

The Brown Quarterly

Quarterly Newsletter for Classroom Teachers

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Black History Month Issue

Winter 1998

KC Jazz



Breathing New Life Into The 18th & Vine Historic District

When large numbers of African Americans migrated to Kansas City in the early 1920s, segregation kept them living and trading in a small geographic area. Eighteenth and Vine became the main stem, the heart of the community where you could find literally everything: offices of black doctors and lawyers, clothing stores, theaters, eateries, and jazz and blues clubs. Jazz greats such as Charlie Parker, Jay McShann, Lester Young, and Mary Lou Williams played in area clubs on 18th and Vine, and helped set the pace for jazz music as the world knows it today.

Kansas City celebrates the legacy of jazz in the new Kansas City Jazz Museum - America's only museum dedicated to the art form that has become its classical music and gift to the world. The Jazz Museum pays tribute to four jazz masters: Louis Armstrong, Ella Fitzgerald, Duke Ellington, and Kansas City's own, Charlie Parker, whose achievements and contributions are highlighted through interactive exhibits/authentic artifacts, and hundreds of recordings.

The 18th and Vine historic district was the center of commerce and culture for Kansas City's African American community from the 1920s until the late 1950s.

Kansas City's new and exciting venue for live jazz, The Blue Room, is also a part of the Jazz Museum's exhibit space. This lively nightclub scene swings with the traditional Kansas City style of jazz on Thursday, Friday and Saturday night. After its opening in September, the club has developed a loyal following of local jazz enthusiasts, in addition to visitors to the city. The traditional Blue Monday is the only jam session of its kind in town that features classic Kansas City jazz.

Featured in the changing gallery is the traveling exhibition, **Beyond Category: the Musical Genius Of Duke Ellington**, on loan from the Smithsonian Institution. In conjunction with this exhibition, the Jazz Museum's Education Department has initiated the Duke Ellington Youth Project, an educational outreach initiative between the Museum and five participating middle schools in the Kansas

City, Missouri School District. This program introduces students to the legacy of Edward Kennedy "Duke" Ellington, one of America's greatest composers, and incorporates music, art, social studies, foreign language, and English. A Youth Festival, the culminating activity of a year's study will take place in April in the atrium of the Museum. The Duke Ellington Youth Project supports the Museum's overall goals:

- to increase efforts with educational institutions;
- to develop curriculum for permanent and changing exhibitions; and
- to introduce young people to jazz, a traditional and truly American music form.

A rebirth has taken place in one of Kansas City's most culturally significant districts, a district that is once again making its mark in history with the opening of a cultural and educational institution that honors a rich African American heritage.

Kansas City Jazz Museum



The Brown Foundation Story ~

This country is resplendent with ordinary people engaged in extraordinary work on behalf of their communities, states and nation. But often, when these happenings reach the light of day, the true story behind the deeds remains a mystery. Such is the case with one of this nation's most heralded milestones, the landmark U. S. Supreme Court decision in *Oliver Brown et. al. v. The Board of Education of Topeka*. Oliver Brown was my father, who died in 1961 at the age of 42. For my family, the significance of his passing was intensely personal yet profoundly public. In addition to his physical death, we also lost an opportunity to learn his views about the famous case which bears his name.

Within the last 20 years, we have lost both attorneys and plaintiffs involved in the five cases that comprise *Brown*, including Charles Scott and John Scott, two of the four NAACP attorneys in Topeka who conceived the local strategy employed against the Board of Education. Thurgood Marshall's death seemed to signal the end of an era. The loss of this living history heightened the need to research and preserve their work for the benefit of future generations.

In January of 1988, I sat visiting with a young man new to the Topeka community. His name was Jerry Jones and he would have an unparalleled effect on my life and the lives of my family. As he and I prepared to attend one of the many observances of the birthday of Dr. Martin Luther King, Jr., Jerry asked a seemingly innocent question - What is being done to commemorate anniversaries of *Brown v. The Board of Education*? My response of "not much" both shocked and challenged him. That visit and subsequent conversations developed into a personal mission for us to resurrect and share the *Brown* story. The task would not be simple, because we were up against several decades of media reports on this history. It became

painfully clear that the media-created version of *Brown* had eclipsed the facts. One soon understands that both the electronic and print media thrive on simplicity, sometimes omitting what is not convenient to the story they want to put forth.

We discovered that not only were anniversaries of this decision passing unnoted, history classes were only giving cursory mention to *Brown*. Like so many other communities that have a historic legacy of national significance or where historic battles have taken place, Topeka, Kansas was more interested in burying this aspect of its past than boasting of any involvement. 1950s America had left its mark and its residue of racial mistrust. Our challenge became how to commemorate and interpret this history, not only for school children but the general public.

The climate in Topeka dictated that any organization we might create had to go beyond commemorating dates and places, and include the untold stories of many individuals who had been on the front line of this school integration struggle. The mission now involved using public history to heal old wounds created by historic omissions and inaccuracies. Some local citizens believed the *Brown* case negatively stigmatized the city. Our success would require organizing volunteers from various backgrounds in order to uncover historic connections across the community and the communities of the remaining four cases that comprise *Brown*. This meant reaching out to individuals in Delaware, Virginia, South Carolina and Washington, D.C.

Out of our work and creativity came the *Brown Foundation for Educational Equity, Excellence and Research*. We believed this organization should continue the quest for educational equity initiated by the *Brown* decision. The Brown Foundation is a Kansas based non-profit with a mission and purpose designed to further educational equity and multicultural understanding in order to improve the quality of life for individuals and strengthen our overall sense of community. The Foundation sponsors:

- scholarships for minority students in teacher education,
- programs with emphasis on racial/ethnic diversity, and
- historic research and related educational activities.

The Brown Foundation's vision recognizes that history is studied to know the past, to understand the present and to plan for the future. The true history makers are not those who leave written records; the true history-makers are the people who get involved to make life better for the next generation.

Developing Resources to Interpret Public History



by Cheryl Brown Henderson, Executive Director

The Brown Foundation is pleased to publish this newsletter for classroom teachers through which we will share the rich and accessible curricular resources available from national parks. Our organization was established to maintain the legacy of the *Brown* decision and we play an exciting role as a park partner. In 1990 we were instrumental in developing a new national park in Topeka, Kansas, the *Brown vs Board of Education National Historic Site*, which we will have more about in the next issue. We hope you enjoy the *Brown Quarterly* and eagerly anticipate your comments, in particular about the section, *Teacher Talk*.

California African-American Museum

by Shell
Amegah



Seven-year old Daren Slaton sits up straight at the site of Susheel Bib's grand stage entrance. The actress/scholar introduces herself as abolitionist Mary Ellen Pleasant, "Mother of Civil Rights in California." Dressed for the early 1900s, she spins a tale of her adventures with John Brown, and her court battle to abolish segregation on San Francisco trolley cars. Bib sings, cries, and laughs as she reveals her life story. Daren is spellbound.

After intermission, Daren and other students ask questions of the character. She answers in the voice of Pleasant, engaging the theater in an intimate conversation. Then Bib exits and returns to take questions in her scholarly role as a faculty member of the Interdisciplinary Studies department at UC Berkeley.

What Daren has just experienced at the California African American Museum (CAAM) is a Chautauqua performance, an interactive form of entertainment that flourished in 19th century New York. Chautauqua performances are one-person shows in which a scholar/expert on a particular historical figure, performs a character monologue about the individual being portrayed. Audience participation is a unique aspect of this performance style. Other historical figures which have been featured in Chautauqua performances are WEB Dubois and Malcolm X.

Breathing Life into History

Chautauqua performances are the core of a pilot CAAM school program, set to begin in February 1998. The Chautauqua performers will appear at LaSalle elementary school in Los Angeles and introduce fourth graders to African-American historical figures in early California history and the Westward Migration - areas established by the California Depart-

A Place Where Education, Art and History Meet



**Learning
new art
skills
and
having
fun at a
CAAM
summer
workshop**

ment of Education as being the curriculum focus for the fourth grade. The use of Chautauqua historical figures in the classroom provides an interactive, alternative educational experience and a new way of seeing and understanding California history. This program is partially funded by the L.A. County Commission for the Arts. As additional funding becomes available, CAAM hopes to bring these performances into classrooms statewide via satellite.

Bringing History to Schools

Our exhibit trunk shows for children and adults travel to malls, libraries, classrooms and places of business throughout Southern California. Teachers may rent the shows by calling the Museum. They can also order a series of CAAM posters with lesson plans on African-American artists. To order Series #1 African American Art, which contains five posters (\$30), call Crystal Productions at (800) 255-8629.

Lesson plans for exhibits can be accessed on CAAM's website at <http://www.caam.ca.gov>. Currently featured are hands-on activities related to Ritual and Remembrance/Personal Icons, an exhibit by artist Betye Saar. Known as one of the leading artists of

our generation, Saar explores metaphysical, cultural and identity issues in her mixed media exhibition.

On-Site Exploration

Inside the galleries of the California African-American Museum are treasures of African-American art, history and culture. A kaleidoscope of art and history exhibitions is designed to enhance the public's knowledge of the African-American's contributions, both past and present.

A number of CAAM's exhibitions explore little-known African-American contributions to the fields of science, sports, medicine, and technological invention. Upcoming exhibits feature Blacks in golf, science, technology and the California gold rush. Another exciting exhibition will take visitors on a tour of Allensworth, a successful African-American township that thrived in California during the 1800s.

The Museum reaches out to the surrounding community by providing monthly programs and workshops.

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CAAM, located in Exposition Park at 600 State Drive in Los Angeles, is open Tuesday - Saturday, 10 a.m. - 5 p.m. Admission is free. For more information call (213) 744-7432 or check our website at <http://www.caam.ca.gov>.

Museum of African American History

The Museum of African American History (MAAH), whose mission is to document, preserve and educate the public on the history, life and culture of African Americans opened a new facility in April 1997 making it the largest black historical and cultural museum in the world.

The new facility quadrupled the museum's previous space, producing a total gallery space of 25,000 square feet. The new MAAH has three exhibition galleries, a domed lobby and unique rotunda floor, 317 seat theater, amphitheater, classrooms, two multi-purpose rooms, state-of-the-art research library, Museum Store, on-premise restaurant, and climate-controlled storage areas.

"This is the culmination of a dream that began in 1992," said Kimberly Camp, president of the Museum. "We have long awaited the day when the museum would have the capacity to share, educate and preserve, on a grand scale, the rich heritage of African Americans with the local and national communities."

Exhibits

This year the MAAH also gained bragging rights for housing the largest exhibition ever created about African and African American

people. Our exhibition, **Of the People: The African American Experience** covers over 600 years of African and African American history. The exhibit, designed by the New York firm of Ralph Appelbaum Associates, depicts the Middle Passage of the transatlantic slave trade, Enslavement, Reconstruction, Political Empowerment, the African American Renaissance, and ensuing African American struggles and achievements. Exhibit artifacts include: Mae Jemison's NASA flight suit, a replica of Dr. King's Birmingham jailhouse door, a re-created slave ship; eight "stations" focusing on images, quotes, facts, and statistics, and 50 life-size body molds depicting enslaved Africans on board a replica of a 80-foot slave ship.



The core exhibition space is complemented by two changing exhibition galleries devoted to the arts, history and technology. **Sacred Arts of Haitian Vodou**, organized by the UCLA Fowler Museum of Cultural History, closed at the end of 1997. Sacred Arts is the first major traveling exhibition ever to explore the ritual arts produced within the vibrant Afro-Caribbean religion of Vodou. It features more than 500 art objects—sequined flags, votive altars, bound medicine packets, dolls and contemporary paintings.

A Communion of the Spirits: African-American Quilters, Preservers, and Their Stories, opens in January. In this exhibit, folklorist and collector, Roland Freeman, documents the world of African American quiltmakers throughout the country. Building on Freeman's childhood experiences with quilts, it focuses on the people who make or preserve the quilts, and documents through interviews and photographs the stories surrounding the quilts that are intertwined with their lives. The MAAH,

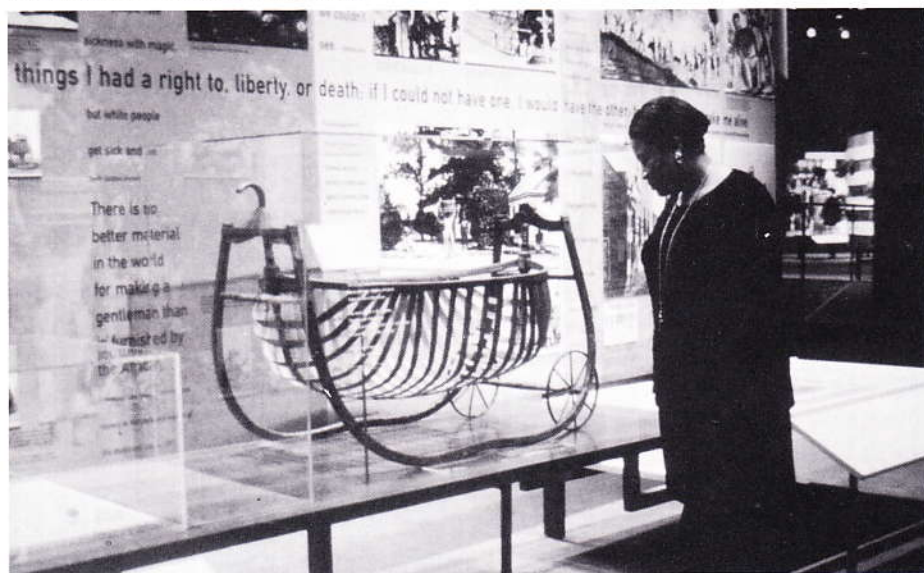
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HISTORY

Originally called the International Afro-American Museum of Detroit, the MAAH was founded in 1965 by Dr. Charles H. Wright, a Detroit obstetrician/gynecologist, who formed the idea to preserve black history after visiting a memorial to Danish World War II heroes. It moved to its second home, in the Cultural Center on Frederick Douglass Street in 1987 and closed in September 1996. The new facility is located only one block away at 315 E. Warren in Detroit's Cultural Center.

MUSEUM TOURS

Guided tours are by reservation only on Tuesday-Sunday from 10 a.m. to 3 p.m. Make request 3 weeks in advance. Admission: \$3 for adults and \$2 for children. Members are free. Student memberships are \$5. Members receive a quarterly newsletter and 10% discount in the Museum Store. For more information, please contact the Museum of African American History at (313) 494-5800.



A "field" or "slave" cradle with wheels may have been used by enslaved women to care for their babies while working in the fields, circa 1875.

The National Civil Rights Museum



Figures carrying posters and placards remind visitors of the protests, marches and peaceful demonstrations during the Civil Rights Movement.

Two introductory exhibitions of the National Civil Rights Museum, **Unrelenting Struggle and Strategies for Change**, trace the history of the black freedom movement in the United States. The exhibits begin in 1619, the year the North American slave trade began in full and conclude in 1954, the year of the famous *Brown v. Board of Education of Topeka* decision. The activities and participants in the abolition/slavery and black rights debates are placed on a timeline in logical historic context.

Mounted on opposite sides of the same gallery, the **Brown v. Topeka Board of Education** and **Little Rock** exhibitions illustrate how important the battle for quality education was to the civil rights movement. **Brown v. Topeka** is complete with actual film

footage depicting the disparity between institutions, transportation, and curricula of black children and white children living within as little as a three-mile radius of each other. Included are images of the black and white dolls used by Dr. Kenneth Clark in conducting tests with school children to determine their preference in terms of color — their choice of the white doll over the black one spoke volumes and helped move the Supreme Court to strike down the ‘separate but equal’ law that had held a choke-hold on American society for 57 years.

The NAACP and black Americans everywhere triumphed with the Supreme Court decision overturning the “separate but equal” language of *Plessy v. Ferguson*, but the decision did not provide for the means to implement the new desegregation law. Three years later, Central High School in Little Rock was the proving ground.

The 1950s and 60s were a time when African Americans in the South, and their allies from across the country, rose up in democratic assertion. Armed with the gifts of

vision, passion, and truth, they resisted the forces of racism and segregation, and claimed long-denied fundamental rights and freedoms.

The series of black protests that began with the Montgomery bus boycott of 1955-56 became the most significant social movement for the expansion of American democracy in the latter half of this century. The National Civil Rights Museum remembers and shares stories of Dr. Martin Luther King, Jr. and the thousands of other heralded and anonymous heroes in the movement.

It is when visitors reach the Montgomery bus boycott exhibition that the defining characteristics of the civil rights movement start to unfold. Prior to Montgomery, pre-existing national civil rights organizations like the NAACP and the Urban League had set the tone for black Americans’ quest for freedom. The Montgomery bus boycott served as the model for subsequent black protest movements in other cities in the South. It also set the stage for belief within the black community and allowed as-yet-untested strengths to find expression.

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The National Civil Rights Museum Continued

Sit-ins were first staged in 1960 by four young black college students in Greensboro, North Carolina. The sit-ins protested the separate but equal policies widely practiced in restaurants, theaters, libraries, parks, and churches across the South. Sitting at the exhibit's lunch counter is a raw experience for visitors. On screen, white customers hurl verbal and physical assaults on young blacks sitting at a luncheon counter. They quietly absorb the force of these attacks. News interviews with black and whites reveal differing views. Visitors are reminded that, on the most basic level, common people wanted only to do an everyday common thing — what could be more human or more American?

An interracial student initiative, the Freedom Rides of 1961, owed their existence to the groundbreaking efforts of previous desegregation protests. Buses filled with black and white volunteers departed from desegregated terminals like Washington, DC, and attempted to ride through the segregated south. Outbreaks of violence, arrests, beatings and, finally, a bus engulfed in flames were the first results of their efforts. The burned-out bus in this exhibition is a graphic illustration of what the Freedom Riders endured.

At the all-white University of Mississippi, also known as Ole Miss, army veteran and native Mississippian James Meredith pushed the movement farther when he decided to enroll at the institution. Meredith succeeded at enrolling at Ole Miss in 1962, but only after intervention from President John F. Kennedy and federal marshals. Visitors can pick up a telephone and hear the taped conversation between Kennedy and Mississippi Governor Ross Barnett that resulted in the deployment of federal troops.

In the Project "C: Birmingham" exhibit, visitors witness the struggle, re-engaged and intensified. Visitors can see images of children blasted by high-power water hoses and clothes and flesh slashed by snarling German shepherds. These powerful images are recreated in a ten-foot tall video surround that replicates a Birmingham street.

With the March on Washington, participants stand before a recreated Lincoln Monument to hear Mahalia Jackson, Marian Anderson, Dr. King, Roy Wilkins, and others publicly petition the government for positive action in the area of civil and human rights.

Coming into the final years of the exhibitions, one is seized by the enormity of what has transpired and of how long the struggle has endured. Mississippi Freedom Summer, the Selma, Alabama protests, James Meredith's March Against Fear, and Dr. King's attempts to host peaceful demonstrations in Chicago, Illinois.

Tours of the museum conclude with the only extant rooms of the old Lorraine Motel. Mahalia Jackson sings "Precious Lord," Dr. King's favorite hymn, as visitors are taken through the last days, and finally, the last minutes of the life of one of the twentieth century's great men.

The National Civil Rights Museum stands as a monument to Dr. King, yes, but also as a testament to the courage of people. The Museum provides a strong mirror that reflects the past achievements of this generation. It also opens a window revealing horizons that have yet to be explored.

The National Civil Rights Museum in Memphis, Tennessee, is built around the Lorraine Motel, site of the 1968 assassination of Dr. Martin Luther King, Jr. It bears witness to one of this nation's most heroic epochs, the civil rights movement. The museum effort began as a grassroots call for support from local people.

Contributions of money, both large and small amounts, were collected. Eventually, the project would see the organization of a board of directors or foundation and elicit the assistance of county and state funds to secure the property. It presently operates through the generous donations of local corporations, ticket booth and gift shop revenues, and project grants.

We are concerned with the blending of history and hope to educate and inspire both present and future generations. Recognizing the need to continue the unfinished business of the struggle, the museum encourages visitors to examine their own lives and communities.



Replica of the first Freedom Riders bus following the attack.

Excerpt of an article that first appeared in History News, Autumn 1996.

Birmingham Civil Rights Institute

by Florence Wilson-Davis and Angela Fisher Hall

The Birmingham Civil Rights Institute is Birmingham's gift to the world and a symbol of how the city has reconciled its past with a vision for the future. Most importantly, the Institute shows the city's pride in its history and its dedication to progress and unity.

The Birmingham Civil Rights Institute is the centerpiece of the Civil Rights District which includes the historic Sixteenth Street Baptist Church, Kelly Ingram Park, Fourth Avenue Business District, and the Alabama Jazz Hall of Fame located in the remodeled Carver Theater.



Visitors describe the exhibits as an emotional journey through time.



The Institute opened in November, 1992, to a record-breaking number of visitors, 25,000 during the first week of operation. More than 575,000 people from all over the United States and around the world have toured this outstanding testimony to a people's struggle for equal rights.

Visitors to the Institute take a walking journey through the "living institution" which views the lessons of the past as a positive way to chart new directions for the future. The permanent exhibitions are a self-directed journey through the Birmingham Civil Rights Movement and human rights struggles. Multi-media exhibitions focus on the history of African American life and the struggle for civil rights.

Visitors experience for themselves the drama of the courageous story as it is told in the galleries. They walk

through exciting exhibitions from the era of segregation to the Movement and all of the historic events that took place in Birmingham.

Patrons have expressed wonder and awe after an emotional journey through time. All voice the positiveness of the exhibitions and are amazed with all of the historical information and the dignity of the presentations.

The Institute's programs and services are designed to promote research, provide information and encourage discussion on human rights issues locally, nationally and internationally. A public policy conference is held annually focusing on civil and human rights.

The archives of the Institute serve as a national resource for educators and researchers and are a repository for the collection and preservation of civil rights documents and artifacts. The archival information system is computer linked to the Birmingham Public Library and is a vital component of the Archives Division.

The Oral History Project documents Birmingham's role in the Civil Rights Movement through the voices of movement participants. To date, over

170 people have been interviewed.

The Birmingham Civil Rights Institute is also a community resource for meetings, seminars and workshops. A Community Meeting Room is available to organizations.

Educational Programing

The individuals responsible for planning the Birmingham Civil Rights Institute were visionaries. They saw the facility as something more than just a museum—it was intended to be a place of higher learning, scholarship and research. They knew that once the facility opened and the local community had an opportunity to view it, a vehicle would need to be in place to keep the community connected and coming back to the Institute. The Education Division is a major component of that vehicle.

The Division is charged with the responsibility of developing curriculum materials, scheduling special exhibitions and developing public and special programs. In all of these areas, the staff is fortunate to work in a community where the people have embraced the facility. For the most

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Smith Robertson Museum

by Terry Miguel Flucker

Smith Robertson Museum and Cultural Center in Jackson, Mississippi is a comprehensive depository of artifacts that represent the African American Mississippian's experience in the fields of history, art, music, and literature. This facility is located on the site of Smith Robertson Elementary School, the first public school for African American children in Jackson. It was erected in 1894 and named in honor of Smith Robertson. The school was closed in 1971.

The Smith Robertson Museum and Cultural Center developed out of a community desire to prevent the demolition of the school. The Mississippi Association for the Preservation of Smith Robertson School, Inc. was founded, and with assistance from the city of Jackson, the Hinds County Board of Supervisors and the Mississippi Department of Archives and History the Association, was able to start the museum and cultural center in 1984.

Currently the museum is under the management of the city of Jackson's Department of Human and Cultural Services. The museum staff works with the Mississippi Association for the Preservation of Smith Robertson School, Inc. The purpose of the museum is to promote tourism and to enhance the image of the city of Jackson, to enhance and preserve the cultural life of African American Mississippians, to enlighten the public of the rich heritage of African American Mississippians, and to promote exhibition of cultural programs and major exhibitions that directly relate to the African American experience.

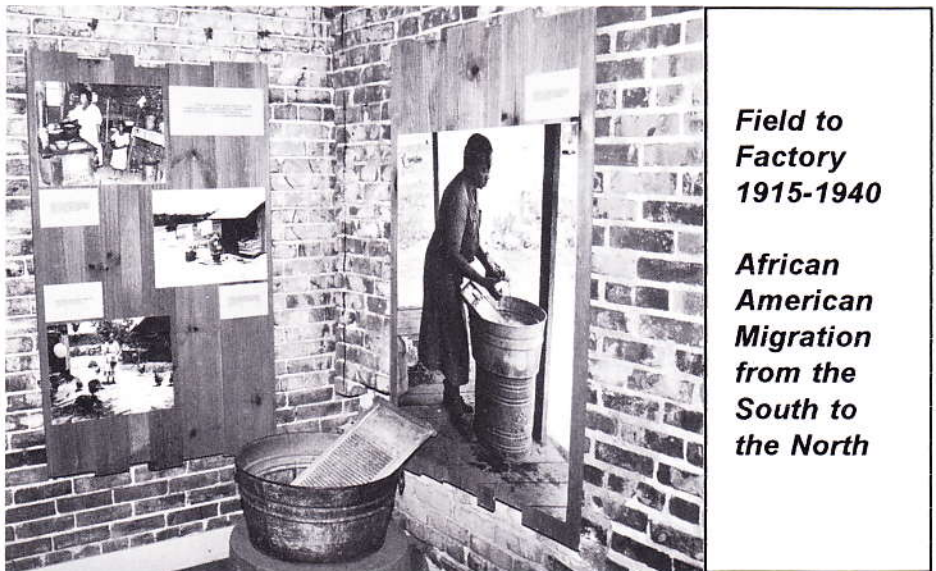
The museum is proud to celebrate the permanent exhibitions and the collections that the museum staff and dedicated volunteers have compiled and curated. The museum's collection of Folk Art includes panels and art pieces done by folk artists from Mississippi. Also the museum has 35

quilts made by African American women from the state of Mississippi. The quilts were donations from Dr. William Ferris of the Center for the Study of Southern Culture at the University of Mississippi and Roland Freeman, noted African American photographer.

The South in general has a rich heritage pertaining to folk art. Another part of our permanent collection chronicles Smith Robertson School's history. The school records date back

lengthening the wings. The present building encompasses part of the 1909 structure and represents an early and quite sophisticated example of Art Deco.

One of the schools most famous alumni is writer Richard N. Wright, a native of Natchez, who completed the 8th grade in 1925. He was the popular author of famous novels such as *Black Boy*, *Native Son*, *Uncle Tom's Children*, and *The Outsider*. The majority of this gifted writer's



**Field to
Factory
1915-1940**

**African
American
Migration
from the
South to
the North**

to the early 1920s-1970s. In our Smith Robertson Room is a pictorial history of the principals and teachers that taught at the school. The Smith Robertson Museum is significant as the site of the first public school for African Americans and the "mother school" for all of Jackson's African American citizens. It memorializes this man who devoted his life to the education of African American youth.

The original structure was a wood frame building erected in 1894 at the cost of \$ 7,500. In 1903 it was named for Smith Robertson, a African American alderman from the city's fourth ward. The original building burned in 1909 and was rebuilt that same year. In 1929, the prominent Jackson architectural firm, Hull and Malvany, re-designed and expanded the U-shaped structure,

education was at Smith Robertson School, which makes these walls very special.

The Atrium in the center of the building houses our permanent collection of art representing the African American experience in Mississippi. All the artists featured in the collection are either natives of the state of Mississippi or work here in the state. Their works are reflective of a variety of styles, media and topics.

Paul Campbell is the museum's artist in residence. Campbell is a retired public school art instructor, who comes to the museum three times a week and paints in the Atrium area. His works are featured along the east corridor.

The museum is also proud to have in its collection an exhibit by Roland L. Freeman, consisting of 13 photos

... Reflecting the rich heritage of Jackson, Mississippi

taken nationally of African American life. A photographer and avid quilt collector, who has curated many exhibits about designing and making quilts, Freeman is a native of Baltimore, Maryland, currently residing in Washington, D.C.

One of Jackson's most successful portrait photographers, Beadle began his career in 1900 by taking his service to willing patrons. In 1906, he set up a studio in a tent near Roach and Capitol streets in Jackson. Later he moved his studio to North Farish Street where he operated for 54 years. In 1968 Beadle was cited for outstanding leadership by the National Council for Negro Women. In 1977 his work was cited by the heritage committee of Jackson's Bicentennial Committee and in 1980 he was honored with an exhibit of his works by the Mississippi Department of Archives and History. The exhibit includes vintage cameras, studio equipment and a collection of photos from the Beadle collection.

A permanent exhibit on the history, life and culture of the African American Mississippian is on view upstairs at the museum. This represents an effort to collect, preserve and interpret an integral part of Mississippi's material culture. The exhibit contains archives, photographs, posters and artifacts about slavery, the Civil war and Reconstruction era, the African American church, education, business, politics, arts and entertainment.

Traveling Exhibits

In 1991, the museum hosted a Smithsonian Traveling Exhibition Services (SITES) exhibition called **Field to Factory: African American Migration, 1915- 1940**. This exhibition was permanently acquired for the museum in 1992. This exhibit focuses on the great migration of African Americans moving from the rural south to the industrialized north. This event was one of the most significant events of the 20th century. More than

65,000 African Americans left the state between 1915 and 1940.

In 1995, the museum sponsored a major traveling exhibition organized by Landau and curated by African American art historian Samella Lewis, Ph.D. **Two Sculptures Two Eras**, with works by Richard Hunt and Richmond Barthe' was a fascinating exhibition focusing on the work of two remarkable sculptures, one of whom is a native Mississippian.

Exhibits in 1997:

Weaving Two Worlds With Dignity
Mixed Media by Rachel A. Dolezal

This exhibit encompasses the works of a 19-year-old European American artist from Montana, whose desire to interpret African American life is expressed through mixed media pieces such as leather, recycled

her husband. She creates as she travels with her husband. Her inspirations come from the performing arts and people she has come in contact with in their travels.

Visual Interpretations of the Classic Slave Narratives

by Johnnie Mae Maberry Gilbert

Gilbert is chair of the art department at Tougaloo College in Jackson. In 1992 Gilbert was introduced to classic slave narratives at a New York University seminar on the African American experience. She came back to Mississippi hungry to know more. She read the Works Progress Administration (WPA) interviews with people who lived through slavery, *The Classic Slave Narratives* and *Lay My Burden Down*. These images came to life in the forms of visual interpretations by Gilbert.



The Atrium in the center of the museum houses a permanent collection of art by African American Mississippi artists.

material (fabric scraps, newspaper and magazine paper). This exhibit, organized by Smith Robertson Museum staff, will travel.

A Visual Diary:

Works by Gwendolyn Knight Lawrence

Jackson State University in Jackson was thrilled to open works by internationally known American artist Jacob Lawrence. The museum was equally thrilled to host 13 prints by his wife Gwendolyn Knight. A brilliant visual artist, she has been in the shadow of

Upcoming Events for the Museum

A Communion of the Spirits: African American Quilters, Preservers and Their Stories Featuring Mississippi Quilters and Preservers

Mississippi Treasures: A Homecoming for African American Artist who are Native Mississippians featuring: Roy Lewis, photographer: Sam Gilliam, visual artist: Milt Hinton, jazz artist: Toneya Steward, performance artist.

Smith Robertson Museum & Cultural Ctr
528 Bloom Street, Jackson, Mississippi

Birmingham Civil Rights Institute Continued

part, the community understands its purpose and wants to be involved in what happens in it.

The role of museum education is to:

- recreate the community life and events which spawned the Civil Rights Movement in Birmingham, Alabama;
- inspire, educate, inform and engage audiences about the diverse people who fought for civil rights and focused attention on the continuing battle for human rights;
- recognize the contributions of African Americans to American culture and examine the relationship between the arts and the Civil Rights Movement;

- compel people to examine their perceptions of the past and appreciate the significance of the Birmingham story to their lives;

- examine the connection between the Civil Rights Movement in the United States and the human rights movement around the world.

Public programs offered by the Birmingham Civil Rights Institute provide instruction and enrichment. Programming includes special exhibitions and educational activities geared to different levels and ages. A varied program schedule includes gallery talks, slide lectures, art classes, audio-visual displays publications and films.

Special exhibitions attract larger and more diverse audiences and stimulate participation in other aspects of our facility's program. Generally the exhibitions complement our permanent collection or introduce new material to the public. How it contributes to our knowledge is a major factor in justifying an exhibit's selection and presentation. Programs are responsive to the needs of widely different audiences.

The Institute is open to individual exploration and every experience in our facility is an opportunity for visitors to gain new insight into the struggles encountered by many groups of people.

BOOK NOOK

Reviewed by Linda Brown Thompson

Alice

By Whoopi Goldberg
Illustrated by John Rocco

Meet the coolest girl in town. Her name is Alice. This girl is serious about winning a sweepstake. That is, any sweepstake. She hangs out with her friend Robin, a weird dude that wears an unbelievable hat, and Sal, an invisible rabbit. One day, Alice looks into her mailbox to discover she has won a prize. Big bucks! Being rich! Fancy clothes! Everything money can buy. All she has to do is get to New York to claim her prize. Sound simple? Well, I think not! Come along with Alice and her friends, Robin and Sal, as they travel through the Big Apple. Meet the twins who run the diner and after learning about the win, they want a piece of the action. But they get caught in their shrinking diner. Meet Mrs. Lowdown, who is low down when she tries to con Alice out of her sweepstakes ticket. Meet the fortune teller, who gets Alice to see that she is rich. Rich in friends and people who care for her. (She sees this only after she

learns that her winnings are all a hoax.) What's up with this Alice? Don't you know that the grass is not always greener on the other side of the fence? Join Alice and her friends in some adventures that are guaranteed to tickle your funny bone. As Whoopi says, "This book will mess up your hairdo." A funny book, a cute story, with a valuable ending. A "must" read.



The Patchwork Quilt

By Valerie Flourney
Pictures by Jerry Pinkney

Imagine a cold winter evening and a little girl sitting at her grandmother's feet, watching her piece together a quilt. Just think how much Tanya was able to learn about her family from the pieces her grandmother was using to make the quilt. A square

from her brother's shirt, a square from her mother's dress, a square from father's old work shirt and a square from Tanya's Halloween costume. Squares being stitched and woven together with such love and care from a beloved grandmother. When Tanya's grandmother became ill, Tanya and her Mother took over the task of making the quilt. Even her brother and father lent a helping hand. Tanya added a piece of her grandmother's life to the quilt by cutting a square from grandmother's faded and worn quilt. As you read this book, you can feel the love and the story of a family being woven together through the making of a quilt. Each one adds their bit of life to make the woven bonds of the family strong and united. Just like the pieces of "The Patchwork Quilt," you won't be able to put this book down as you live this story through the illustrations of Jerry Pinkney, who brings this story to life. This book was a winner of the Coretta Scott King Award. Also, this is a Reading Rainbow Book and an ALA Notable Book.

Teachers Talk

Since its inception, the Brown Foundation has actively engaged in the discipline of public history by developing:

- an oral history collection focusing on the pre and post *Brown* era,
- a traveling exhibit of photos and text examining the history of school integration,
- a tour of historic sites associated with the Topeka case,
- a national symposium convened annually to revisit the tenets of *Brown* and its continued impact,
- classroom presentations and university lectures recounting the events surrounding *Brown*,
- an activity booklet on *Brown* for elementary school children, and
- a video curriculum kit on *Brown v. Board*.

The Foundation's public history work is based on a belief that education programs that step out of the modality of text books play a critical role in helping the public develop a better awareness and understanding of history. For example, exhibits that can travel from place to place provide a vehicle for sharing photos and narrative that personalize historic events. Often curricular resources available are one dimensional in their perspective and leave out substance with respect to who, what, when, where, why and how.

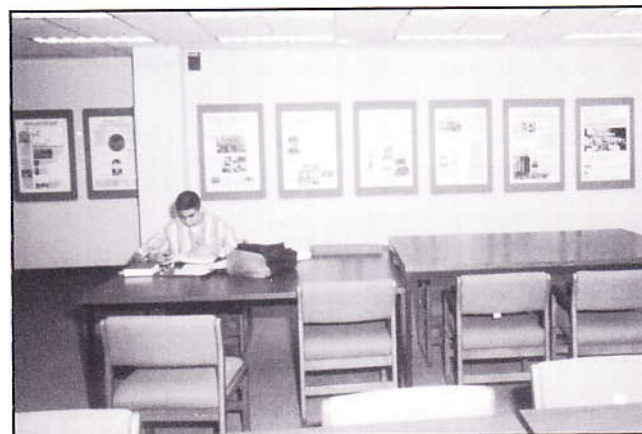
In 1993 the Foundation unveiled its traveling exhibit entitled "In Pursuit of Freedom and Equality." This exciting visual presentation examines the historical record before, during and after the *Brown* decision. The exhibit uses photos, quotes, maps, newspaper headlines and short narratives to interpret the history of segregation in education. This project was funded in part by the Kansas Humanities Council, in consultation with humanities scholars from the fields of history, jurisprudence and minority studies. This integrated humanities approach made it possible to present a thorough examination and discussion of the complexities and the role of the *Brown* case in American educational history.

Few people realize that as early as 1849 African Americans fought the system of education in this country that mandated separate schools for their children based solely on race. Kansas attempted eleven legal challenges for school integration before *Brown*. Our approach focuses attention on how *Brown* provided the legal framework which enhanced the development of crucial activities of the civil rights movement.

The traveling exhibit is a 12-panel display mounted on a Nimlock system. The mounting is a series of six two-sided exhibit boards measuring 3' x 4' attached to 8' poles. When on display, space must be provided for viewers to walk freely on both sides of the exhibit. The Foundation produced three sets of this exhibit, one of which is on permanent display at the Washburn University Law Library. The attorneys for the Topeka case received their law degrees from this institution. The remaining sets are traveling displays. One set travels only in Kansas and the other nationwide.

- Some of the issues illustrated by the exhibit are:
- Education as a first act of freedom for African Americans.
 - The exodus from the post-Civil War South.
 - Seeking equal educational opportunity.
 - Early legal challenges to segregated schools.
 - African American parent-teacher organizations.
 - Achievement under segregation.
 - The continued struggle for liberty and equal opportunity.

The Brown Foundation's experience with creating resources to document and interpret public history is one example of a local initiative to preserve a community legacy. Without such initiatives, events in America's past that are not recounted in history books would remain unknown.



This traveling exhibit can be shipped to schools throughout the state of Kansas and when available, outside the state. To borrow the traveling exhibit or to learn about other resources, write: Brown Foundation, P.O. Box 4862, Topeka, KS 66604.

Museum of African-American History - Continued from pg 4

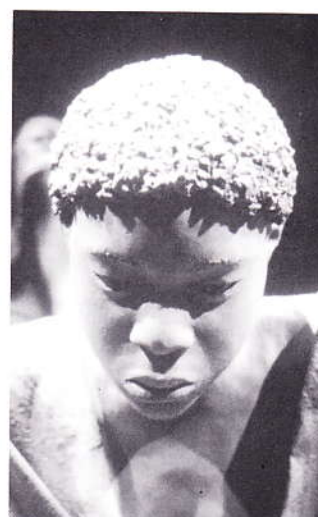
also houses a collection of the personal memoirs and effects of Detroit's former mayor, entitled, **Coleman A. Young: A Glimpse of the Man**, installed as an exhibit in the archival space named in his honor.

Programming

Community service, the key to the Museum's mission, means providing educational and cultural enrichment activities, children's programming, tours, workshops, festivals and concerts. Saturday workshops and lectures enhance the visitors' learning experience while complementing the

traveling exhibits. Annual programs include: Martin Luther King, Jr. Day, Black History Month, Black Music Month, Children's Day, African World Festival, Ancestors' Night and Kwanzaa.

Special Events offered during extended hours include exhibit previews and receptions. This has generated such special events as, the Tribute to Dr. Betty Shabazz, Debbie Allen's introduction of her film, *Amistad*, the premier of major motion pictures, *Eve's Bayou* and *Amistad*, and the Soul Food book signing.



Detroit students age 8-17 posed for the casting figures of enslaved Africans which are exhibited in MAAH's Prologue Theatre.

California - Continued from pg 3

These involve hands-on art activities, films, performances and readings by actors, poets, writers and historians.

Art and design classes are also offered. All ages can enjoy workshops on a variety of subjects including: graphic design, creative writing, storytelling, video workshops, voice, and African-American arts and crafts. Docents provide school tours filled with storytelling, gallery games, and hands-on activities.

The current lack of resources for art and cultural education in the schools, may cause entire generations of school children, tomorrow's museum audience, to miss out on the rich cultural life enjoyed by their parents. As a result, museum audiences may face extinction. The California African-American Museum is an artistic, cultural and historical resource for those it serves.

African American History Month

by Harry Butowsky

This issue of the *Brown Quarterly* is devoted entirely to celebrating African American history. Millions of Americans celebrate African American History month by taking time to remember and reflect on the nearly four centuries of achievement and participation by African Americans in the history and culture of the United States.

African American History month owes its origins to Dr. Carter G. Woodson, the father of African American historiography. A prolific writer and founder of the Association for the Study of Negro History and Life, Woodson made numerous contributions to the study of African American History and Culture during the early years of this century. In 1921, Dr. Woodson established

Associated Publishers, which published the *Journal of Negro History*. In 1926, he proposed and established an annual observance, "Negro History Weeks" which eventually evolved into African American History Month.

The celebration African American history month fulfills the original intention of Dr. Carter G. Woodson. By raising our historical awareness, it reminds us that the preservation of American democracy requires informed and knowledgeable citizens. Only through the understanding of the history of our nation's diverse peoples can we establish a framework for our continuing discussion of how this generation of Americans will implement the principles of liberty and equality into the political architecture of our nation.



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