLS). The goal is to provide tools and resources that will enable session participants to move forward successfully in their potential or current museum-community partnerships. After brief introductory remarks, the majority of the session will be devoted to inviting all session participants to explore, with each other and with presenters, specific partnership opportunities and challenges that they are encountering or contemplating.

**Presenters:** Marsha L. Semmel, Principal, Marsha Semmel Consulting | Brian J. Carter, Board President, Association of African American Museums, Exec. Director, 4Culture | Audrey P. Davis, Director, Alexandria Black History Museum | Auntaneshia Staveloz, Supervisory Program Manager, Office of Strategic Partnerships, National Museum of African American History and Culture

***Bridge Between Star Shine & Clay: Self-Care Praxis for Radical Interpretation***

In her 1993 poem, "won't you celebrate with me," poet Lucille Clifton revealed in the power of survival and of building one's way while serving as a bridge, "between star shine and clay." Clifton's observations in her poem serve as a powerful metaphor for the work of museum professionals who create to interpret submerged and marginalized narratives, histories, and curatorial approaches. Yet, what is the toll of bridge building? What skills does one need to foster in order to successfully do cultural work or radical interpretation in the twenty-first century? What does it mean to have an ethic of care, particularly for the self, when forging forward toward new approaches? Using the poetry of Lucille Clifton, this skill building workshop-style session explores how to develop effective self-care strategies, offers ways to support front-line staff, and considers how to effectively sustain networks of affirmation and care. This interactive and dialogue driven session utilizes experiential learning techniques to equip participants with tools to enable their effective work in the field. Note: This workshop-style session melds two formats, the skill-building format and structured conversation format.

**Presenter:** Izetta Autumn Mobley, Museum Educator and Cultural Historian, Office of Historic Alexandria Virginia

**Friday, August 8, 2019**

**2:00 pm – 3:15 pm**

***Family Learning in Black Museums and Cultural Attractions: Exploring Visitor Experience via Research and Practice***

Black museums can inform families' cultural identity and their knowledge of historical contributions. Little is known, however, about how Black museums provide a space for families to engage their children around Black history and culture. The aims of this session are to 1) introduce strategies for research and practice regarding family programming and 2) learn from existing family engagement programs that have been implemented in Black museums. This session will include three panel discussants with experience in family learning in the context of museums. Shana Rochester, an educational psychologist with expertise in Black family engagement, will discuss what we know (and do not know) about how families learn in Black museums, summarizing the benefits and challenges museums face when implementing family programming. Ahmad Ward will discuss the family programs implemented at two Museums: the Birmingham Civil Rights Institute and the Historic Mitchelville Freedom Park. Jeff Hayward, an audience researcher for museums, will discuss research methods that are used to study and gain insights about family learning in museums.

**Presenters:** Shana E. Rochester, Postdoctoral Associate, Boston University | Ahmad T. Ward, Executive Director, Historic Mitchelville Freedom Park | Jeff Hayward, Director: People, Places & Design Research

***Ellen Garrison, Mary Anderson and Edmonia Highgate: African Womanists/Black Feminists: Rootedness of Revolution***

This session not only presents historical examples of women's voices, but we engage the audience in sharing their narratives as we ask critical questions about our social contract in America. In the tradition of history museums being a critical purveyor of facts, this structured conversation focuses on audience participation in answering three questions about truth telling, through the example of three lesser known historical figures. Have black women's voices been censored historically? Why, why not? What might these earliest lesser known voices tell us about our struggle to define ourselves as African Womanists or Black Feminists? Would their be a contemporary revolution without the rootedness of their voices demonstrating relentless courage for us today? On January 19th, 2019, women marched again across the nation, but the march reveals centuries of animosity and mistrust across constituent groups. Can the Ellens, Edmonias and Marys of the world help us define our inner strength independent of a national dominant cultural identity? What roles do identity, humility, and obscurity tell us about our inner strength? What do these stories tell us about the power of historical African American sites and museums ability o inspire millions of people by telling these truths? How are/can we achieve our greatest voice through these venues.

**Presenters:** Maria Madison, Founder & CoPresident The Robbins House, Dr. Iris Barnes, Curator, Lillie Carroll Jackson Civil Rights Museum, Morgan State University | Nikki Zurpin, Teacher & Board Member, The Robbins House

***The Preacher-The Poet-The Vision***

A specially designed exhibit to celebrate and commemorate Dr. Martin Luther King, Jr. through the literary voice of poet, Paul Laurence Dunbar. A group of local artists lifted their visual voices to create works of art inspired by the writings of Dayton poet laureate, Paul Laurence Dunbar, which speaks to some of the same concerns of injustice, inequality, civil liberty, poverty, and peace, that Dr. Martin Luther King, Jr. lived and died for. This project is the result of collaboration between Shango: Center for the Study of African American Art and Culture, EbonNia Gallery and the Victoria Theatre Association of Dayton, Ohio. The project highlights the work of emerging African American visual artists in the Dayton Miami Valley region. The goal is to use creative and artistic expression to stimulate new ways to examine the life and work of two historic icons in African American history.

**Presenters:** Willis Bing Davis, founder & Director, Shango: Center for the Study of African American Art and Culture | Yvette Dalton, Artist | Kevin Harris, Assistant Professor of Art, Sinclair Community College | Dwayne Daniel, Assistant Professor of Art, Central State University | Horace Dozier, Founder and Creative Director, Vtechgraphics

***Cuttin' Cane A'int All We Do***

The West Baton Rouge Museum (WBR Museum) is located in the small river town of Port Allen, the smallest geographic parish in Louisiana. The museum is an educational resource committed to researching, collecting, preserving and presenting artifacts, documents, art objects, and the like that reflect the history and cultural heritage of West Baton Rouge Parish and the surrounding areas for the benefit of the general public and future generations. The fifty-year old museum holds a vast collection that represents the people whose stories are rich in sugar plantation culture. One of the challenges in interpreting the history of sugar production in a rural community is that the pain of slavery and segregation is still close in the memory of the descendants. Another challenge is finding ways to incorporate technology into the historic buildings: a 1850s era enslaved person's cabin, two tenant worker's houses and a repurposed building used a juke joint. The staff meets these challenges by using technology to extend the institutions ability to make collections and programs more accessible. A grant from the National Park Service to add video to the interpretation helps to bring the exhibits and programs into the digital age. The museum uses its website and social media to provide resources for further research on themes presented at the museum. The staff engages the services of scholars from local universities and members of the community to participate and inform the process.

**Presenters:** Kathe Hambrick, Director of Interpretation, West Baton Rouge Museum | Angelique Bergeron, Executive Director, West Baton Rouge Museum | Jeannie Lockett, Director of Progammig, West Baton Rouge Museum

**Friday, August 8, 2019**

**3:45 pm – 5:00 pm**

***Reconstruction to Revolution: The Roots and Fruits of the Civil Rights Movement***

The Alabama African American Civil Rights Heritage Sites Consortium is a collaboration of 20 historic civil rights sites in Montgomery, Birmingham, Selma and the Black Belt. Managed by the Birmingham Civil Rights Institute (BCRI), the Consortium ([www.bcri.org/consortium](http://www.bcri.org/consortium)) was launched in 2017 when BCRI's nomination resulted in the sites being included in the 2018 World Monuments Fund Watch ([www.wmf.org/watch](http://www.wmf.org/watch)). This session will challenge the prevailing narrative of popular culture that focuses on the narrow time frame of the 1950s and 1960s and elevates a few "heroic" individuals. This limited narrative has created a "myth" of the movement that ignores or discounts the remarkable self-reliance that created these institutions in the face of overwhelming racial oppression and violence during reconstruction and the early 20th century. These sites were centers for education, business development and social welfare for African Americans. These individuals and institutions laid the foundation for the major civil rights campaign that resulted in passage of the Civil Rights Act of 1964 and the Voting Rights Act of 1965. This session will examine the Consortium's work to increase the capacity of these historic sites to preserve the physical structures and document the stories of the people and communities who created them. By expanding the popular narrative, the Consortium seeks to utilize the legacy of these sites to instruct, inspire and empower a new generation of citizens to order to renew and redevelop African-American communities through self-reliance and collaboration.

**Presenters:** Priscilla Hancock Cooper, Project Director, Alabama African American Civil Rights Heritage Sites Consortium | Georgette Norman, Project Historian, Alabama African American Civil Rights Heritage Sites Consortium | Joyce O'Neal, Selma and Black Belt Coordinator, Alabama African American Civil Rights Heritage Sites Consortium | Theodore R. Debro, Jr., Chairman of Trustee Board, Sixteenth Street Baptist Church

***Pushing Your Museum Forward on the Continuum of Excellence***

This session is an introduction to assessment programs available to small museums and will provide examples of how they are being used to stimulate positive change. By providing a structure for identifying, discussing, and prioritizing opportunities for improvement, assessment programs help small museums move board, staff, and volunteers in the same direction toward a set of common goals, track progress, and articulate success that builds community support and increases credibility. We will begin with an overview of the Continuum of Excellence, a pathway of standards-based assessment and recognition programs—MAP, CAP, and StEPs—administered by AAM, AIC, and AASLH. Panelists, each of whose institutions are participating in StEPs (Standards and Excellence for History Organizations) groups with AASLH, will discuss how this self-paced assessment program is helping them to work incrementally toward meeting national museum standards. Panelists also will discuss how their museum's involvement in a group of similar institutions working through an assessment together has focused institutional advancement, professional networking, and shared learning.

**Presenters:** John Dichtl, PhD, President & CEO, American Association for State and Local History, Ashley Jordan, PhD, Executive Director, Evansville African American Museum | Maisa L. Tisdale, President/CEO, Mary & Eliza Freeman Center for History and Community | Lois Conley, Founder & Executive Director, Griot Museum of Black History

***Backlogged: Strategies for Small Museums to Rescue Your Collections***

In 2015, the National Afro-American Museum and Cultural Center (NAAMCC) in Wilberforce, Ohio began rebounding from a mold remediation disaster that closed its doors in late 2011 for nearly 18-months. The museum was experiencing a revival with new exhibits and a new focus on how to share our collections with the public. Poised and ready for a challenge, our staff delved into the archives and realized that over the course of the then 24-year history of the museum, the collections had not been processed or organized in any logical way. This session will provide a detailed exchange about how the NAAMCC determined what collections to prioritize among 800 linear feet of backlog to successfully: (a) secured financial assistance to address a serious backlog of unprocessed material; (b) utilized a 2016 IMLS grant to hire staff and interns; and (c) established intellectual control over the archives, improved public access, and implemented an archival management plan. Nearly three years later, 93 collections have been preserved, cataloged, and made available to the public, with select items fully digitized and accessible online.

**Presenters:** Jerolyn Barbee, Assistant Director, National Afro-American Museum and Cultural Center | Linda Collins, Collections Manager, National Afro-American Museum and Cultural Center | James "Jim" McKinnon, Archivist, National Afro-American Museum and Cultural Center | Mackenzie Snare, Collections Intern, National Afro-American Museum and Cultural Center

***Using Living Events to Engage Your Community with Your Museum***

In a cultural age that is increasingly becoming more engaged in online media for information, the assumption may be made that brick and mortar museums' role in informing, educating, and preserving history is diminishing. Profiling one state-supported museum, The Delta Cultural Center, this panel discussion will be a how-to session on how museums can incorporate live music as a method to support the museum's mission, engage wider audiences, and increase foot traffic. Despite technological advancements, museums still play a significant role in preserving the history and culture of communities. More specifically, through the incorporation of live music performances, museums fulfill a critical role in preserving the culture of museums in a way that is very difficult to do only through digital mediums. Furthermore, the utilization of live performances to "break the fourth wall" allows museum participants to make connections between exhibits and real-life experiences. Music may be an effective tool used by a museum to support its mission to collect, conserve, exhibit and interpret collections.

**Presenters:** Dr. Kyle T. Miller, Executive Director, Delta Cultural Center | Richard Spilman, Education Director, Delta Cultural Center | Thomas Jacques, Assistant Director, Delta Cultural Center | Drew Ulrich, Museum Curator, Delta Cultural Center