

AAAM Meets in Baltimore

By Samuel W. Black

It was an enriching and exciting time as nearly 200 people attend the 34th annual Association of African American Museums conference hosted by the Reginald F. Lewis Museum of Maryland African American History and Culture the week of August 22 to the 25, 2012. The opening keynote speaker was Claudine Brown, Assistant Secretary for Education at the Smithsonian Institution. Brown said that African American history and culture had been reduced to sound bites and that museums have the responsibility to tell stories that have not been told. As an example Brown implied that young people especially the many students in the audience, "interview Civil Rights workers" many of whom are in a generation that is passing away. Lastly Brown issued a call to the museum field to think critically about the stories we tell and to take into consideration the diverse communities we should serve.

The conference sessions addressed such issues as "Understanding Exhibition Planning Design"; "Locating the Road to Freedom: Mobile Application Devices for Museums"; "Getting the Word Out (Leveraging the Power of Partnerships)" and "Exploring the Power of Stories to Attract Audiences".

Having the national conference in Baltimore afforded an opportunity to hold a plenary session to recognize the 20th anniversary of the "Mining the Museum" exhibition. Hosted by the Reginald F. Lewis Museum, the plenary was chaired by Nona Martin and paneled by Leslie King Hammond, Lowery Sims, Gary Vikan, Doreen Bolger, and George Ciscle. Each panelist talked about their personal and professional perspectives of the award winning Fred Wilson installation at the Maryland Historical Society in 1992.

Evening receptions during the conference were held at the Walters Art Museum, the James E. Lewis Museum at Morgan State University and at the Reginald F. Lewis Museum.

Battle and Muhammad Receive 2012 AAAM Awards

By Samuel W. Black

On Friday, August 24, 2012 at the AAAM Annual Conference Awards Luncheon in Baltimore, Dr. Thomas Battle was awarded the John E. Fleming Lifetime Achievement Award; also at that luncheon, Mrs. Habeebah Muhammad was given the Museum Service Award for 2012, two of the most prestigious honors given by AAAM.

The John E. Fleming Award was given to Battle for his career-long commitment to the museum and archive fields. In the absence of Dr. John Fleming, Dr. Taliza Fleming, curator for the National Museum of African American History and Culture at the Smithsonian Institution presented the award. Dr. Battle was honored to receive the Fleming award and expressed his appreciation for the work done by AAAM. In his remarks, he said that he was reminded of the early years of the organization when John Kinard, Charles Wright, Margaret Burroughs and others worked to get it established. A former board member of AAAM, Battle began his career at Howard University as its museum director before moving to the Moorland-Spingarn Research Center where he served as Director from 1986 to 2009.



Habeebah Muhammad was recipient of the Museum Service Award. The award is given to an individual who has served not only the museum field but AAAM as well. Mrs. Muhammad has worked at the Anacostia Community Museum since 1991 and has been Registrar of the museum's three-dimensional collection for over 18 years. She contributed to the development of the Diversity Coalition Committee of the American Association of Museums in 1998, and was past Secretary (1998-2001), Vice President (2001-2003), and President (2003-2004) of the Association of African American Museums. She is coordinator and first chairperson of AAAM's Standing Professional Committees and was AAAM's Conference Committee Chairperson in 2002.

The president, board and members of AAAM are pleased to recognize the many contributions to both AAAM and the museum field made by Dr. Thomas Battle and Habeebah Muhammad. ★



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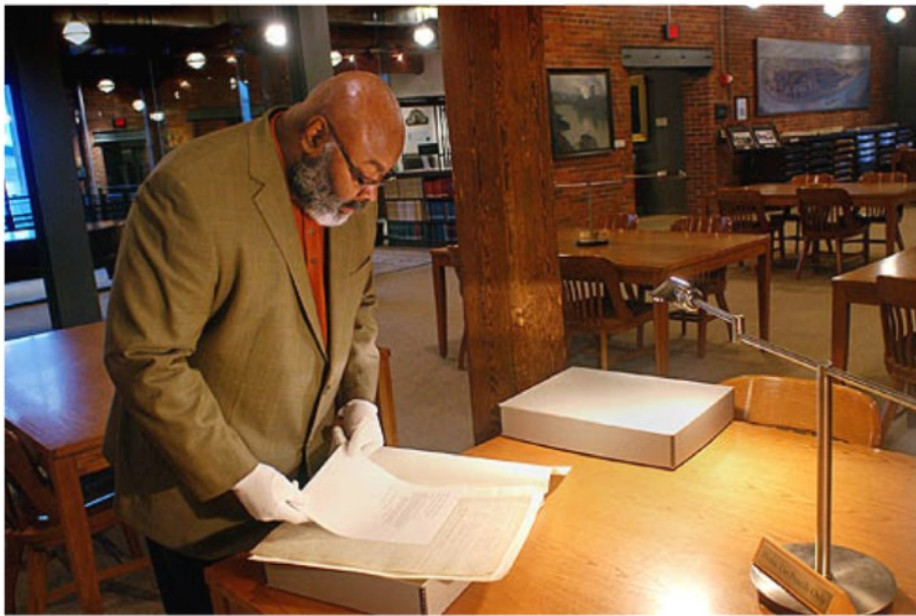
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The 2012 AAAM Annual Conference was held in Baltimore over the weekend of August 22-25 and was hosted by the Reginald F. Lewis Museum of Maryland African American History & Culture.

Our conference was a great success as many in the AAAM membership and others came out to sessions presented on the conference theme for this year: Commemorating Struggles: Claiming Freedom. We want to take this opportunity to thank the entire 2012 Conference Host Committee and especially the staff of the Reginald F. Lewis Museum for the hard work and dedication put into making this year's conference one of the most successful in quite some time.

Both the pre-conference workshops at the Maryland Institute College of Art and Hampton National Historic Site and the conference sessions at the Tremont Hotel were stimulating, informative and engaging. We had three outstanding evening receptions at the Walters Art Museum, Morgan State University's Murphy Fine Art

Center, and the Reginald F. Lewis Museum; we extend a heartfelt thanks to all the institutions that participated in this year's conference.

We now look forward to next year when AAAM will celebrate its 35th anniversary at its annual conference in Charlotte, North Carolina, hosted by the Harvey B. Gantt Center for African American Arts + Culture (www.ganttcenter.org).

Please mark your calendars for August 7-10, 2013 so that you can join us in Charlotte for what promises to be an exciting and lively annual meeting. Our conference theme for next year is ***The Business of Museums: Making Our Institutions Sustainable.***

See you in Charlotte!

Samuel W. Black

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Senator John Heinz History Center



Samuel W. Black is the Director of African American Programs at the Senator John Heinz History Center where he curated the award winning *Soul Soldiers: African Americans and the Vietnam Era*. He is the recipient of a U.S. Department of Education Underground Railroad Educational and Cultural Programs grant for *From Slavery to Freedom* a long-term exhibition project that will open in November 2012. Black has

authored a number of essays, narratives and publications including, *The National Underground Railroad Freedom Center: Museum of Conscience*, and *Soul Soldiers: African Americans and the Vietnam Era*. His most recent book, *Through the Lens of Allen E. Cole: A Photographic History of African Americans in Cleveland, Ohio* is by Kent State University Press and the forthcoming *The Civil War in Pennsylvania: The African American Experience* will be available in 2013. Sam Black holds a graduate degree in Africana Studies from the State University of New York at Albany, where he was the recipient of the Perry Drake-Weston Award for Best Graduate Research.

VICE PRESIDENT

Dr. Deborah L. Mack

National Museum of African American History and Culture



Deborah L. Mack, Ph.D. is Associate Director for Community and Constituent Services at the National African American Museum of History and Culture, Smithsonian Institution. She serves as the principal executive responsible for overall planning, management and coordination of community services programs and international activities, with functions that include building relationships, outreach, training, and technical support for African American communities; programs with international organizations; collaborative projects with other institutions, museums and agencies; and support of alliances and collaborations with cultural service institutions. She holds a Ph.D. and an M.A., both in anthropology from Northwestern University, and a B.A. in geography from the University of Chicago.

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Charles Bethea

DuSable Museum of African American History



Artist, historian, and museum administrator, Charles Bethea joined the staff of The DuSable Museum of African American History in 2006 as the Director of Curatorial Services and Chief Curator. Prior to coming to The DuSable, Bethea was the executive director of the Black History Museum & Cultural Center of Virginia from 1999 to 2005. In 2009, Bethea was promoted to Chief Operating Officer/Curator. Mr. Bethea holds a master's

degree in Museum Studies from Hampton University and is a 2012 graduate of the Getty Museum Leadership Institute.

Wayne Coleman

Birmingham Civil Rights Institute



Wayne Coleman is Head of Archives Department at the Birmingham Civil Rights Institute, an archive, a museum and an educational facility established in 1992 with a focus on the Civil Rights Movement. In that capacity, he formulates and implements Department policies and procedures and makes all processed archival materials available to the general public. A native of New Orleans, Louisiana,

Mr. Coleman was previously employed by the Amistad Research Center, an African American archives located on the campus of Tulane University. At Amistad, he served as Archivist and Head of Exhibits and Marketing. Mr. Coleman is a graduate of Loyola University in New Orleans.

Dr. Schroeder Cherry



Dr. Schroeder Cherry's thirty-plus years in the museum field span a broad range of areas with primary focus on making museum resources accessible to the public. His first museum position was at The Art Institute of Chicago, where he developed education programs for high school students. Cherry has held increasingly senior positions at museums across the U.S., including the Smithsonian Institution's Anacostia Museum; Studio Museum in Harlem, the J. Paul Getty Museum, Baltimore Museum of Art and Maryland Historical Society. Cherry has also served as a grant maker, with focus on museums and other cultural institutions. At The Lila Wallace Funds he was a program officer for museums and arts organizations. Between 2002 and 2010 he served on staff at The Institute of Museum and Library Services, first as Deputy Director for Museums and later as Counselor to the Director. Cherry earned a bachelor of arts in painting and puppetry from the University of Michigan; a master's degree in museum education from The George Washington University; and a Doctorate in museum education from Columbia University. He

currently resides in Baltimore, MD., where he teaches Museum Studies at Morgan State University.

Beverly C. Robertson
National Civil Rights Museum



Beverly C. Robertson is currently President of the National Civil Rights Museum (NCRM) and principal of TRUST Marketing and Communications Consortium. She has amassed over 25 years of experience in Public/Community Relations, Communications, Strategic Planning and Research. Chosen as Executive Director of the National Civil Rights Museum in 1997, Beverly has had a profound effect on the national prominence and reputation of the Museum. She has established an archive system, formalized policies and procedures, executed the most successful Freedom Award event ever, completed an \$11 million dollar capital campaign in 2002 and is currently engaged in a \$40 million renovation and endowment project. Under her guidance and expertise the NCRM received recognition as one of the top ten national treasures by USA Today. A graduate of Memphis State University, she received a Bachelor of Arts Degree in Education in 1973. Beverly has completed some executive leadership development courses through the Wharton School of Business/University of Pennsylvania and also completed the Getty Museum Leadership Institute in Los Angeles, California in 2009.

Auntaneshia Staveloz
American Alliance of Museums



Auntaneshia Staveloz is currently the Special Assistant to the President for Strategic Initiatives at the American Alliance of Museums (AAM), a national organization that serves as a leadership and advocacy organization on behalf of all museums/cultural institutions of all types and disciplines from art museums to zoos. In her role at the Alliance she focuses on strategic/institutional planning and implementation, board management/development, diversity and inclusion initiatives, and strategic partnerships. Prior to working at the Alliance, she has worked nationally and internationally in museums for 10 years on diversity and inclusion initiatives, educational programming, community partnerships, and conducted research on museum audience engagement and career development. Ms. Staveloz has served as a peer reviewer and selection panelist for the National Science Foundation, the Institute of Museum and Library Services, the American Education Research Association and the American Association of University Women. She has served as an adjunct professor for museum education and is a charter member of a DC chapter of Toastmasters. Her education credentials include an M.A. Counseling Psychology and a B.S. in Biology with minor studies in Chemistry and Psychology.

Dr. Alvia Ward
Texas Southern University Museum



Dr. Alvia Wardlaw is Director of the University Museum at Texas Southern University where she is also Associate Professor of Art History. In 1989, Dr. Wardlaw was recognized as one of the leading African-American art historians in the country during which time she was co-curator (with Barry Gaither and Dr. Regena Perry) of the watershed exhibition "*Black Art Ancestral Legacy: The African Impulse in African American Art*" for the Dallas Museum of Art, in Dallas, Texas. The catalogue for this exhibition has become widely used in the art curriculums of colleges and universities in the United States. In 1995, Dr. Wardlaw organized "*The Art of John Biggers: View from the Upper Room*" for the Museum of Fine Arts, in Houston. A string of exhibitions and publications followed. Author of *The Art of John Biggers: View from the Upper Room* and co-author of *Black Art Ancestral Legacy: The African Impulse in African-American Art*, Dr. Wardlaw has organized numerous exhibitions on African and African-American art. Dr. Wardlaw attended Wellesley College where she earned a B.A. in Art History and was awarded the M.A. in art history from The Institute of Fine Arts, New York University in 1986. In 1996, she became the first African-American to receive the Ph.D. in Art History from the University of Texas at Austin.

Ellen Zisholt
I.P. Stanback Museum and Planetarium



Ellen Zisholtz is the Director/Curator of the I.P. Stanback Museum and Planetarium at South Carolina State University, where she supervised the re-opening of the Museum after several inoperative years. She is an Assistant Professor, teaching Museum Studies in the Department of Visual and Performing Arts. Zisholtz has served on the faculties of Rutgers and New York Universities and taught in the NYC Public Schools. She served as the Executive Director of Sister Cities of Nashville, TN and the national coordinator for the State of Tennessee; she was Director of Cultural Affairs for the Cities of Savannah, GA and Passaic, NJ and Counties of Beaufort, SC and Monmouth, NJ. She was also Executive Director for the Count Basie Arts Center, Bill T. Jones/Arnie Zane and Rod Rodgers Dance Companies and worked with jazz musicians including Max Roach and Billy Taylor. Ellen expresses herself as an artist through her own creative work; her exhibitions include a work in the recent exhibition, "*Transcending Slavery and the Holocaust*," at Temple University Hillel and a show in SOHO, NYC, in 2008 and the New York State Exhibition at the Avante Gallery in NYC. Ellen attended the Arts Students League in NYC, received her master's degree in Arts Administration from New York University, undergraduate degree from the City University of New York (CCNY), and graduated from Hunter College High School. ★

Burroughs-Wright Fellowship Winners

Essays by **Chieko Phillips** and **Ashley Bowden**

The Association of African American Museums is proud to announce the recipients of the 2012 Margaret T. G. Burroughs and Charles H. Wright Fellowship: Chieko Phillips, Curatorial Assistant at the Northwest African American Museum, and Ashley Bowden, graduate student in the Cooperstown Graduate Program. The fellowship is awarded to qualified senior-level undergraduate and graduate university students or to a first-year museum professional.

The award covers the amount of full registration for the annual conference and lodging at the conference hotel. The recipients also received a complimentary 2012-2013 membership to AAAM.

By Chieko Phillips

"It's personal!" These two words are still ringing in my ears three days after the closing reception of the 34th annual Association of African American Museum conference in Baltimore, Maryland. Representative Elijah Cummings powerfully delivered these words as the answer to a question he posed to a room full of museum professionals: "Why do we do what we do?" The same two words summarize my motivations for attending the AAAM conference: it's personal. In my Burroughs-Wright Fellowship application, I detailed my dedications to studying multiracial narratives in museums and to exploring how curatorial tactics like storytelling can be employed in other museum departments as my purposes for attending the conference this year. While yes, I am committed to these and other issues, my biggest motivation was my need for inspiration, fulfillment, and validation in my career choice.

My first year as the curatorial assistant at the Northwest African American Museum, came immediately after graduating from the Museology graduate program at the University of Washington. Bright-eyed and ready, I saw everything had the potential to be better but when I deemed that change wasn't coming fast enough, I got frustrated. When my two-person department worked countless hours of unpaid overtime to develop exhibits only to have that unsatisfied visitor remind us of all the ways we failed, I got tired. When I asked myself, "why am I doing this?" at times, I could not find an answer. While this might sound like the young professional's version of a temper tantrum, it's a reality of my and so many other young professionals' situations. But instead of running to the closest "mainstream" art museum, I started on a journey for re-inspiration, which began by filling out an application for the Burroughs-Wright Fellowship.

In Baltimore, I conversed with many people who planned, fought and fundraised for decades to create museums and national parks that interpret a more complete American history. I listened to speeches about the accomplishments and struggles of people who worked a lifetime in the industry I am just breaking into. I met encouraging individuals who were once fellows and who are now making moves in esteemed institutions around the country. These interac-



tions and more reminded me that it takes much longer than a year and much more elbow grease to incite change. But it will come. Sometime between the cabinet of curiosities inspired display at the Walters Art Museum (which reminded me how much we have had to revise museums to include our stories) and the spirituals sung by the Morgan State choir (which reassured me that there are people younger than me who are dedicated to preserving our culture and in a variety of ways), I found what I was looking for.

In addition to the stack of business cards, slew of brochures, and lists of ideas scribbled in my notepad, I am traveling back to Seattle with a revitalized spirit and a connection to the collective consciousness of African American historical and cultural preservation. I was searching for energy and I found it through context. As I knelt down at work today to retrieve the measuring tape I was using to hang yet another foam core label, the ground didn't feel quite as hard on my knee. I thank each and every one of you for that.

(Continued on page 6)

By Ashley Bowden

I did not know what to expect upon entering the Tremont Plaza Hotel for the Association of African American Museums Annual Meeting. However, after having attended the conference as a Burroughs-Wright Fellow, I can sincerely say I am grateful to have had the opportunity to attend the convention. The material presented at the sessions were informative and accessible; the discussions generated at the workshops were thought provoking; and the topics addressed at the forums broadened my thinking about the ways museums can promote sustainability and embrace mission-oriented programs and exhibitions.

Not only did I learn a great deal about the strategies museum professionals can employ to overcome economic and programmatic challenges, the conference afforded me the opportunity to network with

museum professionals from across the country. For me, meeting professionals in the field was invaluable. These interactions allowed us to learn about the intersections of our professional interests, and our exchanges provided the space for us to continue dialogue beyond the planned sessions.

In addition to the features listed above, my conference experience was positively shaped by visits to local museums and institutions. My time at the convention marked my first extended stay in Baltimore. Therefore, as a conference attendee I not only treasured the opportunity to learn about ways to engage broad audiences, I also appreciated the opportunity to view successful models of programs and exhibitions within the region.

I look forward to remaining involved and attending future conferences and events hosted by the AAAM. ★



The Raven by Ann E. Eskridge

Two young men, one black the other white, become Underground Railroad conductors, but they have to make a choice between helping slaves escape or jeopardizing their lifelong friendship.

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The Institute of Museum and Library Services (IMLS) supports all types of museums, from art and history to science and zoos, and all types of libraries and archives, from public and academic to research and schools. Eligibility requirements differ for each library and museum program.

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National Historical Publications and Records Commission (NHPRC)

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(866) 272-6272
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The National Historical Publications and Records Commission (NHPRC), a statutory body affiliated with the National Archives and Records Administration, promotes the preservation and use of America's documentary heritage essential to understanding our democracy, history, and culture.

Through the Lens of Allen E. Cole

A Photographic History of African Americans in Cleveland, Ohio

Samuel W. Black and Regennia N. Williams

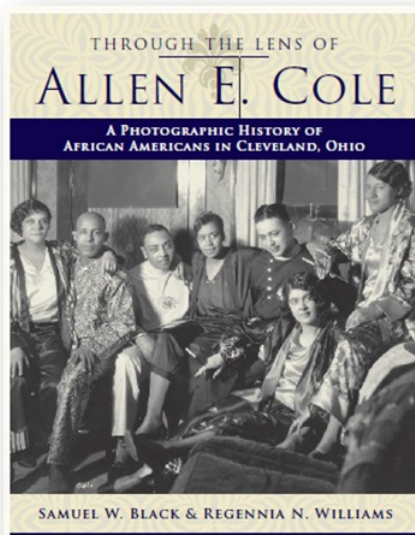
Foreword by Deborah Willis

During the Great Depression, photographer Allen Eugene Cole posted a sign in front of his studio in Cleveland's Central neighborhood: somebody, somewhere, wants your photograph.

An entrepreneurial businessman with a keen ability to market his images of Cleveland's black experience, Cole was deeply immersed in civic life. A founder and treasurer of the Progressive Business League, Cole was an officer of the Dunbar Life Insurance Co., a member of St. James African Methodist Episcopal Church, and active in the Elks and Masons. For years he was the only black member of the Cleveland Society of Professional Photographers. Well into the 1960s his photographs appeared regularly in the *Call & Post*, Cleveland's African American weekly newspaper.

A migrant to Cleveland in 1917, Allen Cole developed an interest in photography while employed as a waiter at the Cleveland Athletic Club. By 1922 he had opened his first studio at home, enlarging it over the years. It was in this studio that he photographed Perry B. Jackson, Ohio's first African American judge.

The images of Jackson and the hundreds of other African Americans included in this volume were chosen from the thousands of



photographs in the Allen Cole Collection at the Western Reserve

“A remarkable visual record of Cleveland’s African American community spanning five decades.”

Historical Society. They illustrate the diverse experiences among Cleveland's vibrant African American community. Social organizations, women's and men's clubs, civic and church groups, schoolchildren and teachers, businessmen, and politicians are all included in this charming and unique collection. In the accompanying text authors Samuel Black and Re-

gennia Williams place Cole and his comprehensive visual catalog in the context of African American history and the Great Migration.

Through the Lens of Allen E. Cole mines Cole's exceptional mid-twentieth-century photographic chronicle of African American life and will be an invaluable resource for anyone interested in American history, as well as specialists in African studies, history, sociology, urban affairs, and the photographic arts.

Samuel W. Black is Curator of African American Collections at the Senator John Heinz History Center in Pittsburgh and a former curator of the Allen E. Cole Collection at the Western Reserve Historical Society. A winner of several awards, Black is the editor of the anthology *Soul Soldiers: African Americans and the Vietnam Era* and serves as vice president of the Association of African American Museums.

Regennia N. Williams is associate professor of history at Cleveland State University and founder and director of the Initiative for the Study of Religion and Spirituality in the History of Africa and the Diaspora (RASHAD). She is the founding editor of *The Journal of Traditions and Beliefs*, and she received a Fulbright Fellowship for research and teaching in Ile-Ife, Nigeria, in 2010. ★

IMLS AFRICAN AMERICAN HISTORY AND CULTURE VIRTUAL FORUM

The Institute of Museum and Library Service (IMLS) provides African American museums and historically black colleges and universities (HBCUs) with opportunities to enhance their institutional capacity through the African American History and Culture (AAHC) grant program. IMLS has awarded \$8.2 million through 80 grants to museums and HBCUs nationwide since 2006. The program was designed to address the need for capacity



building through professional development in order to increase impact and sustainability.

Over the next six months, we will highlight grant-funded projects through our IMLS UpNext blog and create an AAHC Virtual Forum to foster a conversation about the way the IMLS grant programs support the needs of the African Ameri-



can museum community. We invite you to join the conversation on the AAHC Virtual Forum by sharing thoughts about your own professional experiences, your museum, or an IMLS-funded project. We would also welcome your input as a guest blogger on the IMLS UpNext blog. We will use information gathered from the AAHC Virtual Forum to inform changes to the AAHC program in FY2014 and beyond.

For links to the blog and virtual forum, please visit the [AAHC page](#), or for questions or more information contact AAHC Senior Program Officer Mark Isaksen at misaksen@imls.gov or (202) 653-4667.

2013 African American History and Culture grant deadline:

The 2013 African American History and Culture application deadline is January 15,

2013. If you have any questions or need additional information please contact Mark Isaksen at the email or phone number above.

~ Katherine Maas

AMERICAN ALLIANCE OF MUSEUMS LIVE WEBINAR: RAISING MONEY FOR COLLECTIONS CONSERVATION

Thurs, Nov. 8, 2:00 - 3:30 p.m. (ET)

In this 90-minute webinar, presenters will use case studies to discuss various models and approaches to help leaders of collecting institutions of all sizes more successfully fund collections conservation by highlighting conservation needs to the board, donors and visitors. The presentation will highlight hard facts and real examples proving the benefits of the conservation-in-action approach, in terms of offers of funding, increased visitor numbers, regular repeat visits and greater visitor enjoyment. Presenters will examine what makes for a successful "adopt-an-artifact" program, consider variations on these programs that have been tried and explore how these programs can be combined with social media campaigns. Case studies include: Adopt-a-Carousel (Shelburne Museum, VT), the National Trust Open Conservation projects (UK) and others. Please note: grant writing and large gift solicitations will not be covered in this webinar.

Who Should Attend

Conservators, collections managers, registrars, curators, development and membership staff, directors, CEOs, PR and marketing staff from collecting institutions of all sizes.

How Will I Benefit?

After participating in this webinar, attendees will be better able to:

Identify approaches for successfully funding collection conservation efforts

Integrate social media into fundraising campaigns

Communicate conservation needs to the board, donors and visitors

All live webinars feature text chat, audience interactivity, closed-captioning, and access to presentation handouts and other resources. All webinars are recorded and archived for later on-demand access.

Presenters

Catriona Hughes, freelance project conservator, UK (currently working with National Trust)

Sarah Kay, freelance project curator, UK (currently working with National Trust)

Nancie Ravenel, objects conservator, Shelburne Museum, VT

Moderators

Greg Stevens, assistant director, professional development, American Alliance of Museums, Washington, D.C.

Adam La Faci, field producer, LearningTimes, LLC, New York

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Cancellation requests for Alliance professional development programs must be received in writing no later than one week prior to the event date to receive a full refund of your registration fees. Refund requests will not be accepted after that date. The Alliance reserves the right to cancel any program at any time, for any reason. In the event of a program cancellation by the Alliance, attendees will receive a full refund of their

registration fees. For face-to-face programs, the Alliance is not responsible for any travel or hotel expenses incurred as a result of your participation or cancellation of an event.

AMERICAN ASSOCIATION OF MUSEUMS IS NOW THE AMERICAN ALLIANCE OF MUSEUMS

The American Association of Museums, the largest service and advocacy group for museums of all types and sizes, has changed its name to the American Alliance of Museums (the Alliance), and adopted a new tagline and logo. This is to better reflect the 106-year old organization's mission of unifying the diverse museum field, championing its cause and nurturing excellence among all of America's museums.

"Our new beginning and brand is designed to help us truly unite the museum field — from art museums to zoos and everything in between — so that we may more effectively advocate for the cause of museums," said AAM president Ford W. Bell. "Speaking with one voice, the breadth of the U.S. museum field will be able to make the case that museums are essential to our educational infrastructure, essential to our economic prosperity, and essential to building communities everywhere."

With the adoption of the Alliance strategic plan in 2009 — dubbed "The Spark" — the organization systematically surveyed the range of its membership to determine how it could best serve America's museums. This feedback informed an entirely new museum membership structure and a new Continuum of Excellence. Details for both the three-tiered membership structure and the Continuum of Excellence are available on the new Alliance website (www.aam-us.org).

The new museum membership structure reflects the Alliance's belief that uniting the field is paramount. It includes a basic membership tier, designed for the thousands of smaller institutions in the U.S. to "pay what they can," embracing a practice employed by many museums to allow all community members access to their collections.

"Some may ask, after 106 years of supporting and building the museum community, why would we change our name and brand?" Bell said. "Simply, our new name signals our resolve to unite the museum field so that we can speak with one strong voice. We are no longer the trade



association for museums, but rather the cause of museums.

"Moreover, our new brand goes far beyond mere cosmetics," Bell continued. "Our brand as the American Alliance of Museums is emblematic of our commitment to advancing the cause of museums — as well as supporting those who work in museums, donate to them, or simply love them — and the communities served by America's museums."

The American Alliance of Museums has been bringing museums together since 1906, helping to develop standards and best practices, gathering and sharing knowledge, and providing advocacy on issues of concern to the entire museum community. With more than 18,000 individual, 3,000 institutional and 300 corporate members, the Alliance is dedicated to ensuring that museums remain a vital part of the American landscape, connecting people with the greatest achievements of the human experience — past, present and future. For more information, visit www.aam-us.org.

THE AMERICAN ALLIANCE OF MUSEUMS MUSEUM ASSESSMENT PROGRAM

The Museum Assessment Program (MAP) helps small and mid-sized museums strengthen operations, plan for the future and meet national standards through self-study and a site visit from a peer reviewer. IMLS-funded MAP grants are non-competitive and provide \$4,000 of consultative resources and services to participating museums. MAP provides guidance and growth in the following areas: prioritization of goals, focus on mission and planning, communications between staff,

board and other constituent and credibility with potential funders and donors. The program offers four assessments: Organizational, Collections Stewardship, Community Engagement and Leadership (full cost only). Each assessment can be completed in less than a year. Costs to participate range from free to \$750. Applications are accepted twice per year by deadlines of July 1 or December 1. MAP is supported through a cooperative agreement between the Institute of Museum and Library Services and the Alliance.

LATEST E-NEWS FROM THE NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE

Message from the Director

2012 marks the seventh anniversary of my return to the Smithsonian Institution as founding director of the Smithsonian's National Museum of African American History and Culture (NMAAHC). When I started in 2005, the site where the building would be located was not known and there were no collections or funds. Today, I am glad to report that construction has started on the building, which will be located at 14th and Constitution Avenue NW and we have collected more than 18,400 objects and approximately \$100 million in donations toward our total goal of \$500 million, of which \$250 million must be raised from private resources. The remaining \$250 million is being provided by the federal government.

I could not have accomplished any of this without the help of the hardworking people who make up the NMAAHC staff. At the very beginning, there were two employees at the museum. Now I work with a staff of 90 talented people — curators who collect artifacts for our collections; public relations professionals who tell the story of the Museum; staff who are specialists in administration and finance; membership and development people who connect us to our Charter Members and supporters; and the many other

teams who are making this Museum a reality.

And even though another eight to nine months will pass before the building starts to rise, we can see the work that is being done at our construction site. Construction crews are digging deep into the ground, removing rocks and creating a slurry wall to protect the building from the water of the old Tiber Creek that runs below ground under the National Mall. In early 2013, the steel will start to rise and the landscape will change. And in 2015 we will be opening our doors on our finished building on the National Mall in Washington, D.C. None of this could have been accomplished without all of you — our Charter Members who have supported us throughout this endeavor.

I am often asked to identify my favorite artifact in the NMAAHC collections; my

answer is the Butler Medal, the only medal created by the U.S. government to honor African American soldiers. Commissioned by Civil War General Benjamin F. Butler in 1864, this medal was awarded to 200 soldiers who proved their worth on the battlefield. Today, many of their names are unknown, but the National Museum of African American History and Culture will ensure that their story is told.

I invite you to watch the progress of the building through our construction camera (see Construction Update article for more information), and visit our website for new features and updates. What a gift you have given by helping to birth this Museum. Thank you for your unwavering support.

Visit the NMAAHC website [here](http://www.nmaahc.si.edu).

~ Lonnie G. Bunch III



CALL FOR ARTICLES



The Association of African American Museums is issuing a call for articles for its winter newsletter, the first quarterly newsletter of 2013. Articles should be no more than 500 words, can address issues facing the museum field and African American museums and cultural institutions. Photographs relevant to the article's topic are strongly encouraged. AAAM member institutions are encouraged to submit articles on the latest in-house exhibitions, current events or general news information that has a focus on those institutions and their staffs. The final submission date for articles to appear in the AAAM winter newsletter is Friday January 11, 2013. All articles can be submitted via email to Auntaneshia Staveloz at astaveloz@gmail.com.

Standing Professional Committees of AAAM

The Standing Professional Committees (SPCs) of the Association of African American Museums are committees of museum personnel who have responsibility for making decisions and determining policies and procedures related to professional matters in museums. The SPC provides an atmosphere that allows committee members who are museum and cultural arts professionals an opportunity to address a variety of issues.

The issues include but are not limited to institutional administration, development and financing, professional standards, career pathways, collection and preservation, education priorities, disaster preparedness and event coordination, all of which represent an effort to provide input, general advice, and recom-

mendations to the museum field while supporting systems that train and prepare museum personnel and other professionals. The SPCs are vital to the advancement of AAAM goals; committees assist the Association by serving as a source of expertise that enhances the interests of the museum profession at a national level.

AAAM STANDING PROFESSIONAL COMMITTEES

- Administration & Development Specialists
- Alliance for Professional Development
- CARE (Curators, Archivists, Registrars, Exhibit)
- Educators & Special Event Coordinators
- Directors Roundtable
- Disaster Task Force

**Association of African American Museums
Annual Conference
2013 Call for Proposals**

August 7 - 10, 2013

Charlotte, North Carolina

Submission Deadline: **February 15, 2013**

The Business of Museums: Making Our Institutions Sustainable



The Association of African American Museums invites session proposals for presentation at its 35th Annual Conference to be held August 7-10, 2013 in Charlotte, North Carolina, hosted by the Harvey B. Gantt Center for African American Arts & Culture.

The year 2013 marks the 35th anniversary of the Association of African American Museums. Since 1978, AAAM has helped to propel new museums and sustain pioneer institutions in the field. After 35 years, the first generation of museum founders, directors, curators, and trustees are beginning to fade away or have left us all together. Now that the bricks are in place and exhibits have received applause, the business of the museum must take center stage. We must run museums with a business acumen that will sustain our institutions in this 21st century economic climate. The theme for 2013 is **“The Business of Museums: Making Our Institutions Sustainable.”** The second generation African American museum must address issues facing today’s institutions: developing sustainable funding sources; establishing financial solvency; identifying local and regional stakeholders; in general, running a museum as a business.

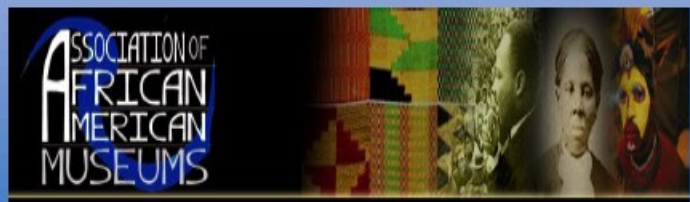
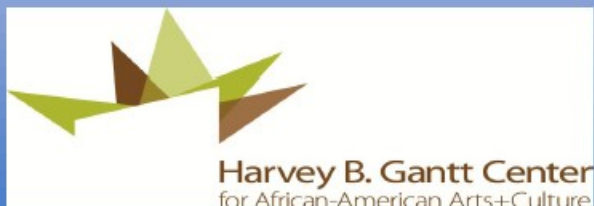
As we commemorate 35 years of AAAM, museums need to professionalize their development ideas and business culture; doing so will help build strong staffs, encourage constituents to contribute, and produce 21st century museum visions. The program committee welcomes session proposals reflecting the conference theme and that addresses the following suggested topics:

- What are useful strategies for a fundraising and development culture
- Defining Board and trustee fundraising
- How to determine staffing needs of a museum
- What are the best methods for building relationships with stakeholder foundations
- Defining CEO, Director, and Executive Director positions and which is best for your museum
- The need to train and instill a business culture in museums
- The dynamics of building revenue through memberships
- How to develop budgets for operations, programs, exhibits, and collection management
- When to do Board training and expansion
- What is the “founders syndrome” and is it helping or hurting museums



Come and celebrate the 35th Anniversary of the Association of African American Museums Annual Conference in Charlotte, North Carolina in 2013. Look closely at Charlotte and you'll discover a lot. The Queen City's a blend of southern charm and cosmopolitan amenities, so it should come as no surprise that AAAM attendees will find plenty to keep them busy. A variety of activities from cultural treasures like the Harvey B. Gantt Center for African-American Arts + Culture to some of the best shopping this side of Manhattan are at your fingertips. Shopaholics will delight at destinations like SouthPark Mall and Concord Mills. As for entertainment, the city pulses with activity. Whether exploring dining and nightlife hotspots like the EpiCentre or NC Music Factory to sassy neighborhoods boasting our well-known recipe for southern hospitality, you'll find the Queen City's special blend of liveliness is an unexpected mix.

Visit www.ganttcenter.org or www.blackmuseums.org to get further details.





c/o Gil Mars
Administrative Coordinator
4130 Overland Avenue
Culver City, CA 90230

TO:



Are you a Member?

As the oldest organization advocating on behalf of African American professionals and museums, AAAM has proven itself vital to those engaged in this work. The opportunity to network with colleagues while advancing the field, our institutions, our galleries, and centers remains invaluable. Newly instituted membership fee structures will broaden the reach of AAAM while bringing us together as a community of museum professionals. A two-year option is currently offered for individuals and institutions; the institutional rate is based on annual budgets. Retirees wishing to maintain their membership and corporate sponsors seeking to engage the AAAM mission can also join. Members now have the option to secure a lifetime membership in AAAM, paying for that level in five \$100.00 installments. All 2012 annual meeting non-member full conference registrations will include a one year AAAM membership. Now is the time to renew an individual or institutional membership in AAAM. Visit our website at www.blackmuseums.org to download an application.

INDIVIDUAL MEMBERSHIP

Retiree	\$25	Extended (two year term)	\$45
Student	\$25	Extended (two year term)	\$45
Individual Member	\$55	Extended (two year term)	\$99
Scholar	\$65	Extended (two year term)	\$117
Trustee/Board Member	\$75	Extended (two year term)	\$135
Lifetime Individual	\$500	(payable in 5 annual installments)	

INSTITUTIONAL MEMBERSHIP (based on annual budget level)

Under \$25,000	\$125	Extended (two year term)	\$225
\$25,000 - \$100,000	\$175	Extended (two year term)	\$315
\$100,000 - \$500,000	\$300	Extended (two year term)	\$540
\$500,000 - \$1,000,000	\$500	Extended (two year term)	\$900
Over \$1,000,000	\$1,000	Extended (two year term)	\$1,800

AFFILIATE MEMBERSHIP (based on annual budget level)

\$0 - \$100,000	\$125	Extended (two year term)	\$225
\$100,000 - \$500,000	\$250	Extended (two year term)	\$450
Over \$500,000	\$500	Extended (two year term)	\$900

CORPORATE MEMBERSHIP

Corporate Membership	\$1000
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