

## Honoring Our Past, Acting in the Present, Claiming Our Future

By Claudine K. Brown

**M**odern museum mission statements describe the museum's purpose or its reason for existence. An effective mission statement guides the work of the staff, describes the appropriate role for the institution in its community and reveals the organization's understanding of the context within which it exists.

While many 20th century mission statements focused solely on collecting, documenting, researching and

preserving collections, most 21st century mission statements include phrases that indicate, "for whom," and "to what end." Here is a strong example of a 21st century mission statement:

*The Ashivi Awan Museum and Heritage Center is an eco-museum in harmony with the cultural and environmental values of the Zuni People. We are neither a temple nor a storehouse; rather, we are an active community, learning center, which links our past with our present to better prepare us for tomorrow.*

I cite this mission statement as an example, mainly because it honors the past, accepts responsibility for its staff and community acting in the present; and acknowledges that today's actions will shape the future and position the institution for its changing and evolving roles in its communities.

This mission statement, also describes a living museum—one where people who may not be history buffs still see their museum as a place where they can grow, learn and even make history.



### The Past

Many African American museums were created to ad-  
(Continued on page 11)

## Make the Case that Your Museum is Essential to Your Community

By Ford W. Bell

**M**embers of Congress will be home for nearly all of August, looking to connect with constituents, which presents an ideal opportunity for your museum.

The American Association of Museums (AAM) is encouraging all museums to participate in "Invite Congress to Visit Your Museum Week," from August 11-18, 2012, so you can make the case for why your museum is essential to your community,

and why museums are important to our nation as a whole.

Advocating at the local level is a powerful way to demonstrate why museums are worth federal money. Participating in this event is the best way for you to reach Congress and to teach them first-hand how museums provide essential community services.

It is the job of all of us who work or volunteer for museums to advocate for our

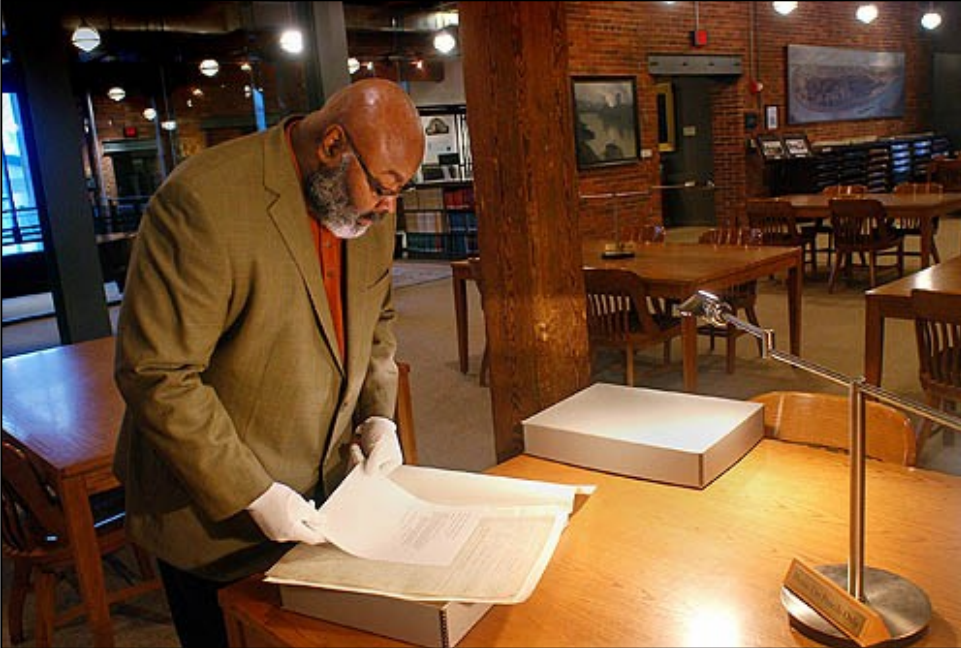
field. A number of museum professionals have participated in Museum Advocacy Day and other AAM advocacy activities, and this commitment has been productive.

Laura Foster, president and CEO of Please Touch Museum in Philadelphia, leveraged her visit to Capitol Hill during Museums Advocacy Day, engaging Senator Bob Casey with long-lasting results. Foster was able to discuss, with the Senator's staff, the unique autism access pro-



gram the museum developed for visitors with Autism  
(Continued on page 8)

## From the President's Desk . . .



As many of you now know, the 2012 annual AAAM conference will be held in Baltimore over the weekend of August 22-25, hosted by the Reginald F. Lewis Museum of Maryland African American History & Culture. The conference theme for this year is *Commemorating Struggles: Claiming Freedom*, a fitting topic for museum institutions and professionals to consider during the Sesquicentennial of America's most familiar conflict, the Civil War.



What many may not be as familiar with is the variety of benefits that come with being members in AAAM, the professional museum membership organization that has for years advanced a mission that supports African and African American focused museums on a national and an international level. Among other things, those benefits include reduced registration for AAAM sponsored events, networking and

training opportunities, receipt of the AAAM quarterly electronic newsletter, invitation to the membership reception at the AAAM annual conference, and voting privileges.

To encourage new membership, all 2012 annual meeting non-member full conference registrations will include a one year AAAM membership. In addition, members now have the option to secure a lifetime membership in AAAM for \$500.00, paying for that level in five \$100.00 installments.

We look forward to seeing all of our members at the Reginald Lewis Museum and to having new members join us for what we know will be a great meeting. See you in Baltimore!

**Samuel W. Black**  
Senator John Heinz History Center  
President AAAM  
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### ASSOCIATION OF AFRICAN AMERICAN MUSEUMS

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# I.P. Stanback Museum Interns and the Martin Luther King, Jr. Memorial

By Ellen Zisholtz

**T**hanks to the national conference of the Association of African American Museums, the I.P. Stanback Museum Interns had the honor of being selected to be the only students on the DC Host Committee for the Dedication of the Martin Luther King, Jr. National Memorial. The letter of invitation cited the success of their multi-media presentation at the AAAM 2011 Tallahassee Conference as the impetus for their selection to video document the historic event for our nation's archives.

The first trip to Washington began on August 24th. An amazing reception at the Indian Embassy allowed the students to attend discussions on the relationship between Gandhi and King, and to meet many interesting people while being treated to an Indian feast. While in DC, they participated in dedication events and interviewed people on how the civil rights movement influenced their lives, what progress had been made on human rights and what the MLK, Jr. National Memorial meant to them. They had the opportunity to interview Congressman John Lewis, who showed photographs taken during the civil rights movement when he was on the front line with Dr. King. Ambassador Bokari Stevens was also interviewed, providing an international perspective for the video. Everyone attended "The Table of Brotherhood Project" where they had the opportunity to interview Laz Alonso and Debra Lee. The culminating event on this trip was a reception at the Argentinian Embassy. Although, the weather did not cooperate for the dedication ceremony, the hurricane did not prevent the students from conducting interviews, attending events and learning about civil rights.

When the Dedication ceremony was

rescheduled, South Carolina State's I. P. Stanback Museum Interns were again invited to participate. Press credentials were provided for all, including the best seats near the stage from which to video and take photos. The Martin Luther King, Jr. Memorial was dedicated on Sunday, October 16 and the Stanback students were front and center photographing speakers including members of the King family, actress Cicely Ty-



son, poet Nikki Giovanni, reporter Dan Rather, and civil rights leaders including Julian Bond, Congressman John Lewis, Ambassador Andrew Young, Reverend Jesse Jackson, Reverend Al Sharpton, Reverend Joseph Lowery. An additional stage was set up at the Memorial from which Aretha Franklin and Stevie Wonder entertained and President Barack Obama made the dedication.

Students also attended the march for DC Statehood and walked in the March for Jobs, all the while interviewing and photographing. An important interview was with Vincent DeForest, who was on Martin Luther King, Jr.'s staff and participated in the 1963 march. He told the students to always stand up for what they believe. John Franklin from the National Museum of African American History and Culture introduced everyone to Marta Reid Stewart, Muse-

um Program Director at the Duke Ellington School. It was exciting to discover that the entire MLK, Jr. Memorial project was coordinated by a Civil Engineering graduate from South Carolina State, D'Artanyon Yarborough,



who provided the highlight of the experience with a tour of the Memorial.



Students are continuing to interview people who attended the 1963 march and will interview South Carolina Congressman James Clyburn, an alumnus of South Carolina State. The students who went to Washington DC are Quentin Atterberry (Music Industry), Ashley Burkes (Elementary Education), Darel McKinney (Digital Media), Eric Smith (Music Industry), Davion Petty (Accounting), and Freda Smalls (Biology). As Director of the Stanback, I accompanied them with our Program Director, Ingrid Owens. ★

*Ellen Zisholtz is the director of the I.P. Stanback Museum and Planetarium at South Carolina State University*

# Cincinnati Museum Center and National Underground Railroad Freedom Center Merge

**T**he Cincinnati Museum Center (CMC) Board of Trustees approved a resolution authorizing CMC to become the sole member of the National Underground Railroad Freedom Center (NURFC), joining NURFC into the CMC family of organizations. The move follows a period of due diligence that was initiated in February of this year when the NURFC Board of Trustees expressed the intent and authorized amendments to NURFC bylaws permitting the organizations to join.

Cincinnati Museum Center is regarded as a national model of excellence as a result of the successful integration of multiple museums. Union Terminal reopened its doors in 1990 as home to the legacy institutions: Museum of Natural History & Science (established in 1818) and the Cincinnati Historical Society (1831), and the Robert D. Lindner OMNIMAX® Theatre; these three corporate structures became one organization in 1995 gaining operating efficiencies. The Cincinnati Children's Museum joined this corporate structure in 1997 and was later renamed as the Duke Energy Children's Museum. Additionally, Enjoy the Arts (1981) and the Helen Steiner Rice Foundation joined CMC's corporate structure in 2009.

"This is a powerful alignment of iconic and inspirational museums," said Francie S. Hiltz, chair of Cincinnati Museum Center Board of Trustees. "The result is a creative and dynamic partnership, offering financial strength and new opportunities for each museum and our community." The two world-renowned institutions will maintain

their own brands and distinct missions, but are now positioned to contribute more to the community and the nation. For the purpose of charitable gifts and other revenue, each organization will be a separate 501(c)(3) legal charity. Within a period of approximately sixty days, technology, human resources, operating systems and processes will be integrated.

"I am sincere in my gratitude for the generous spirit of collaboration and future vision shown by the trustees and management of Cincinnati Museum



Center," said Rev. Damon Lynch, Jr. presiding co-chair of the National Underground Railroad Freedom Center. "Our duty as community leaders and as institutions of learning and dialogue is to share the lessons of our history that inspire courageous steps for freedom today. Through this more efficient corporate structure we know we can offer more to our community."

The Board of Trustees of Cincinnati Museum Center will have financial oversight to the combined corporate structure. The Board of the National Underground Railroad Freedom Center is responsible for fundraising, over-

sight of programming and for enhancing the image of the Freedom Center, locally, nationally and globally.

Local and national funding partners recognize the administrative efficiencies created through this structure. Improved effectiveness and maximized resources are critically important to the missions of the museums and provide renewed sustainability to National Underground Railroad Freedom Center. Donors have given financial and in-kind support driven by a deep appreciation for this creative community solution and in celebration of the mission of the Freedom Center. Since the announcement NURFC received a \$5 million one-to-one challenge grant to grow the endowment. To date, the endowment's value is \$3 million.

The National Underground Railroad Freedom Center has positively impacted millions of people in the past eight years of operation, by revealing stories about freedom's heroes, from the era of the Underground Railroad to contemporary times, and inspiring people to take courageous steps for freedom today. [www.Freedomcenter.org](http://www.Freedomcenter.org)

Additionally, Cincinnati Museum Center remains focused on its goal to further advance and grow its offerings in the areas of science, history and early childhood learning. Cincinnati Museum Center continues its role as a major regional cultural institution through the exhibition *A Day in Pompeii* featuring more than 250 artifacts that share the life, culture and tragic death of the people and City of Pompeii. [www.Cincymuseum.org](http://www.Cincymuseum.org)

**Invite Congress to Visit Your Museum Week**  
**August 11-18, 2012**





# Direct Access to the Smithsonian

## Smithsonian Affiliations Program



Smithsonian Affiliations

By Caroline Mah

**T**he Smithsonian Affiliations program has been providing museums, cultural organizations around the country access to the Smithsonian since 1996 and has grown to a network of 172 partnering organizations in 41 states, Puerto Rico and Panama. Affiliates represent the diversity of America's museum community—size, location, and subject matter—and serve all audiences.

By bringing the Smithsonian to com-

played at Affiliate locations. Loans to Affiliates showcase the Smithsonian collection: space capsules and aircraft from the National Air and Space Museum, Abraham Lincoln's hat and Kermit the Frog from the National Museum of American History, sculptures and paintings from the Smithsonian art museums, and jeweled objects and mineral collections from the National Museum of Natural History, to name a few. In addition, tens of thousands of people have been able to experience the Smithsonian in their own communities

mances, and events.

The long-term goal of Smithsonian Affiliations is to facilitate a two-way relationship among Smithsonian Affiliates and Smithsonian museums, research, education, and outreach organizations to increase discovery, inspiration, and lifelong learning in communities across America

**How does a Smithsonian affiliation provide a community direct access to Smithsonian resources? Here's how:**

### Affiliations Professional Staff

A dedicated staff connects Affiliates to programmatic resources, collections, and professional expertise at the Smithsonian while promoting Affiliate and Smithsonian collaborations.

### Smithsonian Collections

The mission of the Affiliations program is to share artifacts and objects in storage at the Smithsonian with museums around the country. Short and long-term loans are available. Affiliates receive assistance in identifying collections to borrow from Smithsonian units.

### Smithsonian Affiliations Logo and Tagline

Smithsonian Affiliations logos and taglines are for exclusive use by Affiliates for marketing materials, brochures, and signage. Affiliates are the only organizations authorized to use Smithsonian branding materials.

### Smithsonian Affiliate Membership Program

Affiliates have the unique benefit of offering two memberships in one. The Affiliate's organizational membership

*(Continued on page 8)*



**(Left)** In March 2012, Smithsonian Affiliations and Cooper-Hewitt, National Design Museum staff presented a three-day exhibition development workshop at the Museo y Centro de Estudios Humanísticos, Gurabo, Puerto Rico. Photo courtesy Smithsonian Affiliations. **(Right)** Hoop dance workshop with NMAI cultural specialist, Dennis Zotigh (Kiowa/Ohkay Owingeh/Santee Dakota) at the Charlotte Museum of History in November 2011. Photo courtesy Charlotte Museum of History, Charlotte, NC.

munities across America through, object loans, exhibitions, educational resources and programs featuring Smithsonian subject experts, audiences can engage with the nation's museum without leaving their hometowns.

Affiliates represent the diversity of America's museum community—size, location, and subject matter—and serve all audiences. To date more than 8,000 Smithsonian artifacts have been dis-

through Affiliate-sponsored programs such as Smithsonian Week in Riverside, Smithsonian CultureFest, Smithsonian Scholars in the Schools, teacher workshops and distance learning programs, a variety of lectures and book tours, and performances by the Smithsonian Jazz Masterworks Orchestra. And estimates in 2011 indicate that more than 33 million people visited Smithsonian Affiliates engaging with the Smithsonian through exhibitions, programs, perfor-

# AAAM Annual Conference At-a-Glance

Visit [www.blackmuseums.org/conference](http://www.blackmuseums.org/conference)  
to view the full conference schedule

<p><b>WEDNESDAY, AUGUST 22</b></p> <p>8 a.m. – 5 p.m. Registration Desk OPEN</p> <p>12:00 p.m. – 6:00 p.m. Exhibitors' Hall SET-UP (Closed)</p> <p><b>Pre-Conference Workshops</b></p> <p>1 p.m. – 4 p.m. <b>Workshop A—There's an App for That</b> Maryland Institute and College of Art</p> <p>9 a.m. – 3 p.m. <b>Workshop B—Re-interpreting Slavery at Historic Sites</b> Hampton Historic Site</p> <p>6:30 – 9 p.m. <b>President's Welcome Reception</b> The Walters Art Museum</p> <p><b>THURSDAY, AUGUST 23</b></p> <p>8 a.m. – 5 p.m. Registration Desk OPEN</p> <p>8:00 a.m. – 5:30 p.m. Exhibitors' Hall OPEN</p> <p>9:00 a.m. – 10:00 a.m. <b>AAAM Annual Business Meeting</b></p> <p>10:15 a.m. – 11:45 a.m. <b>Concurrent Sessions A</b></p> <ul style="list-style-type: none"> <li>• Understanding Exhibition Planning Design</li> <li>• A Case Study: How An Exhibition Can Foster Dialogue, Create Collaborations &amp; Generate Civic Participation</li> <li>• From Local to Global: Evolution of Collections Care at Anacostia Community Museum</li> <li>• Rituals of Remembrance: Port Mark-er Project</li> </ul> <p>12:00 p.m. – 1:30 p.m. <b>Opening Day Luncheon</b> <b>Keynote Speaker:</b> Claudine Brown, Assistant Secretary for Education, Smithsonian Institution</p>	<p>1:45 p.m. – 3:15 p.m. <b>Concurrent Sessions B</b></p> <ul style="list-style-type: none"> <li>• Locating the Road to Freedom: Mobile Application Devices for Museums</li> <li>• Word, Shout, Song: Empowering People Through a Museum Exhibit</li> <li>• A 21st century Museum: Innovative Interpretation of Freedom</li> <li>• Important IRS Requirement for Donation Appraisals</li> </ul> <p>3:15 p.m. – 3:45 p.m. Refreshment Break – Exhibitors' Hall</p> <p>3:45 p.m. – 5:15 p.m. <b>Concurrent Sessions C</b></p> <ul style="list-style-type: none"> <li>• Getting the Word Out (Leveraging the Power of Partnerships)</li> <li>• When Museums, Schools &amp; Communities Meet</li> <li>• Lillie Carroll Jackson Museum for Civil Rights</li> <li>• Confront Your Fund Raising Struggles &amp; Claim New Freedom</li> </ul> <p>6 – 9 p.m. <b>Evening Reception</b> Morgan State University's Murphy Fine Art Center</p> <p><b>FRIDAY, AUGUST 24</b></p> <p>8 a.m. – 2 p.m. Registration Desk OPEN</p> <p>8 a.m. – 5:30 p.m. Exhibitors' Hall OPEN</p> <p>8:30 a.m. – 10 a.m. <b>Standing Professional Committee Breakfast Meetings</b></p> <ul style="list-style-type: none"> <li>• Alliance for Professional Development</li> <li>• CARE: Curators, Registrars, Archivists and Exhibit Specialists</li> <li>• Directors' Roundtable</li> <li>• Disaster Task Force</li> <li>• Education and Public Programs</li> <li>• Marketing and Administrative Staff</li> </ul>	<p>Representatives</p> <p>10:15 a.m. – 11:45 a.m. <b>Concurrent Sessions D</b></p> <ul style="list-style-type: none"> <li>• Margaret Walker Center: Sustainability &amp; Growth of African American Institutions</li> <li>• Bringing History to Life: Developing First Person Interpretation for Historic Sites</li> <li>• What's Juneteenth Got to Do With It?</li> <li>• Museum Academy Program: Educational Outreach for the Community</li> </ul> <p>12:00 p.m. – 1:30 p.m. <b>Awards Luncheon</b></p> <p>1:45 p.m. – 3:15 p.m. <b>Concurrent Sessions E</b></p> <ul style="list-style-type: none"> <li>• IMLS Grant Funding Program</li> <li>• New Programs for Interpreting the Underground Railroad</li> <li>• Investing in Our Future: Update on Two Major Museum Projects</li> <li>• Leveraging Relationships, A Step in the Right Direction: Baltimore Case Study</li> </ul> <p>3:15 p.m. – 3:45 p.m. Refreshment Break – Exhibitors' Hall</p> <p>3:45 p.m. – 5:00 p.m. <b>Concurrent Sessions F</b></p> <ul style="list-style-type: none"> <li>• Placing Africans Back in the African American Narrative</li> <li>• The Truth, Whose Truth &amp; Nothing But the Truth – Part II</li> <li>• Exploring the Power of Stories to Attract Audiences</li> </ul> <p>6:00 p.m. – 9:00 p.m. <b>Evening Reception</b> Reginald F. Lewis Museum of Maryland African American History &amp; Culture</p>
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#### PRE-CONFERENCE WORKSHOPS

Wednesday, August 22

9:00 a.m. – 3:00 p.m.\*

#### Re-Interpreting Slavery at Historic Sites

##### Hampton National Historic Site

Join National Park Service (NPS) staff as they share their experiences in developing an accurate interpretation of slavery at Hampton, a Georgian mansion built after the Revolutionary War by a prominent Maryland family. A tour of the grounds—including the original mansion and slave quarters, boxed lunch and an afternoon of open discussion on interpreting slavery are scheduled for an informative visit to one of the nation's oldest and largest historic sites.

**Hampton Historic Site; Fee: \$40** (includes materials, transportation, and boxed lunch)

\*Bus departs Tremont Hotel at 8:00 a.m.



1:00 p.m. – 4:00 p.m.\*

#### There's an App for That!

A pre-conference workshop to guide participants through the process of envisioning and developing mobile applications for their institutions. Such applications enable museums to bring their collections and historical information to a much broader audience. Presented by Professors Rehberger and Watral of the University of Michigan's Matrix Center. Required is a laptop computer (PC or MAC) for each registrant. Space is limited and registration is on a first come, first serve basis.

**Maryland College and Institute of Art (MICA); Fee: \$30** (includes materials and transportation)

\*Bus departs Tremont Hotel at 12:30 p.m.

#### BALTIMORE TOURS

Saturday, August 25

1:00 p.m. – 4:00 p.m.

**African American Landmarks Tour**—Highlights Baltimore's historic African American sites including monuments, churches, homes, and birthplaces. Stop and visit the **National Great Blacks in Wax Museum** and the **Orchard St. Church**, a site associated with the Underground Railroad, where you'll be greeted by Harriet Tubman in a living history performance.

Fee: \$35 (transportation included)



2:00 p.m. – 4:00 p.m.

**Fell's Point Walking Tour**—An interpretive walking tour of Baltimore's historic Fell's Point, the neighborhood that was once home to Frederick Douglass before his escape to freedom. Learn about Baltimore's slave trade, the "false deck," African American contributions to Maryland's maritime industry, and much more. Participants walk and travel by water taxi.

Fee: \$20 (includes all day water taxi pass)



#### CONFERENCE HOTEL

Tremont Plaza Hotel

222 Saint Paul Place

Baltimore, Maryland 21202

800-579-7915

www.tremontplazahotel.com

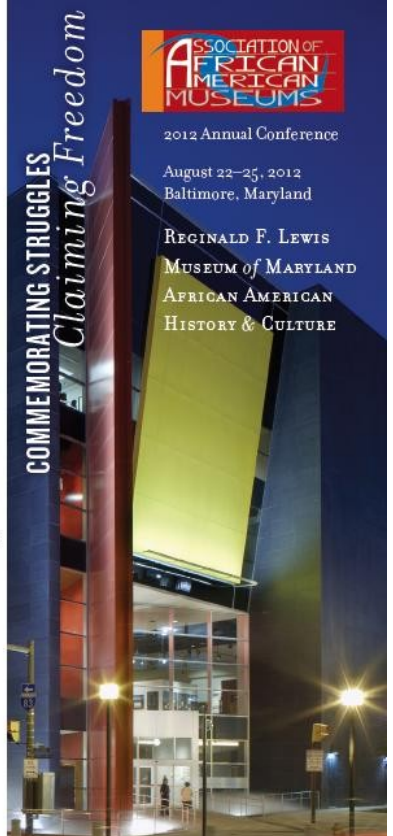
Conference \$119 (single and double, excluding taxes) through July 23, subject to availability  
Registration Group Code aaam12



#### Travel Discounts

**Amtrak** is offering conference attendees a 10% discount on fares to and from Baltimore through August 30. Discounted fares can only be secured by contacting Amtrak reservations and referencing Convention Fare Code: X61K-950.

Discounted airport transportation service is available with **Supershuttle** and **Execucar**. Use the discount to book your ride from any of the three major airports (BWI, Reagan National and Dulles) to downtown Baltimore from \$14 per person on up. To redeem the discount go to [www.supershuttle.com](http://www.supershuttle.com) and type in the code 4KN7U on the first page of the reservation process or call 1-800-258-3826 and mention the group code to the reservation agent. Prices are subject to change without notice and other fees may apply. Discount available until 8/30/2012.



2012 Annual Conference

August 22–25, 2012  
Baltimore, Maryland

REGINALD F. LEWIS  
MUSEUM of MARYLAND  
AFRICAN AMERICAN  
HISTORY & CULTURE



[www.blackmuseums.org/conference](http://www.blackmuseums.org/conference)

www.blackmuseums.org/conference

## COMMEMORATING STRUGGLES Claiming Freedom

From the bicentennial of the War of 1812 to the sesquicentennial of the Civil War to the 50th anniversary of the March on Washington, opportunities abound for museum and cultural institutions to share stories of African American and American heroism. **COMMEMORATING STRUGGLES: Claiming Freedom** will provide learning opportunities for you and your museum. Join AAAM and host institution, Reginald F. Lewis Museum of Maryland African American History and Culture, and experience the unique history and culture of Baltimore and the region.

#### REGISTRATION

Registration fees include program sessions, luncheons, evening receptions and transportation to and from receptions.\* Advance registrations must be submitted electronically or postmarked by August 1. Must be a current member to qualify for member discount.

Full Conference Registration	By 8/1	After 8/1
AAAM Member	\$325	\$375
Non-Member	\$395	\$425
Full-time Student	\$175	\$225
One-Day Registration	By 8/1	After 8/1
AAAM Member	\$125	\$175
Non-Member	\$190	\$250

\*Wednesday evening reception is within walking distance.

Transportation will be provided to those with mobility limitations.

#### CONFERENCE SESSIONS

WEDNESDAY, AUGUST 22

8:00 a.m. – 5:00 p.m.

Registration Desk OPEN

12:00 p.m. – 6:00 p.m.

Exhibitors' Hall SET-UP (Closed)

PRE-CONFERENCE WORKSHOPS

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Hampton National Historic Site

1:00 p.m. – 4:00 p.m.

There's an App for That!

6:30 p.m. – 9:00 p.m.

Evening Reception

The Walters Art Museum

THURSDAY, AUGUST 23

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Exhibitors' Hall OPEN

9:00 a.m. – 10:00 a.m.

AAAM Annual Business Meeting

10:15 a.m. – 11:45 a.m.

Concurrent Sessions A

- Understanding Exhibition Planning Design
- How An Exhibition Can Foster Dialogue, Create Collaborations & Generate Civic Participation
- From Local to Global: Evolution of Collections Care at Anacostia Community Museum
- Rituals of Remembrance: Port Marker Project

12:00 p.m. – 1:30 p.m.

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Keynote Speaker: Claudine Brown, Assistant Secretary for Education, Smithsonian Institution

1:45 p.m. – 3:15 p.m.

Concurrent Sessions B

- Locating the Road to Freedom: Mobile Application Devices for Museums
- Word, Shout, Song: Empowering People Through a Museum Exhibit

- Building A 21st century Museum: Innovative Interpretation of Freedom
- Important IRS Requirement for Donation Appraisals

3:15 p.m. – 3:45 p.m.

Refreshment Break and Brief Presentation and General Discussion of Smithsonian Immigration/Migration Initiative

3:45 p.m. – 5:15 p.m.

Concurrent Sessions C

- Getting the Word Out (Leveraging the Power of Partnerships)
- When Museums, Schools & Communities Meet
- Lillie Carroll Jackson Museum for Civil Rights
- Confront Your Fund Raising Struggles & Claim New Freedom

6:30 p.m. – 9:00 p.m.

Evening Reception

Murphy Fine Arts Center, Morgan State University

FRIDAY, AUGUST 24

8:00 a.m. – 2:00 p.m.

Registration Desk OPEN

8:00 a.m. – 5:30 p.m.

Exhibitors' Hall OPEN

8:30 a.m. – 10:00 a.m.

Standing Professional Committee

Breakfast Meetings

- Alliance for Professional Development
- CARE: Curators, Registrars, Archivists and Exhibit Specialists
- Directors' Roundtable
- Disaster Task Force
- Education and Public Programs
- Marketing and Administrative Staff Representatives

10:15 a.m. – 11:45 a.m.

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- What's Juneteenth Got to Do With It?
- Museum Academy Program: Educational Outreach for the Community

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- New Programs for Interpreting the Underground Railroad
- Investing in Our Future: Update on Two Major Museum Projects
- Leveraging Relationships, A Step in the Right Direction: Baltimore Case Study

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3:45 p.m. – 5:00 p.m.

Concurrent Sessions F

- Placing Africans Back in the African American Narrative
- The Truth, Whose Truth & Nothing But the Truth – Part II
- Exploring the Power of Stories to Attract Audiences

6:00 p.m. – 9:00 p.m.

Evening Reception

Reginald F. Lewis Museum of Maryland African American History & Culture

SATURDAY, AUGUST 25

9:00 a.m. – Noon

Exhibitors' Hall OPEN

9:30 a.m. – Noon

Legacy of "Mining the Museum: An Installation" Reginald F. Lewis Museum

TOURS

1:00 p.m. – 4:00 p.m.

African American Landmarks Tour

2:00 p.m. – 4:00 p.m.

Fell's Point Walking Tour

(Continued from page 5)

### **Smithsonian Affiliations - cont.**

combined with a Smithsonian membership. An annual subscription to the Smithsonian Magazine or Air & Space Magazine, along with discounts at Smithsonian shops and theaters are highlights.

#### **Smithsonian Affiliate Reciprocal Membership Program**

A national network – Affiliates are invited to join the Affiliate Reciprocal Membership Program granting their members free admission at participating Affiliates across the country.

#### **Smithsonian Programs**

Smithsonian scholars are available for guest lectures and public programs. Webinars, on-site programs and online workshops are also developed exclusively for Affiliates.

#### **Smithsonian Affiliations Visiting Professionals Program**

Full-time Affiliate staff interested in advancing their own projects, increasing their skills, and developing strong rela-

tionships with Smithsonian experts are invited to apply. Visiting Professionals spend two weeks working with Smithsonian counterparts on a specific project and then return to the Affiliate organization to apply their new found knowledge and skills.

#### **Smithsonian Affiliations National Conference**

Affiliates are invited each year for an annual conference in Washington, D.C.

“Today, Smithsonian Affiliations is doing more than sharing its treasures with other museums,” said Harold A. Closter, director of the program. “We are building relationships with organizations in local communities from coast to coast, ensuring that all Americans can enjoy a quality Smithsonian experience, regardless of their proximity to Washington, D.C.”

For more information about Smithsonian Affiliations, visit <http://affiliations.si.edu>. ★

*Caroline Mah is National Outreach Manager for Smithsonian Affiliations*

(Continued from page 1)

### **Case for Museums - cont.**

Spectrum Disorders with the Senator’s staff. Several months later, the Senator chose Please Touch as the site for a public forum he held on these issues, garnering tremendous media coverage for Please Touch and its novel initiatives surrounding autism and access. Please Touch now has cemented a solid working relationship with Senator Casey and his staff.

Remember, now is a time when the national debt has reached \$15 trillion, “sequestration” (automatically triggered cuts) could lead to deep cuts to all federal programs, state budgets are being squeezed, and non-essential funding is being slashed. Now more than ever, museums must demonstrate that they

are worthy of continuing federal investment.

Starting an advocacy program for your museum is easier than you might think. AAM has created a “How To” guide which outlines all the steps to take and includes samples of correspondence for you to use. For more information, visit <http://www.speakupformuseums.org/invokecongressstovisit.htm>.

And please let us know how your August Advocacy efforts go. We want to hear from you as the museum field embarks on this critical effort, at a critical time. ★

*Ford W. Bell is the President of the American Association of Museums*

## **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](mailto:imlsinfo@imls.gov)  
[www.imls.gov](http://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](http://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](http://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](http://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.



# AAAM Notes

## SEMC'S JEKYLL ISLAND MANAGEMENT INSTITUTE 2013

The Southeastern Museums Conference (SEMC) proudly announces the 13th annual Jekyll Island Management Institute (JIMI 2013). Scheduled for January 22-29, 2013, JIMI is specifically designed for administrators from new and emerging museums and for museum professionals with subject area expertise desiring knowledge of general museum administration and operations.



Located on historic Jekyll Island, Georgia, this highly successful training program provides a unique eight-day immersion for museum professionals seeking the opportunity to learn management, personnel and interpretive skills from leading experts. Sessions include leadership and management styles, administration and trusteeship, strategic planning, fundraising and marketing, financial management, developing exhibits, public relations, collections management, disaster preparedness, interpretation, volunteer management, and museum ethics.

Through the generosity of friends and colleagues of the late Peter S. LaPaglia, the Southeastern Museums Conference and the Jekyll Island Management Institute are pleased to offer the Peter S. LaPaglia JIMI Scholarship to cover the cost of tuition. Several state associations, including the Arkansas Museums Association, North Carolina Museums Council, Mississippi Museums Association, and South Carolina Federation of Museums, offer scholarship and travel assistance to its members.

In addition, John and Cynthia Lancaster offer scholarship assistance to a member of the Tennessee Association of Museums.

Applications for JIMI and the Peter S. LaPaglia JIMI Scholarship are currently available at the website address shown below, with a November 15, 2012 deadline for submitting applications. JIMI is a SEMC program sponsored by Goosepen Studio & Press, Inc., Jekyll Island Museum and Historic Preservation, LaPaglia Companies, and North Carolina Division of State Historic Sites and Properties. We gratefully acknowledge support from Gaylord Brothers, Inc. for JIMI 2012.

For additional information, contact: Martha Battle Jackson, JIMI Administrator, [martha.jackson@ncdcr.gov](mailto:martha.jackson@ncdcr.gov), (919) 733-7862 or Susan Perry, Executive Director, SEMC, [sperry@semcdirect.net](mailto:sperry@semcdirect.net), (404) 814-2048.

To download applications go to: [www.semcdirect.net/Default.aspx?productId=706790](http://www.semcdirect.net/Default.aspx?productId=706790)

— Wayne Coleman

## 2013 CONSERVATION ASSESSMENT PROGRAM APPLICATIONS

The 2013 Conservation Assessment Program (CAP) application will become available on Heritage Preservation's website at [www.heritagepreservation.org](http://www.heritagepreservation.org) on Monday, October 1, 2012. The deadline to submit 2013 applications is 11:59 p.m. on Monday, December 3, 2012. Applications are reviewed on a rolling basis, so museums are encouraged to apply as soon as the application is released.

CAP is a federally-funded program that provides professional conservation assessments for small to mid-sized museums of all types. The program also funds historic buildings assessments for institutions with buildings

that are 50 years or older. The assessment process helps museum professionals improve their institutions' conservation policies and procedures, learn conservation and historic preservation best practices, and establish relationships with conservators and historic structures assessors. The resulting CAP report helps museums to develop strategies for improved collections care, long-range planning, staff and board education, and fund-raising. CAP is administered by Heritage Preservation and supported through a cooperative agreement with the Institute of Museum and Library Services.

In 2012, 97 museums in 34 states have been selected to participate in CAP, including the Kansas African American Museum in Wichita, Kansas. To view the entire list of current CAP participants, visit [www.heritagepreservation.org/CAP/12recipients.html](http://www.heritagepreservation.org/CAP/12recipients.html).



To search for any CAP participant from the program's 22-year history, check out the Past CAP Participants Search Tool at [www.heritagepreservation.org/cap/Search.html](http://www.heritagepreservation.org/cap/Search.html).

Professionals from small and mid-sized museums across the United States have attested to the benefits of CAP. Ellen Anderson, Executive Director of the Oxford Museum in Oxford, Maryland notes that "CAP is an inexpensive investment for valuable and far-reaching conservation advice." Amanda McGuire, Associate Director of Collections at the General Lew Wallace Study and Museum in Crawfordsville, Indiana confirms that "CAP can kick-start fundraising efforts. Our

*(Continued on page 10)*

(Continued from page 9)

## AAAM NOTES - cont.

CAP reports inspired our staff and board to successfully complete a \$200,000 capital campaign."

Stephanie Lantiere, President of the Avery Memorial Association in Groton, Connecticut praises CAP for "its ability to show funders that the museum follows good practices, while at the same time providing recommendations to improve those practices for the preservation of both collections and historic buildings."

This fall, the 2013 application will be available online and for download as PDF and Word fill-in forms. To receive notification of the availability of the 2013 CAP application, or for more information, please contact the CAP staff at [cap@heritagepreservation.org](mailto:cap@heritagepreservation.org) or 202-233-0800.

— Wayne Coleman

## BCRI NAMED ONE OF TOP TEN PLACES EVERY KID SHOULD VISIT

The Birmingham Civil Rights Institute (BCRI) was recently named by Yahoo! Travel® as one of the top ten places that every kid should visit in the United States. BCRI was one of 562 attractions nominated by the public for inclusion

in the top ten list.

The requirements for the nominations included the attraction's ability to be fun, educational, and especially magical through the eyes of a child. It needed to inspire adults to tap back into that childlike sense of wonder. And it needed to have universal appeal.



The final ten were selected from votes by the public, combined with factors such as geographic and thematic diversity. According to Yahoo! Travel®, the final list for 2012 represents the best that our nation has to offer our children.

— Melissa Snow-Clark

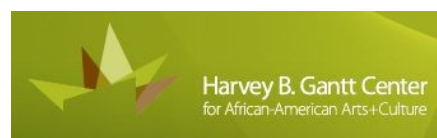
## GANTT CENTER TO HOST 2013 AAAM CONFERENCE

In 1974, the Afro-American Cultural Center (AACC) was founded to provide the public with access to African-American culture through a broad range of exhibitions, presentations in the performing arts, innovative educational programs and a link between the greater Charlotte community and the

University of North Carolina at Charlotte (UNCC). To this day the spirit of collaboration with UNCC remains.

October 2009 marked the opening of the Afro-American Cultural Center as the Harvey B. Gantt Center for African-American Arts + Culture which is located in the heart of Uptown Charlotte.

The naming of the new facility is in honor of Harvey Bernard Gantt, a well-respected Charlotte community leader and businessman. Mr. Gantt was the first African-American student admitted to Clemson University and later served as Charlotte's first African-American mayor.



The Harvey B. Gantt Center for African-American Arts + Culture will serve as host for the 2013 Association of African American Museums annual conference to be held in August of that year. We look forward to joining Gantt Center President and CEO David Taylor and his staff in Charlotte for the AAAM 35th anniversary annual meeting.

— Wayne Coleman

## CALL FOR ARTICLES

The Association of African American Museums is issuing a call for articles for its fall newsletter, the final quarterly newsletter for 2012. Articles should be no more than 500 words, can address issues facing the museum field and African American museum 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 fall newsletter is Friday October 12, 2012.** All articles can be submitted via email to Wayne Coleman at [wcoleman@bcri.org](mailto:wcoleman@bcri.org).

**Like us on Facebook !**

**Follow us on Twitter !**

Did you know that the Association of African American Museums is on Facebook and Twitter?

Just click on the icons below to visit our social media sites and stay in touch!





(Continued from page 1)

## **Honoring Our Past - cont.**

dress omissions and incomplete accounts of our history and culture in “main stream” museums. Collectively, they have done a yeoman’s job of collecting and documenting local history, bringing greater nuance and detail to the accepted national narrative and providing audiences with on-going reminders of the survival of people of African descent in the United States who have faced seemingly insurmountable odds.

The challenge, for African American Museums is to be as vigilant collecting and researching the history and culture of the late 20th and early 21st centuries as we have been about documenting the 18th, 19th and early 20th centuries. We must commit to documenting our lives and struggles from the perspective of challenges, lessons learned, and applications for the present.

### **The Present**

Living wholly in the present is about being alert and acting on current opportunities. All of our present challenges involve preparing for the future. We must honor living achievers and collect their stories while they are with us. We must be fully cognizant of the changing needs and assets of our communities. We need to clearly understand where our institutions fit in the life of our communities and what they have to offer. We have the responsibility of making sure that our staff, boards and supporters represent a diverse group in terms of age, local demographics and interests. Finally, we must embrace future-focused strategies that allow us to market our programs effectively and tell the stories that need to be told when our audiences need them most.

The present is about our survival in perpetuity. Our board leadership must reflect changes in industry, politics and commerce. The issues that we choose to address must be the pressing issues of our times. We cannot afford to fall apart or fall behind. We need to take advantage of economies of scale and work together as often as possible so that we can maximize our scholarship, broaden our reach, and avoid duplication of effort. Most importantly, we need clear goals, realistic benchmarks and the will and resources to make our dreams a reality.

### **The Future**

As a young woman, I was a fan of science fiction. However, I was acutely aware that people of African descent often didn’t make it into the future as imagined by popular writers. The plots of these books and movies seem to be metaphors for our current lives. In some, the earth was polluted and the

polluters moved on to new galaxies leaving behind those who could not afford to escape this new ghetto called planet earth. In others, since energy was expensive and new gadgets were costly, survival rested in the hands of the resourceful, those who could recycle, reuse and reclaim.

Additionally, in the future there were always wars. Heroes, who often looked very Aryan, were saving the planet from aliens who wanted their land, their resources and sometimes their women and children. We were rarely the heroes, and sometimes the aliens who had come from light years away were reminiscent of some version of us.

All of these images of the future were turned on their heads with the writings of African American authors Octavia Butler, Nalo Hopkinson and Tananarive Due and other speculative fiction writers of color. These writers imagined characters of African descent whose powers of survival were super natural; whose resiliency under violent circumstances spoke to their ability to act with wisdom and knowledge to save themselves and others and whose creativity in the face of adversity, changed their communities and societies.

## **“Our responsibility as museum professionals today is to call on our supernatural gifts to make significant change for the future of our people.”**

Our responsibility as museum professionals today is to call on our supernatural gifts to make significant change for the future of our people. We must observe the challenges that face us today—poverty, poor public education, high levels of unemployment, fiscal illiteracy, toxic environments, and ahistorical youth with low self-esteem.

We need to identify those issues where we have the skills and to make a difference and take them on—both locally and collectively. We must identify partners who can address the issues from other angles while supporting and reinforcing our work. And we must create models that others may emulate.

At this conference, I will issue a new call for emancipation. I will propose three big issues that I believe can be game changers for African Americans and all peoples struggling for their survival.

I will lay out strategies for the implementation of these initiatives and share ways in which we can work together in both our personal and professional lives to change our communities and the world for the better. ★

*Claudine Brown is the first Assistant Secretary for Education and Access for the Smithsonian Institution.*



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](http://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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