



INSTITUTE of  
**Museum and Library**  
SERVICES



## African American History & Culture in Museums

*Strategic Crossroads and New Opportunities*

*July 2004*

**INSTITUTE OF MUSEUM AND LIBRARY SERVICES**

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Left: Dr. Martin Luther King Jr. in Philadelphia, 1965. Photo by Jack T. Franklin.  
Photograph courtesy of the African American Museum in Philadelphia.

Center: Exterior of the American Jazz Museum in Kansas City, MO. Photo by Ben Weddle.

Right: A saxophone belonging to Charlie Parker is a featured item in the  
American Jazz Museums Collection. Photo by Ben Weddle.

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# ABOUT IMLS AND AFRICAN AMERICAN MUSEUMS

The Institute of Museum and Library Services is dedicated to creating and sustaining a Nation of Learners by helping libraries and museums serve their communities. African American museums are eligible for grants from IMLS and can use them to strengthen their public service, care of collections, staff development and leadership activities.

For more information about these and other IMLS programs and activities, visit [www.imls.gov](http://www.imls.gov).

**Museums for America Grants** provide support to museums for their work in sustaining cultural heritage, supporting lifelong learning, and serving as centers of community engagement.

**21st Century Museum Professionals Grants** support a range of professional development activities for museum professionals.

**Museum Assessment Program** provides noncompetitive grants to museums for technical assistance in four areas (1) institutional, (2) collections management, (3) public dimension, and (4) governance. It is administered by the American Association of Museums.

**Conservation Project Support** provides matching grants to help museums identify conservation needs and priorities and perform activities to ensure the safekeeping of their collections.

**Conservation Assessment Program** provides museums with an overall general conservation assessment. It is administered by Heritage Preservation, Inc.

**National Leadership Grants** encourage leadership in the education of lifelong learners in the 21st century, the innovative use of new technologies, model projects that can be replicated throughout the field, and an extended impact of federal dollars through collaborative projects. Grants are made to museums, libraries, and other organizations in three categories: Advancing Learning Communities, Building Digital Resources, and Research and Evaluation.

**Partnership for a Nation of Learners Community Collaboration Grants** support museum/library/public broadcasting collaborations that address community educational needs.

*Leadership*

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## LETTER FROM ROBERT S. MARTIN

dialogue March 2005

Dear Colleague,

At a White House celebration of Black History Month on February 8, 2005 President George W. Bush recalled that “in the 1920s, Dr. Carter G. Woodson argued that if African Americans were to take their rightful place in society, young Americans of all races needed to learn about the black contribution to our history and culture. So in 1926, he launched the first black history week. Today, a movement that began in black churches and schoolrooms is observed all across America—including the White House.”

The President remarked that “The Civil Rights pioneers of Dr. Woodson’s era also had another dream: a national museum to celebrate the history and achievements of African Americans.” He went on to say that on December 16, 2003, he “was proud to sign legislation that will create the National Museum of African American History and Culture within the Smithsonian Institution.”

It is clear that African American museums play a vital role in our nation. For decades African American museums in communities across the nation have carried forth the legacy of Dr. Woodson. They are catalysts for deepening appreciation and understanding of the African American experience and they play an essential role in the creation of scholarship, the stewardship of collections and the development of public programs. As such, these museums are a vital component in the ongoing effort of our country to create “a Nation of Learners”—an effort that is the central mission of the IMLS.

For this reason I am very pleased that the legislation that creates the new museum also acknowledges the work of existing African American museums. The Act calls upon the Institute of Museum and Library Services to create a grant program in coordination with the council and the director of the new Smithsonian museum. This initiative will help

to ensure that the American people continue to benefit from the vitality, resourcefulness and ingenuity of these non-federal institutions.

At IMLS, we look forward to continuing to work with African-American museums across the nation, helping them develop strong and effective programs, building collaboration among museums, and aiding them in meeting the needs of their communities.

In July 2004, IMLS convened a group of leaders in the African American museum community, as well as leaders in the museum community at large, to explore the evolving role of African American museums, their contributions, and their challenges. This report provides a synthesis of the discussion. A clear outcome of the meeting was that IMLS must continue to work closely with the African American museum community to raise awareness about its existing grant opportunities and to create new opportunities.

The National Museum and Library Services Board is also deeply engaged in supporting the continuing development of IMLS’s service to African American museums. They have encouraged the agency to respond to this new legislation in a way that is complementary to, but not duplicative of, its existing grant programs. This report documents one of many conversations IMLS will encourage as it continues to serve this important and unique segment of the American museum community.

Sincerely,



Robert Martin, Director

## BACKGROUND

The Institute of Museum and Library Services (IMLS) is an independent federal grant-making agency dedicated to creating and sustaining a Nation of Learners by helping libraries and museums serve their communities. In 2003, Congress enacted the National Museum of African American History and Culture Act, which establishes a Smithsonian Museum for African American History and Culture—and which authorizes the Institute of Museum and Library Services to develop a grant program to support African American museums nationwide.

Recognizing the importance of African American cultures and museums in preserving a vital part of our national heritage, IMLS sought to deepen its understanding of and ability to serve museums addressing African American history and culture. On July 16, 2004, IMLS convened a day-long forum of 30 invitees to address current challenges and resources for African American history and culture in museums. In his opening remarks, IMLS Director Robert Martin framed the session as a critical listening opportunity for the agency staff as they continued to fine-tune and improve programs.

Invitees included senior-level museum professionals representing institutions of varying disciplines and sizes from across the country, several representatives from museum service organizations, and three members of the National Museum and Library Services Board. The participants represented a wide spectrum: from the first wave of African American museums to yet-to-be-opened innovators, from locally focused cultural centers to ones with a national scope. The participants (see Annex 1) engaged in an animated discussion, sharing their years of experience and passion for their work.

What follows is a thematically organized synthesis of the workshop's discussions. This summary is intended to stimulate further conversation and collaboration between IMLS and the vital constituency of African American museums.



The National Underground Railroad Freedom Center (Cincinnati, OH)

## HISTORICAL CONTEXT AND ALIGNMENT TO MISSION

**T**he field of African American museums is in a state of transition. While the number of African American museums has doubled since 1986–87 and continues to grow, the forum surfaced profound strategic challenges regarding the future of these institutions.

African American museums pioneered the interpretation of the African American experience in America. They were, and continue to be, instrumental in gathering, conserving, and interpreting African American collections and cultural resources. Over time, the situation has evolved. The African American story is increasingly being told by non-African American museums. It is now not unusual for other types of museums to incorporate African American history and culture into their work and curate special exhibits highlighting the African American experience and perspective. Consequently, African American museums increasingly compete with other repositories for donations, audience attention, and curatorial talent.

African American museums are thus at a point of reassessment. The goal remains engaging communities and, in the words

of one workshop participant, “telling an American story through an African American voice,” but important aspects of the strategic context have changed. The “African American community” consists of multiple and distinctive audience segments, whose needs and sense of affiliation with African American history and culture vary considerably. Geographic dispersion of African Americans has also meant that some African American museums that were built in African American neighborhoods find that the composition of their neighborhoods has changed, creating new challenges in audience development.

This forum concluded that maintaining social relevance implies broadening and deepening the audience base, recognizing the full range and interests of constituents. Changing societal needs and competing demands from different audience segments imply the need to clarify mission with respect to audiences served. Each African American museum exists within a larger ecosystem of other museums and cultural resources, and each must find its comparative advantage compatible with its specific strengths, size, resources, stakeholder needs, and technical specialization.

Amid this change, a key challenge posed by workshop participants was to determine, in practical terms, how African American museums could honor their historic and ongoing commitment while continuing to evolve within the larger museum landscape. Moreover, they explored how the African American museum leaders themselves could work together to position their institutions ahead of change. Critical to this effort, participants observed, is the development of strategies that are realistic, affordable, and sustainable.



## THE ROLES OF STRATEGIC PLANNING

Since their inception, many African American museums have struggled to sustain the combination of staff, training, and funds required to operate. Participants emphasized that most African American museums find it difficult to secure adequate funding, and a number of prominent museums were recently compelled to lay off staff. Participants further emphasized that financial sustainability is fundamentally related to the larger context of museum mission, audiences, offerings, and outcomes.

The discussion at the IMLS forum pointed to the need to think more comprehensively about this set of considerations. Participants identified the need for strategic planning services at the organizational level, similar to the needs assessment tools available through the IMLS Museum Assessment Program and Conservation Assessment Program, and developed to address the institutional and resource constraints of the typical African American museum.

## FUNDRAISING

Achieving and sustaining fundraising success was widely cited as one of the most pressing challenges facing African American museums. Participants discussed two key fundraising opportunities: relationship-focused giving and endowments.

### **Relationship-focused Giving**

The environment in which African American museums seek funds has changed. Historically, African Americans have not had the wealth base to rely on individual benefactors. Today, that wealth base exists, but there is not yet a collective consciousness among African Americans of “owning” African American cultural institutions. Moreover, many African American museums are not investing in developing and harvesting relationships with potential significant donors. Paradoxically, it was also observed that some organizations were pursuing “celebrity” funding to the detriment of building a more reliable base of “regular” donors.

In the past 20 years, individual fundraising has become a highly disciplined and analytical field. Many African American museums, it was suggested, have not yet taken advantage of advanced fundraising techniques (such as data mining) to identify and cultivate sources of new and larger donations. Given the small size of many of these museums, a number of

participants thought it may be valuable to explore shared ways to improve the level of fundraising expertise across the community.

Participants noted some recent fundraising successes. The National Underground Railroad Museum and Freedom Center in Cincinnati, OH, was able to attract large, high-profile grants and significant individual donations. Other participants shared their own experiences with developing relationship-based giving, beyond the wealthiest “elite,” within their communities. They noted that there are individuals who are willing and able to give, but simply have not been asked. A critical mass of prominent and wealthy African Americans may already exist who can be persuaded not only to give but also to leverage their relationships with others, including non-African Americans.

Tapping effectively into African American financial resources may require a shift in mind set on the part of African American museums. Several workshop participants underscored the fact that African Americans do not constitute one homogenous community, but are rather a highly diverse group of individuals with a broad range of wealth, philanthropic practices, degree of affiliation with cultural causes, and reasons for supporting museum programs and services.

# building relationships



Children try out a mechanical Bull at **The African American Museum's** (Dallas, TX) Rodeo 101 event, one of the preliminary activities before the Texas Black Invitational Rodeo, a major Museum event.

Participants took note of current trends for accountability and donor involvement in fundraising. Increasingly, it was observed, some donors want to exercise influence over organizational endeavors. As in any partnership, it is prudent to be careful about who one takes money from and under what conditions. Several workshop participants pointed out that if a museum does not have the capacity to deliver on donor expectations, it might be more prudent to refuse a gift than to jeopardize a relationship that may prove valuable in the future.

The discussion on governance underscored the fact that proactively pursuing new sources of funding can help fulfill the institution's purpose and mission. This means that the board and staff together must make common cause in supporting the director's ability to fundraise successfully and encourage board members to develop and leverage relationships with key donors. Foundations and corporations can be good funding partners; however, effectively soliciting their support requires not only an up-front investment in targeted relationships, but also the ability to relate museum programs and outcomes to the interest areas and requirements of these institutional donors.

In an environment of diminished funding availability for arts and culture in general, additional challenges abound for African American museums. Many institutions—not only traditional African American museums—develop and present programs and exhibitions on African American topics and themes; many museums collect African American material. This has reduced some of the unique advantage that African American museums had enjoyed in the past. Furthermore, foundations are moving toward invitational grant making and away from open applications, a trend that requires African American museums to establish new relationships with funders. Key challenges are to position African American museums as strategically important players in the overall museum milieu and to facilitate joint planning and dialogues between potential funders and African American museums. Approaching and utilizing regional associations of grantmakers was cited as a potentially promising avenue of donor outreach.

## MARKETING AND OUTREACH

### Endowments

Given that endowments represent only a very small percent of African American museum's resources, under what circumstances does a focus on endowment make sense, and what prevents many African American museums from pursuing endowments?

For resource-constrained, smaller institutions, the topic of endowments is a difficult one. In general, participants were attracted to the financial autonomy that a large and well-performing endowment provides, but noted that it was a feasible option only for museums that have reached a base level of fiscal stability in their operating budgets. One participant noted that she would like an endowment but wasn't sure she could afford getting there. Workshop participants believed that endowment funds required an investment of effort for a long-term payoff, and many directors believed that it was often inadvisable to allocate staff time to such activities. It was also noted that endowments require embracing a long term horizon, while many leaders were more focused on immediate needs, and their time horizon was largely determined by the duration of their own tenure.

Not everyone agreed that endowments were feasible only after the basic operating budget was adequately funded. One workshop participant considered his success with an endowment as much a matter of commitment and discipline as it was of affordability. From his own experience, he felt that endowments cannot be developed unless there is a commitment to earmark from the top some funds as long-term investments, even when operating budget pressures exist. Doing so requires that museum leadership (board and executive) trade off addressing current needs against creating resources for a sustainable future when they themselves are unlikely to be at the helm.

In addition, successful endowment campaigns require extended (and extensive) preparation and analysis and must be managed as multiyear initiatives. Endowments tend to be seeded by certain major lead gifts that are then leveraged to raise matching and supplementary contributions from others. All of this, it was noted, requires systems and capabilities beyond those readily available in many African American museums.

Participants believed that broadening and deepening a museum's audience base depends significantly on how well it undertakes its marketing and communications activities as well as its outreach programs. While programmatic quality is inarguably the foundation of audience development, professional-grade marketing is necessary to attract those audiences. Even when resources are scarce, conscious (and cost-effective) marketing is not a discretionary exercise, but rather a critical investment that enables an organization to cultivate both new and existing audiences.

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*While programmatic quality is inarguably the foundation of audience development, professional-grade marketing is necessary to attract those audiences.*

It was also noted that marketing remains a major challenge for many African American museums, especially in an era of changing demographics and generational expectations. The forum yielded some important insights on ways to achieve marketing and programming excellence.

Audience segmentation is key to coordinating museum programs, outreach, marketing and communications efforts to best serve and increase stakeholders. Museums face the concurrent challenges of maintaining the coherence and integrity of their exhibits and programs while making them relevant to diverse audience segments. As some participants pointed out, elaborate segmentation schemes are neither necessary nor feasible for many small and mid-sized museums. However, it was acknowledged that all museums would benefit from explicitly categorizing their main audiences and asking, "What about this exhibit would make this group want to come to this exhibit, and once they are here, what would make it an engaging experience for them?"

Participants at the workshop already had a strong sense of the audiences they were serving or intended to target. The audiences named, however, also illustrated the difficulty of developing exhibits whose

appeal and educational value spanned multiple segments and diverse visitation patterns, as they included the following:

- 1 Children (preschool–12)
- 2 Educators (teachers K–12, college professors, retired teachers, and educational researchers)
- 3 Campus communities (students, educators, and families)
- 4 Families
- 5 Adults
- 6 Seniors

Participants identified a number of promising principles and practices, ranging from "Marketing 101" to more nuanced approaches to winning and keeping audiences. These ideas can be categorized under audience segmentation, and outreach and collaboration.

#### **Audience segmentation**

- 1 Define and target the audience(s)—including those not being served.
- 2 Distinguish between local vs. out-of-town, single vs. repeat visitors.
- 3 Market to "seasonal" audiences (e.g., schoolchildren in winter, families in summer, seniors with leisure time in fall).
- 4 Understand donors' distinctive needs and interests, which may differ from those of museum visitors.

#### **Outreach and collaboration**

- 1 Engage local stakeholders by:
  - Targeting particular audiences to create relationships/networks outside of the museum (e.g., the military community).
  - Offering internships, which have the ancillary benefit of "seeding" another generation of audiences.
- 2 Give audiences reasons to come back by holding regular events, increasing the length of stay of large exhibits, rotating exhibits, and presenting cost-effective ancillary programming. Turn casual visitors into regulars by:
  - Marketing the museum to special event organizers and corporate diversity programs.
  - Keeping exhibits open during special events.
  - Inviting event-goers to become members.
- 3 Deepen partnerships with educators through programs such as:
  - Summer institutes, in which teachers are trained to use the museum's cultural resources in curriculum development.
  - The creation of Web-accessible content and teaching templates/materials for the classroom.

## MUSEUM OPERATIONS

**M**aintaining institutional quality is especially important for African American museums. Many believe that continued improvement of their technical capacity is critical to their stewardship responsibilities. The key challenges of museum operations are:

- 1 Collections and facilities
- 2 Professional development
- 3 Deployment and management of technology

### 1 Collections and Facilities

While there is an increasing demand for African American museums to grow and care for collections, many institutions do not have the requisite storage or infrastructure. Their collections are often composed of artifacts donated by ordinary individuals rather than private collectors or curators. Many collections are incomplete, and additional works must be acquired to adequately tell the story. Few museums, however, have sufficient funds to identify and purchase or borrow the requisite works.

While progress has been made in scaling traveling exhibits to match the size of available exhibit areas, hosting traveling exhibits requires staff skills to research, interpret, and create educational materials. Many museums struggle to develop quality exhibits and attract talented professionals.

### 2 Professional Development

The forum agreed that much more needs to be done to attract and mentor young museum professionals. Two factors appear to hinder professional development in African American museums: the lack of awareness of the field by potential recruits and competition for highly qualified candidates. Consequently, some candidate pools need to be better accessed, while others need to be specifically cultivated.

Many professionals with liberal arts, technology, and marketing backgrounds are unaware of career opportunities within the museum field, although their skills are in demand. It therefore makes sense for African American museums to advocate proactive recruitment of students, to raise awareness about careers in African American museums.

Participants agreed that African American museums also need to cultivate and recruit scarce curatorial talent.

Participants suggested several ways African American museums could increase the talent pool of museum professionals:

- 1 Include exposure to careers in African American museums in elementary and secondary school outreach programs:

- Expose more youth to museums as a career path through community outreach activities such as presentations at school career days.
- Continue to offer internships and summer camps at which students are exposed to museum work and the passion of museum professionals.
- Promote the value of pursuing community service and nonprofit careers, especially in African American communities—and communicate the idea that work in museums is a legitimate form of public service.



The **James E. Lewis Museum of Art** maintains a large permanent collection of traditional works of African Art.

## 2 Create in-service internships and mentorships for undergraduate students:

- Create opportunities for museum training for talented undergraduates inside and outside of “museum studies” programs, such as:
  - Scholarships to expose liberal arts majors to museums as a venue for their expertise outside of academia.
  - Partnership programs with universities, especially historically black colleges and universities (HBCUs), to
    - Publicize high-caliber scholarship and internship programs.
    - Support mentoring and career counseling.
    - Increase visibility of museum studies at HBCUs.
  - Link prestigious and transformative national internships to smaller and more local African American museums; for example, a program that brings Smithsonian interns back into museums in their own communities could be replicated or expanded by other African American museums.
  - Build alumni networks of training programs to facilitate entry into the museum field.

- Work with career counseling offices to reach technical- and public relations-skilled graduates looking for fulfilling employment or first jobs.

## 3 Selectively recruit mid-career or retired non-museum professionals who are looking for a fulfilling change of career path and who have expertise that museums can utilize, especially marketing, financial management, and information technology.

### 3 Deployment and Management of Technology

It is increasingly apparent that the new generation of museum audiences is no longer within “four walls,” and that technology offers remote visitation and new tools to manage museum operations more efficiently. The new technologies are both an opportunity and a challenge. While new technology-enabled business processes can greatly improve the productivity of museum professionals, they also necessitate significant capital investments and a shift in the set of skills required to work effectively.

One forum participant noted that while grants do exist for expanding museums’ use of technology, the grant applications

themselves require deep technical expertise, which many museums do not possess. As a result, others noted, many smaller African American museums are not able to take advantage of the technology grant resources. Addressing this challenge requires action in both the supply and demand dimensions. Grant makers may consider ways of simplifying their procedures and requirements to take into account the resource and skills needs of less technologically advanced museums. There is also a need to find ways to provide African American museums with information technology skills. The establishment of corporate partnership programs and the creation of a cadre of technology volunteers were cited as potential avenues of capacity building. Pooling technology resources, including training, was also suggested as a means to leverage the growing African American museum community.



## GOVERNANCE

**A**ccording to one participant, governance is the single most important—yet least discussed—crisis facing the African American museum community. Good and productive relationships between the board and executive management are essential to the success of a museum. Each has distinct responsibilities, and together they set policy and a strategic direction for the museum. Many African American museums are in a transition phase. They were created by dynamic and strong leaders who are now retiring. Making the difficult transition from founding director to board-led organization requires renewed attention to educating board members so that they can effectively advance the museum's mission.

Much discussion focused on the issue of diversity of board composition. The issue of diversity on museum boards is a sensitive one for African American museums. Participants noted that some institutions have benefited by a board that is diverse in ethnicity, experience, and skill base. In addition to being attuned to the complexities of managing in the non-profit sector, board members must also understand the nuances of addressing African American issues and serving these communities.

A number of options exist to address these challenges. First, tools and best practices for board development can be better leveraged. Such resources exist, but they are not in wide use. In addition, several African American museums have created their own models for board functioning, building on appropriate aspects of the corporate model, but these models have never been codified and shared within the field. It was suggested that the Association of African American Museums (AAAM) is ideally positioned to play a leadership role in this area.

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*Good and productive relationships between the board and the executive management are essential to the success of a museum. Each has distinct responsibilities and together they set policy and a strategic direction for the museum.*

## STRENGTHENING AND ACCESSING FIELD RESOURCES

Participants in the forum recognized the vital need to create robust resources for the field—some focused on African American museums and others based on partnerships with mainstream museums and organizations. A number of practices in the areas of partnership and collaborative resources were highlighted:

**1 Strategic partnerships** with “mainstream” museums present interesting opportunities. Partnerships must be based on compatible needs and complimentary missions. Concrete programs that demonstrate the value and mutual benefit of museum collaboration are essential. (For example, the Anacostia Museum’s “When the Spirit Moves” exhibition helped cultivate and enhance partnership between African American and other museums.)

**2 Reciprocal membership arrangements** between mainstream and African American museums can help each museum extend its audience reach. There is a need to promote and support these new forms of collaboration. Reciprocity arrangements between Bronzeville Children’s Museum and Chicago Historical Society have yielded positive lessons in this regard.

**3 Today, there is no single hub** where needs and resources of African American museums can be shared. These organizations need the ability to connect to expertise and best practices. The AAAM was suggested as a potential credible locus for such an information and knowledge exchange. (A discussion is under way of building such a resource portal.)

**4 Traveling exhibits** are an underused resource. There is an untapped opportunity to develop collection and exhibit touring mechanisms that would be relevant to a consortium of non-collecting African American museums.



East facade of the **Chicago Historical Society**, the original 1931 entrance, that faces out on Lincoln Park.



## WHERE DO WE GO NEXT?

# growth

**A** number of key conclusions emerged from the forum. The participants clearly see their own work and the field as a whole at a strategic crossroads. Furthermore, they are eager and open to forge new ways of advancing the field and continuing their historic role in telling the African American story with passion, authenticity, and objectivity.

The challenges that these museums face are not likely to be solved by grant money alone. Time and again, museum leaders talked about the necessity of reinventing and retooling themselves for the changing landscape of the 21st century. There is a need to address thoughtfully some of the systemic impediments to sustainability. African American museums recognize the need to formulate and update their strategies, long-range capacity, and management tools.

While new funding programs (such as those envisioned in the National Museum of African American History and Culture Act), can advance the field, forum participants also recognized an immediate opportunity to help African American museums take advantage of existing IMLS programs. Simple and inexpensive efforts at better outreach and improved ease of access will likely generate positive returns in this regard.

This forum was the first such session with African American museum leaders convened by IMLS. There was general acknowledgement that it marked the beginning—not the end—of a rich and resourceful dialogue on how to enrich and deepen this partnership. IMLS Director Robert Martin concluded the session, reaffirming his agency's desire to continue the listening and learning and to bring new voices and perspectives into the conversation going forward.

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*While new funding opportunities can advance the field, there is also an immediate opportunity for African American museums to take advantage of existing IMLS programs.*

## ANNEX — FORUM PARTICIPANTS

**Joy Ford Austin**

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## ANNEX — NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE ACT

### SEC. 7. EDUCATIONAL AND LIAISON PROGRAMS.

#### (a) IN GENERAL—

(1) PROGRAMS AUTHORIZED—The Director of the Museum may carry out educational and liaison programs in support of the goals of the Museum.

(2) SPECIFIC ACTIVITIES DESCRIBED—In carrying out this section, the Director shall—

(A) carry out educational programs relating to African American life, art, history, and culture, including—

(i) programs using digital, electronic, and interactive technologies; and

(ii) programs carried out in collaboration with elementary schools, secondary schools, and postsecondary schools; and

(B) consult with the Director of the Institute of Museum and Library Services concerning the grant and scholarship programs carried out under subsection (b).

#### (b) GRANT AND SCHOLARSHIP PROGRAMS—

(1) IN GENERAL—In consultation with the Council and the Director of the Museum, the Director of the Institute of Museum and Library Services shall establish—

(A) a grant program with the purpose of improving operations, care of collections, and development of professional management at African American museums;

(B) a grant program with the purpose of providing internship and fellowship opportunities at African American museums;

(C) a scholarship program with the purpose of assisting individuals who are pursuing careers or carrying out studies in the arts, humanities, and sciences in the study of African American life, art, history, and culture;

(D) in cooperation with other museums, historical societies, and educational institutions, a grant program with the purpose of promoting the understanding of modern-day practices of slavery throughout the world; and

(E) a grant program under which an African-American museum (including a nonprofit education organization the primary mission of which is to promote the study of African-American diaspora) may use the funds provided under the grant to increase an endowment fund established by the museum (or organization) as of May 1, 2003, for the purposes of—

(i) enhancing educational programming; and

(ii) maintaining and operating traveling educational exhibits.

#### (2) AUTHORIZATION OF APPROPRIATIONS—

There are authorized to be appropriated to the Director of the Institute of Museum and Library Services to carry out this subsection—

(A) \$15,000,000 for fiscal year 2004; and

(B) such sums as are necessary for each fiscal year thereafter.

