

AAAM Celebrates its 35th Annual Conference in Charlotte, North Carolina

Dr. Lawrence J. Pijaux Receives John E. Fleming Museum Award

The John E. Fleming Award, named after one of the founding board members of the Association of African American Museums, is given to recognize their longtime service, support and commitment to African American museums. The 2013 recipient was none other than Dr. Lawrence J. Pijaux.

Dr. Pijaux has served as President and Chief Executive Officer of the Birmingham Civil Rights Institute (BCRI) since 1995. Under his leadership BCRI achieved full accreditation from the American Alliance of Museums and received two consecutive national awards present-

ed at the White House—Coming Up Taller and the inaugural National Medal for Museum Service. Dr. Pijaux is a board member of the Alabama School of Mathematics and Science, the Alabama Department of Tourism and leadership Alabama, and serves as a board of director of the national museum service organization, the American Alliance of Museums. He has been named Alabama Tourism Executive of the Year and is a past president of the Association of African American Museums. Pijaux was nominated by Barack Obama to serve on the National Museum and Library Services in 2010 and received the Man



of the Year Award from the Metro Birmingham Branch of National Association for the Advancement of Colored People. ★

Luncheon Speakers Bring Messages of Taking Action on Sustaining Our Museums

"At the close of life, the question will not be how much have you got, but how much have you given. Not how much have you won, but how much have you done. Not how much have you saved, but how much have you sacrificed. Not how much were you honored, but how much you have served."
~Nathan C. Schaeffer

This quote was one selected by board member, Beverly Robertson to introduce Keynote Speaker, Dr. John E. Fleming. Born in Morganton, North Carolina, Dr. Fleming has a long list of accomplishments and awards that demonstrate his commit-

ment to the history and story of African American museums and civil rights broadly. He has served as a Peace Corps Volunteer in Malawi in the 60s, Education Specialist for the Kentucky Commission on Human Rights and Program Analyst for the United

States Civil Rights Commission. He was a Senior Fellow for the Institute for the Study of Educational Policy at Howard University. In 1980 he joined the Ohio Historical Society to develop the National Afro-American

(Continued on page 6)



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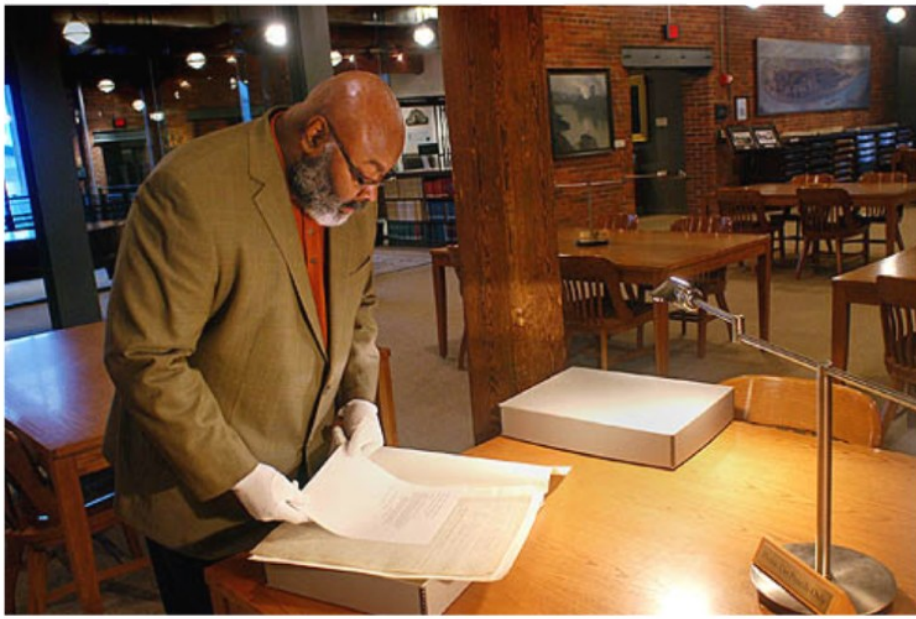
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The 35th annual meeting of the Association of African American Museums was an opportunity to renew long-term relationships and welcome new ones for many members and especially for the organization. The theme for 2013 was the “Business of Museums: Making Institutions Sustainable” and many panels and the keynote addressed the topic. The Harvey B. Gantt Center for African American Arts + Culture was the host institution and the presenting sponsor was Wells Fargo.

The keynote address delivered by AAAM founding board member and former president, Dr. John E. Fleming gave a history of the struggle for sustainability for African American museums and the continued application of strategies to maintain funding streams and successful operations. Fleming noted the funding issues facing Black museums since the 1970s has been the view that they are not worth a major investment of support. Fleming

called the meager funds set aside for Black museums “Negro funding” to note the intentional underfunding of worthwhile projects and institutions. He also noted the accomplishments of many Black museums to overcome these barriers and place many of their administrators on boards and as reviewers of funding agencies. The creation of the IMLS African American Museums program is directly connected to the activism of the previous generation of museum professionals to make changes.

During the awards luncheon, Dr. Fleming bestowed the John E. Fleming Museum Award upon Dr. Laurence Pijaux of the Birmingham Civil Rights Institute who has served the accredited organization for 18 years. An address from the American Alliance of Museums board chair, Meme Omogbai further extended the conversation of sustainability and the efforts of

(Continued on page 5)

OFFICERS

PRESIDENT

Samuel W. Black

Senator John Heinz History Center



Samuel W. Black is the Director of African American Programs. Curated the award winning exhibits, *Soul Soldiers: African Americans and the Vietnam Era* (2006) and *From Slavery to Freedom* (2012). 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 opened in November 2012. Black has authored a number of essays, narratives and publications including, *The National Underground Railroad Freedom Center: Museum of Conscience* in Ohio Valley History, *Soul Soldiers: African Americans and the Vietnam Era* (2006), *Through the Lens of Allen E. Cole: A Photographic History of African Americans in Cleveland, Ohio* (2012), and *The Civil War in Pennsylvania: The African American Experience* (2013). 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.

SECRETARY

Auntaneshia Staveloz

American Alliance of Museums



Auntaneshia Staveloz serves as the Manager of State and Community Partnerships at the American Alliance of Museums, the national museum service organization that supports all museums through advocacy and excellence. Auntaneshia has engaged with strategic/institutional planning and implementation, board management/development, diversity and inclusion initiatives, and strategic partnerships.

Prior to working with 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. In addition to her service to AAAM Auntaneshia volunteers her time with the National Science Foundation, Institute of Museum and Library Services, American Association of University Women and a DC chapter of Toastmasters International.

TREASURER

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 NCRM 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, which contributed to the museum's accreditation through the American Alliance of museums. She 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 B.A. in Education and is a graduate of the Getty Museum Leadership Institute.

DIRECTORS

Dion Brown

B.B. King Museum and Delta Interpretive Center



Dion Brown is the Executive Director of the B.B. King Museum and Delta Interpretive Center in Indianola, Mississippi. Prior to coming to the Delta, he was the Chief Operating Officer for Exploration Place, a Science and Discovery Center in Wichita, Kansas. Dion continues to build on the vision of the museum. He has taken the summer signature program, "Art of Living Smart," and turned it into a yearlong program.

Portion of the program was recognized by first lady Michelle Obama's "Lets Move" program. Since his arrival in 2011 he has worked diligently in reducing the debt from 1.2M to 166k. Under his leadership the museums tour operations and visitation income rose by over 16 percent. He continues to brand the museum as viable business model and strong community champion. In 2013 he was recognized by the *Delta Business Journal* as one of the "Top Minority Business Leaders." Dion holds a Bachelor of

(Continued on page 4)

Science degree in Human Resources and a Masters of Science degree in Leadership from Southwestern College.

Brian Carter
Oregon Historical Society



Brian J. Carter currently serves as Museum Director at the Oregon Historical Society in Portland, OR. Prior to his time at OHS, Brian was a founding staff member of the Northwest African American Museum in Seattle, WA, where he served as Deputy Director/Head Curator for eight years. He was responsible for shaping, implementing and overseeing the full range of the Museum's artistic, educational and interpretive programming. Brian graduated with high honors from Stanford University, where he majored in American History with a minor in African and African American Studies. He is also a graduate of the University of Washington's master's program in Museology. Brian is currently an instructor in the University of Washington's Museology Certificate Program and the Oregon state team leader for the American Association of State and Local History.

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.

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. Redell Hearn
Principal, Redell Associates



Redell Hearn is a museum consultant and museum studies professor with over twenty years of experience in the field. As history curator for the California African American Museum, she was responsible for the Los Angeles run of the exhibition *Half Past Autumn: The Art of Gordon Parks*. Dr. Hearn left CAAM to become the founding director of the first and only museum studies program in the State of Louisiana and is currently a faculty member in the graduate program in museum studies at Johns Hopkins University. Hearn holds a Ph.D., a M.Phil. and a M.A. in museum studies from Syracuse University.

Marion McGee
John G. Riley House Museum



Marion McGee is the Assistant Director of the John Gilmore Riley Center/Museum of African American History & Culture. In this role, she works closely with the Founder to learn every phase of the organization's operation to assume the role of Executive Director next year. Her area of expertise focuses on organizational development, financial management and strategic planning. She takes pride in providing leadership through active collaboration with staff, stakeholders and affiliates while furthering the vision of an organization that specializes in preserving and enhancing local landmarks and legacies for generations to come.

Dr. Alvia Wardlaw
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 exhi-

(Continued on page 5)

bitions 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 Zisholtz

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. ★

(Continued from page 2)

PRESIDENT'S MESSAGE - cont.

AAM to work in greater capacity with the museum field.

Presenting sponsor Wells Fargo convened two panels - one that addressed "Donor Cultivation: Trends in Giving" and another panel addressing "Corporate Philanthropy and Marketing." The culture community of Charlotte providing lively nighttime receptions at the NASCAR Hall of Fame, Levine Museum of the New South and the Harvey B. Gantt Center where the Wells Fargo sponsored Kinsey Collection was exhibited. The AAAM extends its gratitude and appreciation to David Taylor and the Harvey B. Gantt Center staff for hosting the 35th annual conference and making it a success.

In our continuing effort to develop a structurally sound organization, the AAAM elected four new and two

reelected board members. The newly elected directors are Dion Brown, Brian Carter, Marion McGee and Dr. Redell Hearn. Newly reelected officers are President Samuel W Black and Secretary Auntaneshia Staveloz. The board is fast at work organizing future conferences, developing membership strategies, fund-development, organizational infrastructure, and advocating for Black museum throughout the country. At the 2013 business meeting the board was able to announce the re-authorization of AAAM's non-profit status.

As we close the year of 2013 I want to acknowledge the passing of Nelson Mandela (1918-2013), member of the African National Congress and the first Black African President of the Republic of South Africa. His inspiration as a nation builder and reconciliatory allowed the world to look favorably upon the future.

The AAAM looks forward to convening its 36th annual conference in Birmingham, Alabama in August 6-9, 2014 with "Partnerships and Collaborations in the Digital Age" and hosted by the Birmingham Civil Rights Institute.

Samuel W. Black, President



(Continued from page 1)

Museum and Cultural Center, where he later served as Founding Director. In 1998 he served as the director of the National Underground Railroad Freedom Center.



For six years he served as Vice President of Museums at Cincinnati Museum Center at Union Terminal, where he oversaw the operations of the History, Natural History, and Children's Museums, as well as the Cincinnati Historical Society Library, the Geier Collections & Research Center, and the Edge of Appalachia Nature Preserve.

He was the Executive Producer for "America I Am: African American Imprint on America," a 12,000 sq. ft. traveling exhibition and served as the consulting director of the International African American Museum Project in Charleston, S.C.

He is now senior consultant for the Mississippi Civil Rights Museum.

He has published three books and over 45 articles and chapters in books. He has served as President of the Ohio Museums Association and the Association of African American Museums. He has served on the board of dozens of organizations including the American Alliance of Museums.

He was awarded lifetime achievement and distinguished service awards by the Ohioana Library, Ohio Museums Association, Berea College, the National Peace Corps, the Association of African American Museums and the American Association for State and Local History. He is currently writing a book about his Peace Corps experience in Malawi, Africa.

Meme Omogbai, American Alliance of Museums Board Chair, addressed conference attendees at the Awards luncheon singing an anthem about the importance of advocacy as a way of promoting the value of museums and uniting the museum field. She spoke passionately about the importance of being pre-

sent on the national museum scene to be recognized, heard and acknowledged as valuable institutions. She encouraged attendees to take a simple first step in being a part of the larger museum conversation by taking the Pledge of Excellence.



Omogbai currently serves as the Chief Operating Officer of The Newark Museum and is the highest-ranking person of color in the 100 year history of the museum. Nigerian-born Omogbai touts a long list of unprecedented accomplishments. She was the youngest and first minority deputy assistant chancellor of New Jersey's Department of Higher Education. "Competence trumps race, age and gender every time," says Omogbai. "Expertise creates opportunities even in the face of inequality.

During her 10-year tenure with the state, Omogbai was part of the team that developed the widely acclaimed New Jersey College Loan to Assist State Students (CLASS) Program while overseeing \$6.5 billion in assets and crafting legislation as policy advisor in the state treasurer's office. Ms. Omogbai has been the first of many but strongly asserts that, "I can never be satisfied with being the 'only' anything." "I always work to leverage my opportunities for the benefit of others.

Omogbai serves on the board of The New Jersey Historic Trust, the Advisory Board of Montclair State University, St. Vincent Academy, and The Newark Regional Business Partnership. In 2000 she received the Woman of the Year Award from the American Biographic Institute. She was named one of 25 Influential Black Women in Business by The Network Journal and has received gubernatorial honor for her work with the New Jersey CLASS. ★

Burroughs-Wright Fellowship Recipients

Essays by Kara Deadmon and Stacey Queen

The Association of African American Museums is proud to announce the recipients of the 2013 Margaret T. G. Burroughs and Charles H. Wright Fellowship: Kara Deadmon and Stacey Queen. 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 2013-2014 membership to AAAM.

By Kara Deadmon

*Historic Interpreter & Assistant Site Manager
Charlotte Hawkins Brown Museum*

When asked why I chose history as a profession, I always say that I entered into the field to help make others as passionate about history as I am myself. As a first year museum professional directly out of graduate school, I came to my position with a wealth of ideas regarding programs and exhibitions, but sometimes without the knowledge of how to properly execute these grand designs. In a perfect world funding would always be there to draw in new visitors with stellar programming, but in reality, those that work in museums and historic sites must actively pursue new sources of support for our institutions. It was an honor for me to attend AAAM's conference this year and explore these issues of sustainability with like-minded individuals. I feel as though I came back to my institution with a greater knowledge and understanding of available grants and private funding, of youth involvement in our museums, and of appealing to new visitor bases. Addressing these issues is important in keeping us relevant and viable to those whose history we interpret.

I enjoy the atmosphere of academic conferences, and I try to attend one every year. Being the recipient of the Burroughs-Wright Fellowship afforded me the opportunity to attend a conference I might have overlooked for lack of funds. I thank everyone for their support and state again my gratitude at being this year's recipient. I hope to maintain my relationship with this conference and institution, and I hope to attend again in the near future.



Burroughs-Wright Fellows. Kara Deadmon (Left), Stacey Queen (Right), Samuel Black, AAAM President (Center).

By Stacey R. Queen

*Graduate Student
Towson University, Towson, MD*

In excellence is the answer to the question, how do we make our cultural, heritage and historical institutions sustainable? The moment I arrived in Charlotte, North Carolina for the 35th Annual Conference of the Association of African American Museums, I experienced extreme excellence at the pre-conference work-

shop at the Harvey B. Gantt Center for African American Arts and Culture, conference sessions at the lovely Hilton hotel and the hospitality of a warm and comforting southern city, the Queen City.

The Gathering, Growing and Gleaning Vital Resources for Our African American Museums workshop encouraged me to consider black philanthropy, relevance, meaning and value at my museum. Sessions and panel discussions on the Rites of Passage for African American Youth, Cultivating the Next Generation of Leadership in the Museum Field and Advocacy as Business Imperative: Championing the Role of Museums in Society broadened my perspective of how I can facilitate change and growth in my position as a museum professional.

Developing ongoing and continued networking with colleagues will allow me to exchange thoughts and ideas that will lead to the success and sustainability in my institution as well as solving the dilemmas we all face. Museum leaders John W. Franklin of the Smithsonian Institution, Jennifer Williams of the George and Leah McKenna Museum of African American Art, and Porchia A. Moore of the University of South Carolina all demonstrated support for the vision of AAAM and continue the commitment of dedication and service to our institutions and museums nationwide.

I leave this year's conference with clairvoyance and the charge of cultivating future museum leaders, being an advocate for the mission of my museum and serving in excellence for the sustainability of our museums, heritage and cultural institutions. ★

KEYNOTE ADDRESS by Dr. John Fleming: African American Museums and Sustainability.

[Download.](#)

Audience Member & Voice for African American Museums: Heritage Salon Magazine

There are many museums in the country that don't have a marketing team or a way to share their story for an increase in museum patrons, donors and audience members. Learn how a new cultural publication can be the vehicle to show the museum industry and society about your museum in a way to gain exposure. This session is designed to expand on the topic of being an audience member through the visitor's interpretations of institutions. Presenter: Jada Wright-Greene, Heritage Salon Magazine.

[Download.](#)

The Need to Train and Instill a Business Culture in Museums

This workshop discussed the similarities between nonprofit and for-profit businesses and will present for-profit businesses and presented for-profit strategies that museums can employ in order to remain viable and relevant in today's challenging economic times. Presenter: Samantha McCoy, Mission Key Communications, LLC. [Download.](#)

Donor Cultivation: Trends in Giving

Most dollars raised today come from individuals. This session will hit the high-level trends in giving and provide strategies for how museums with smaller development staff can focus their efforts on individuals, how to cultivate donors and learn about what motivates donors. Participants will return to their home institutions with specific action items on how to implement a more structured development program. Presenters: Patricia Zoder, Vice President/Philanthropic Specialist-Carolinas, Wells Fargo Wealth Management; Ty Smith, Senior Vice President/Regional Manager-Philanthropic Services, Eastern US, Wells Fargo Wealth Management. [Download](#) presentation. [Download](#) Capital Endowment Campaigns Board Prep Discussion.

In addition to the attachments additional information can be found via the following links:

- The Wells Fargo Foundation site: <https://www.wellsfargo.com/about/charitable/>
- Portal to private foundations that Wells Fargo Philanthropic Services manage on behalf of clients: <https://www.wellsfargo.com/privatefoundationgrants/index>

The Business of Preservation

Historic preservation is driven by history sites and museums that are challenged to remain relevant and profitable. From ad hoc groups and newly emerging nonprofits, to the most sophisti-

cated organizations, learn from the Northeast African American historic Places Outreach Program. Developed by Brent Leggs, author of Preserving African American historic Places, the program is at the intersection of historic preservation and business, with a focus on financial sustainability. Learn how preservationists understand the business of museums; economically successful reuse approaches; and best practices in site stewardship and nonprofit management. Presenter: Brent Leggs, National Trust for Historic Preservation. Preserving African American Historic Places. Case studies were shared from this publication. [Download.](#)

Training HBCU Students for Business Culture of Museums and Cultural Tourism

This panel addressed infusing business models in training of prospective museum professionals at two HBCUs located in Maryland and Mississippi: Morgan State University (MSU) and Jackson State University (JSU). Morgan is an HBCU located in Baltimore, MD, with a student population of nearly 8,000 students, 84% of whom are African American. MSU's location provides great opportunities for students to receive hands-on training and exposure to some of the world's leading museums and cultural centers. Dr. Schroeder Cherry, who teaches Introduction to Museums at Morgan, will discuss his work in training students as entrepreneurial thinkers. Moderator: Dr. Rico Chapman, Jackson State University; Panelists: Dr. Schroeder Cherry, Morgan State University; Kimberly Jacobs, Jackson State University. [Download](#) presentation.

Museums: A Link to Rites of Passage for African American Youth

Is your focus how to get youth engaged in "The Business of Museums"? This session shared the experiences of The Whole Village Rites of Passage Program. The organization has used museum activities and events at the local, state and national level to expose youth to culture and history since 1999. As students pursued manhood and womanhood training, they have had the opportunity to be the students and the teacher. Find out how they have been involved and take the ideas back to your community. Moderator: Vernita "Nana Vee" Terry, The Whole Village Rites of Passage Project; Panelists: Rocia "Subirah" Terry, The Frazier Center; Chris "Nadir" Williams, Ezekiel E. Smith High School. [Download.](#)

Advocacy as Business Imperative

Every museum professional and volunteer is an advocate for museums. Being an advocate is no more than communicating about the importance and relevance of your museum to your federal, state and local government officials, demonstrating your community impact. It's never too early or too late to brush up on your own advocacy skills. Join for an interactive discussion about advocacy do's and don'ts, the importance of advocacy activity throughout the year, and the ways in which we are all advocates and many to even realize it! Presenter: Auntaneshia Staveloz, American Alliance of Museums. [Download.](#)

BIRMINGHAM 2014



If diversity were a place, it would be Birmingham. It is this city's greatest strength and strongest appeal. We are a spectrum of attitudes and cultures that are all a part of the charm and intrigue that is Birmingham.

The Association of African American Museums in partnership with the Birmingham Civil Rights Institute will celebrate its 36th annual conference.

August 6-9, 2014
Sheraton Birmingham
Birmingham, Alabama

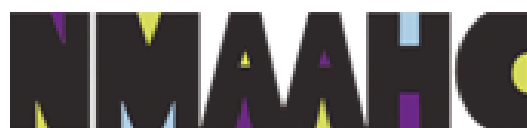
For more information visit: www.blackmuseums.org



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**Association of African
American Museums
CALL FOR PROPOSALS
“Partnerships and Collaborations
in the Digital Age”**

The Association of African American Museums invites proposals for presentation at its annual conference to be held August 6-9, 2014 in Birmingham, Alabama, hosted by the Birmingham Civil Rights Institute.

Proposals should address the conference theme and may include methods for achieving sustainable partnerships / collaborations. Examination of possible uses of digital technology or museum collaborations will also be considered. [Download the guidelines.](#)
Deadline: February 14, 2014.

Smithsonian Virtual Internship Opportunities

All Smithsonian internships are real-world learning opportunities guided by a mentor. In the past, this has meant that would-be interns needed to physically travel to the Smithsonian in order to do an internship...but no longer.



Digital technology permits the Smithsonian to offer a growing number of internships that can be conducted, still with guidance from a Smithsonian mentor, online. You can be a Smithsonian Virtual Intern wherever you are. [Click here](#) for more information.



Museums Advocacy Day

On February 24-25, 2014, museum supporters from around the country will gather in Washington, DC, to bring a unified message to Congress about why museums are essential and how federal policies affect museums. Museums Advocacy. Learn more at: www.aam-us.org and click “Advocacy.”

GRANT RESOURCES

Institute of Museum and Library Services (IMLS)

1800 M Street NW, 9th Floor
Washington, DC 20036-5841
(202) 653-4657
(202) 653-4600 Fax
imlsinfo@imls.gov
www.imls.gov

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.

National Endowment for the Humanities (NEH)

1100 Pennsylvania Avenue, NW
Washington, DC 20506
(202) 606-8570
www.neh.gov

The National Endowment for the Humanities (NEH) is an independent grant-making agency of the United States government, dedicated to supporting research, education, preservation, and public programs in the humanities.

National Endowment for the Arts

1100 Pennsylvania Avenue, NW
(202) 682-5400
www.nea.gov

The National Endowment for the Arts (NEA) is a public agency dedicated to supporting excellence in the arts — both new and established — bringing the arts to all Americans, and providing leadership in arts education. (Watch the NEA Web site for details of the next grant cycle.)

National Historical Publications and Records Commission (NHPRC)

8601 Adelphia Road
College Park, MD 20740
(866) 272-6272
www.archives.gov

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.

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Washington, DC 20026

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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