

CONFERENCE SESSIONS

FRIDAY, AUGUST 9, 2019

All conference sessions occur at the Westin Hotel unless otherwise noted.

7:00 AM-8:00AM

Morning Networking Lounge
(Coffee Provided)

7:00 AM-4:00 PM

Registration Desk OPEN

8:00 AM-5:00 PM

Exhibition Hall - OPEN

8:15-9:45 AM

Tapping into #BlackTwitter: Creative Cultural Communications Tips and Strategies

LOCATION: JACKSON 3

TRACK 1

With the rapid proliferation of digital media tools at our fingertips, it is easier than ever before to reach, engage and develop new museum audiences in communities and all over the world. Thanks to #BlackTwitter and other forms of social media, topics related to African-American culture consistently trend online, spreading worldwide and diminishing the role of mainstream media gatekeepers controlling critical media coverage that was once difficult to secure. Join this AAAM pop-up workshop to learn about current cultural media trends and best practices from institutions across the cultural sector. We'll discuss communications challenges facing African-American cultural institutions and walk away with tips that help you and your team communicate more effectively utilizing creative strategies and free digital tools.

PRESENTER: Ayofemi Kirby, Account Director, Sutton-Cultural Communications Company

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

LOCATION: NATCHEZ 1

TRACK 6

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

LOCATION: NATCHEZ 2

TRACK 6

The Harlem Renaissance or “New Negro Movement” represented an artistic cultural revolution that 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

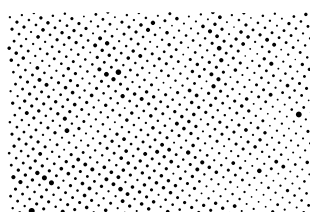
Reaching Back and Pushing Forward: Learned Practices from Howard University’s Public History Program

LOCATION: OXFORD








TRACK 4

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)



TRACK KEY

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|  TRACK 1:
Audience
Diversity |  TRACK 4:
Leadership
Development |
|  TRACK 2:
Collections
Stewardship |  TRACK 5:
Organizational
Development |
|  TRACK 3:
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Visitor Experience |
| |  TRACK 7:
Advocacy |

CONFERENCE SESSIONS

Friday, August 9, 2019

10:00-11:30 AM

Training the Next Generation of Professionals: Robert Frederick Smith Internships

LOCATION: JACKSON 3

TRACK 5

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 Heinz 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

LOCATION: NATCHEZ 1

TRACK 4

This panel discussion will feature first-time executive directors of museums from across the country sharing what they have 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 Mitchellville Freedom Park | Timothy Barber, Executive Director, Black Archives History & Research Foundation of South Florida



Partnering for Greater Impact: Tools, Skills, and Resources

LOCATION: NATCHEZ 2

TRACK 7

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

LOCATION: OXFORD

TRACK 5

In her 1993 poem, “won’t you celebrate with me,” poet Lucille Clifton reveled 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.

PRESENTERS: Izetta Autumn Mobley, Museum Educator and Cultural Historian, Office of Historic Alexandria

CONFERENCE SESSIONS

FRIDAY, AUGUST 9, 2019

2:00–3:15 PM

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

LOCATION: OXFORD

TRACK 6

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 & Edmonia Highgate: African Womanists/Black Feminists: Rootedness of Revolution

LOCATION: NATCHEZ 1

TRACK 6

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 there be a contemporary revolution without the rootedness of their voices demonstrating relentless courage for us today? On January 19, 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 to inspire millions of people by telling these truths? How are/can we achieve our greatest voice through these venues.

PRESENTERS: Maria Madison, Founder & Co-President The Robbins House, Dr. Iris Barnes, Curator, Lillie Carroll Jackson Civil Rights Museum, Morgan State University | Nikki Turpin, Teacher/ Board member, The Robbin House Inc.

The Preacher-The Poet-The Vision

LOCATION: NATCHEZ 2

TRACK 2

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. 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

Cuttin' Cane Ain't All We Do

LOCATION: OXFORD

TRACK 1

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, WBR Museum | Angelique Bergeron, Executive Director, WBR Museum | Jeannie Lockett, Director of Programming, WBR Museum

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CONFERENCE SESSIONS

FRIDAY, AUGUST 9, 2019

3:45–5:00 PM

Pushing Your Museum Forward on the Continuum of Excellence

LOCATION: NATCHEZ 1

TRACK 5

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

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

LOCATION: JACKSON 3

TRACK 5

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.bcricri.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). This session will challenge the prevailing narrative of popular culture that focuses on the narrow time frame of the 1950s and 1960s and elevates few "heroic" individuals. This limited narrative has created a "myth" of the movement that ignore 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

Backlogged: Strategies for Small Museums to Rescue Your Collections

LOCATION: NATCHEZ 2

TRACK 2

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 | 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

Using Living Events to Engage Your Community with Your Museum

LOCATION: OXFORD

TRACK 6

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 fulfil 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

FRIDAY, AUGUST 9



Join the Conversation: #AAAM2019

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