

THE EVOLVING ROLE OF FLORIDA BLACK MUSEUMS AND THEIR COMMUNITIES

By

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To my mother, Leona Williams, who inspired my interest in museums

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Florida has historically been the destination of runaway slaves and the destination of immigrating groups of African Descended Peoples in contemporary times. This makes it rich for a study of the relationships between African American acculturation, enculturation, and the knowledge of and participation in Black museums contrasted with understanding the role of the Black museums in maintaining Black culture. The primary objective of this study is to bring into anthropological focus the cultural meaning of Florida's Black museums in relationship to how culture is maintained and defined by the Black communities they serve.

## CHAPTER 1 THE EVOLVING ROLE

Do not mend your neighbor's fence before looking to your own. (Tanzanian proverb)

### **Introduction**

#### **Identity**

This study is an examination of African American culture and acculturation in Florida and the role of the Black museums in cultural maintenance.

Acculturation may be associated with many different theories of culture and ethnic identity. Anthropologist Ward Goodenough (1981) provides an appropriate model of culture that frames this study (Gay and Baber 1985). In Goodenough's model, one's competence in a group is central to identity, and this is true whether or not a different language or dialect of a language serves as a group marker. One would argue that competence in the principles of Kwanzaa is increasingly expected among persons who strongly identify as African American or Black with an Afrocentric posture. For example, in Alachua County, Florida, Yoruba Afrikan Priest Gedenimbo Onibode Atiba, instructs daughter Omotola (Figure 1-1) and others on the daily incorporation of Kwanzaa for 365 days a year, including elaborate decoration of his home with ancestor tree (Figure 1-2 and 1-3) and Kwanzaa altar bearing kinara (candles) and other items for daily participation (Figure 1-4). Kwanzaa includes the principle of "kujichagula" from the Nguzo Saba, meaning self-determination. Kujichagulia encourages Black people to define, name, create, and speak with the purpose of self-determination, instead of being defined, named, created and spoken for by others (Karenga 1988). However, acculturation to American norms may be seen as a process of being named, created, and spoken for by others. Black museums offer an interesting approach to the issue of acculturation to American norms because museums invoke the power to create and define a group or various groups in relationship to each other, and



Figure 1-1. Gedenimbo Onibode Atiba and daughter Omotola at home in Alachua County Florida



Figure 1-2. Baba Atiba's ancestor tree outside home in Alachua County



Figure 1-3. View of ancestor tree at home of Baba Atiba, Alachua County



Figure 1-4. Kwanzaa altar

presumably the creators of museums are speaking on behalf of those who participate in the museum. In creating these groups, museums act as a conduit for cultural transmission. Therefore, one of the important functions of museums is to communicate, display, and reinforce important cultural themes and values.

Many of the Black museum practitioners interviewed for this study cautioned that Florida's African American communities are generally regarded as having very low levels of community organization or self-determination, and they generally regard them as unsupportive of Black museums. The lack of support is assumed. As a result, African American involvement in Black museums, including levels of participation, has not been studied or documented.

Therefore, two questions guide this research:

(1) What is the relationship between African American acculturation and the knowledge of and participation in Black museums? (2) Do these museums have a role in the maintenance of Black culture in Florida's Black communities?

Scholarly anthropological studies of Black museums in general and Florida's Black museums in particular are very few. This lack of attention projects the mistaken belief that these museums are either healthy and thriving or not worthy of scholarly attention. In reality, Black museums have been struggling to keep their doors open and provide access to the history and culture of Black people. Black museums strive to accomplish this monumental task for a constituency that has been characterized as unsupportive and that underutilize these museums (Falk 1993; Hood 1993; Robinson 1986; Stamps and Stamps 1985). There is an urgency, therefore, to understand the relationship of Black museums and their Black community members in terms of the survival of values and beliefs associated with their culture.

One of the first surveys undertaken to assess Black museums and Black communities was commissioned in 1988 by the Association of African American Museums (AAMA); its constituency was queried to develop a profile of Black museums in America. The AAMA's *Profile of Black Museums* (1988) establishes the definition of Black museums that will be useful to this study's goal of assessing their presence and viability in Florida today. The AAMA asked the questions: (1) does the Black museum have a unique role in our society? (2) Should a Black museum model itself on a traditional museum which usually supports the white culture? (3) Who should accredit a Black museum? (4) Should there be a national or federal Black museum? (5) If so, where should it be located? (6) What should be the role of non-Black museums in regard to the collection of Black cultural materials? (7) Are there models for what an ideal community of Black museums would be like? (8) What are the political and economic factors affecting Black museums? (AAMA 1988:3-4). All of these questions have implications for this current study, which asks: (1) what is the relationship between African American acculturation and the knowledge of and participation in Black museums? (2) Do these museums have a role in the maintenance of Black culture in Florida's Black communities? (3) What role does ethnic identity play in maintaining Black culture and museum-going?

I believe it's extremely important to understand how Black people define themselves, determine for themselves, and how "Black identity" is constructed in relationship to knowledge and participation of Black museums.

### **Black Identity**

Molefi Asante developed the framework of Afrocentricity to apply to studies about African or African American communication (1987, 2001). He identified five cultural themes shared by people of African descent:

- A common origin and experience of struggle

- An element of resistance to European legal procedures, medical practices, and political processes
- Traditional values of humanness and harmony with nature
- A fundamentally African way of knowing and interpreting the world
- An orientation toward communalism

These cultural themes are embedded in the cognitive frames of reference of persons who identify as Black or African American in varying degrees of commitment. As sub-units of a shared culture, identities are “meanings a person attributes to the self as an object in their social situation or social roles” (Burke 1980:18; Goodenough 1981). Therefore being Black in American society means occupying a racially defined status. Associated with this status are roles in family, community, and Black society.

One psychological consequence of identifying with Black groups is cultural competency within these groups. One’s competency varies with the nature of one’s role experiences, and within particular Black communities (Demo and Hughes 1990:364; Goodenough 1981). Since the Civil Rights Era and the acceptance of Black enculturation as normal, bicultural ability has increased among persons identifying as Black or African American. Bicultural ability relates to competency within Black groups and cultural competency in American beliefs, values, and norms. Bicultural ability varies depending upon the individual person but the following qualities are the core of Black identity based in shared cultural themes:

- Heavy emphasis on interpersonal relations with family and friends: An important context for the formation of adult attitudes toward self and others is interpersonal relations with family and friends. (Demo 1987; Gecas and Mortimer 1987)
- Religious involvement: The church as a total institution provides opportunities for Blacks to occupy important and respected positions that may be denied them in the wider society. (Demo and Hughes 1989)
- Socioeconomic status: socioeconomic status is related negatively to Black autonomy and positively to evaluations of Blacks as a group. (Allen 1989)

- Interracial interaction: As Blacks move out of isolated environments and interact more frequently with whites and members of other groups; they are detached to some degree from traditional Black culture (shared cultural themes), and group identification is weakened. (Rosenberg and Simmons 1972)
- Age: Age locates Blacks in particular sociohistorical contexts. Social changes stemming from the Black movement may strengthen racial identity and may have the greatest effect on younger Blacks. (Porter and Washington 1979)

### **Identity, Culture, and Museums**

Ward Goodenough (1986) notes that the term culture is derived from the German word *Kulture*. This term referred to the educated classes of Europe, who possessed knowledge of the finer things in life compared to lowly peasants. E. B. Tylor had “Kulture” in mind when he referred to the degree to which people differed in their customs, beliefs, and arts from sophisticated Europeans as a measure of how ignorant and “uncivilized” they were. Natural history was conceived as a steady rise from a state of primitive ignorance to one of progressively greater enlightenment. Culture so defined is “that complex whole which includes knowledge, beliefs, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society” (Tylor 1903:1). In this view, societies did not have discrete cultures but a greater or lesser share in the general culture thus far generated by mankind as a whole. The object of anthropology during this time was to reconstruct the steps or stages that had marked the growth of culture. In Tylor’s words, (1903:26-27) “by simply placing nations at one end of the social series and savage tribes at the other, arranging the rest of mankind between these limits...ethnographers are able to set up at least a rough scale of civilization...a transition from the savage state to our own.” Initial interest in museums was based upon the notion of culture described by Tylor and other intellectuals, later coined in anthropology as unilineal evolutionism. Museums were thus designed to reproduce the achievements of civilization.

The attitudes that fueled the early collection efforts carried forth in how early anthropologists interpreted the objects they collected. The meaning of an object in a museum depends upon the perspective of the individual viewing the object, and this perspective is learned by participation in human groups. An interesting question thus develops about relationship of museums, culture and identity. Does bicultural ability reduce the significance of shared meaning in Black culture, and in turn reduce Black identity?

### **Kwanzaa, Afrocentricity, Black Identity (Karenga, Asante)**

#### **Kwanzaa**

Kwanzaa was created in 1966 by Dr. Mulana Karenga/Ron Karenga (born Ron Everett), a professor and chair of the Department of Black Studies at California State University, Long Beach. It is not a religious holiday, but a cultural one, a syncretic festival, based on various elements of the first harvest celebrations that are widely celebrated in Africa, as in the rest of the world. Kwanzaa was established in the aftermath of the Watts Riots in California. These riots were the result of police brutality as viewed by citizens. The Black Liberation and Black Freedom Movement in the 1960s that reflected concerns for African American cultural groundedness in thought and practice (commonly referred to as “Black pride”), and community and self-determination were associated with Kwanza. It was established as a means to help African Americans reconnect with what Karenga characterized as their African cultural and historical heritage by uniting in meditation and study around principles that have their putative origins in what Karenga asserts are “African traditions” and “common humanist principles.”

Kwanzaa is celebrated for seven days, observed from December 26 to January 1 each year.

Each of the days symbolizes one of the “Seven Principles (Nguzo Saba) of Blackness”

Umoja (Unity)

Kujichagulia (Self –Determination)

Ujima (Collective Work and Responsibility)

Ujamaa (Cooperative Economics)

Nia (Purpose)  
Kuumba (Creativity)  
Imani (Faith)

The second principle “Kujichagulia,” self-definition, is crucial to this study because of its importance in the Black experience. Essential to this study is the realization of the potential negative impact on peoples’ lives when they don’t have self-definition. What problems are evident in the Black community because of it, (e.g., alcohol, drug abuse, smoking, mental illness, etc.)? These things are linked to a sense of hopelessness. Self-determination gives hope, a reason for living, a reason to succeed and to achieve for oneself and each generation to come. That’s what Kwanzaa is about, and in order to talk about Kwanzaa and its rituals, we must understand that we are also talking about Black identity and culture.

## **Museums**

### **Museums and the Dominant Culture**

Ward Goodenough’s model of culture is an extension of the Boasian view of culture, and it is fortuitous that Boas had a lot to say about museums. Franz Boas (1858-1942) had an enormous impact on anthropology and is often deemed the father of American anthropology (McGee and Warms 2004:128). The method of research he pioneered, later labeled historical particularism, is widely considered the first American-born school of anthropological thought. Boas believed that to explain cultural customs, one must examine them from three fundamental perspectives: (1) environmental conditions, (2) psychological factors, and (3) historical connections. Of these, history was the most important. He felt that societies were created by their own historical circumstances. Thus, the best explanations of cultural phenomena were to be acquired by studying the historical development of the societies in which they were found. In many ways he was sensitive to how museums function at the level of culture which, according to Goodenough,

involves historical development and competency in different groups (McGee and Warmus 2004:129).

Public museums have always been concerned with research, education, and entertainment, and Boas (1907:924) may have been correct in estimating that, even by the early part of this century, some 90 percent of visitors came more to be entertained than to be educated or to do research. But only recently have museums come to embrace entertainment as an explicit priority, and as a context for presenting other functions such as education and scholarship, and to devote both major resources and expertise to its manufacture. (Ames 1992:11)

‘I do not hesitate to say,’ Franz Boas wrote in his 1907 paper on museum administration, ‘that the essential justification for the maintenance of large museums lies wholly in their importance as necessary means for the advancement of Science’ (Boas 1907:929). The large museum, he continued, ‘is the only means of bringing together and of preserving intact large series of material which for all time to come must form the basis of scientific inductions.’ The museum, in the proverbial nutshell, is ‘to serve the progress of science.’ (Ames 1992:28)

Next to Boas, the most influential figure in American anthropology during the first half of the twentieth century was A.L. Kroeber. Kroeber became the first instructor in the newly created anthropology program at the University of California, and the curator for the university’s museum of anthropology. Throughout his life Kroeber maintained the Boasian perspective in his work. Both men were anti-evolutionist and believed in integrating the four subfields of anthropology. They taught that a historical perspective was necessary to understand other cultures. Boas, Kroeber and other anthropologists were instrumental in the early American museum movement (Jacknis 2002:521-532).

### **Museums in Historical Perspective**

In the nineteenth century museums evolved from private collections and “cabinets of curiosities” to public museums, with limited public access (Alexander 1979; Ames 1986; Merriman 1989; Bennett 1995). Museums historically were founded to house the collections of the elite or colonizers. (Alexander 1979, Anderson 1991) In his trailblazing work, *Imagined Communities*, Benedict Anderson discusses census, map, and museum (1991:163-185).

Anderson states that these institutions of power profoundly shaped the way in which the colonial state imagined its dominion. The census created “identities” imagined by the classifying mind of the colonial state. The fiction of the census is that everyone is in it, and that everyone has one, and only one, extremely clear place. The map also worked on the basis of a totalizing classification. It was designed to demonstrate the antiquity of specific, tightly bounded territorial units. It also served as a logo, instantly recognizable and visible everywhere, that formed a powerful emblem for the anticolonial nationalism being born. According to Anderson (1991) the museum allowed the state to appear as a guardian of tradition, and this power was enhanced by the infinite reproducibility of the symbols of tradition.

During this period, American museums were being established as public institutions and perpetuated the examples of their European predecessors. Anthropology and natural history museums were first and foremost research institutions, primarily because of exclusionary practices of other museums, and also in part to preserve history and culture. These early museums were thus the domain of the elite (Alexander 1979).

The nineteenth century brought a shift in the museum’s function as claimed by Tony Bennett in the *Birth of the Museum*. Bennett states that during the nineteenth century the museums had three issues. The first concerned the nature of the museum as a social space and the need to detach that space from its earlier private, restricted, and socially exclusive forms of sociality. The second concerned the nature of the museum as a space of representation; the display and interpretation of cultural artifacts for the culture and enlightenment of the people. The third issue, by contrast, related more to the museum’s visitor than to its exhibits; it concerned the need to develop the museum as a space of observation and regulation (Bennett 1995:24). Merriman (1989) asserts that historically the museum has acted intentionally to

include dominant values. For those not schooled in the code of the museum, it would have been an alien and intimidating place, while for the cultivated it could be a refuge of peace and learning (Merriman 1989).

The impetus for public museums thus evolved out of this third issue. Making museums accessible to more than the elite and scholars was the motivation. According to Michael Ames (1992), by the turn of the century the idea was increasingly promoted that museums could serve as useful instruments of education for the moral uplift of the ordinary classes. It therefore came to be accepted that public museums should become accessible to everyone (Ames 1992). The *everyone* they were referring to still had major limitations. Remember, “These early museums were born during the Age of Imperialism,” says Hans Haacke. They often served and benefited capitalism, and they continued to be instruments of the ruling classes and corporate powers of the time (Haacke 1986:67).

This early history of museums is closely tied to anthropology, which provided the principal institutional bases and financial support for research. William Sturtevant (1969:662) refers to this beginning phase, running from about 1840 to 1890, at least in North America, as the “Museum Period.” By the 1880s universities in the United States and England began to offer training in anthropology, taught mostly by anthropologists who also held museum positions. Sturtevant names this the “Museum-University Period,” running up to the 1920s.

During the 1880s, anthropology museum programs were concerned with acquiring artifacts, cataloguing, preserving and displaying specimens. Because most of these museums were training centers for anthropologists and repositories for artifacts from fieldwork, little attention was given to visitors who were not students. In 1890, the Peabody Museum at Harvard, the anthropology departments at the American Museum of Natural History, and the United States

National Museum were all about twenty years old, and the University Museum at Philadelphia had been recently established (Collier and Tschopik 1954).

By 1900, the basic pattern of anthropological activities in American museums was well established. These activities consisted of programs of exhibition, research, scientific and popular publication, contribution to journals, teaching and popular lectures. Alfred Kroeber, a leading anthropologist of the time, said that:

Museums during this period were the centers of anthropological teaching; or rather, museum curators formed the core of university teaching staffs. The major university departments drew heavily on the staffs of their anthropological museums or established working relationships with a nearby large museum. Most of the important teachers were museum men or former museum men; Putnam, Boas, Kroeber, Lowie, Wissler, Starr, Sullivan, Dixon, Hrdlicka, to name but a few. (Ames 1992)

In contrast, today many of the leading anthropologists rarely associate themselves with museums or museum-type institutions. The museum is no longer a necessary focal point for anthropological research.

### **Mainstream Museums and Anthropology**

Michael Ames (1992:39-40) states that anthropological interest in the study of material culture and in museums steadily declined as anthropologists themselves moved away from the museum environment. In their 1954 review of the role of the museums in anthropology, Collier and Tschopik asked whether the study of material culture had become a “dead duck.” They concluded that essentially it had. Maurice Freedman (1979:54) observed in his 1979 *Main Trends in Social and Cultural Anthropology* that this alienation of anthropology from museums is continuing.

Museum anthropologists frequently express embarrassment and dismay over the lack of attention they receive from their colleagues. Sturtevant remarked (1969:625) “anthropology is in the situation, of having the responsibility for huge and irreplaceable collections which represent a

large investment over many years of time, thought, and money, but seemingly have very little importance for current anthropological research, especially ethnological research.” Sturtevant estimates that there are some four and one-half million ethnological artifacts stored in museums around the world (1969:640), most only a few hundred years old, and perhaps as much as 90 percent never studied (1969:632).

There are various reasons why museum collections attract such little scholarly attention. First, many items are not worth studying, either because they are intrinsically uninteresting or because they lack sufficient data concerning provenance, function or meaning. Second, many museums offer meager facilities to researchers and some seem inclined to discourage visiting scholars. In addition, museum storerooms, especially those associated with large museums, are difficult to gain access to and museum staff are usually too busy to provide much assistance. Third, is the absence of important theoretical issues in material culture studies. Research on museum collections actually never did play an important role in the development of ethnological theories. Sturtevant (1969: 621-632), noted its relevance to archaeology and that museum collections were more pertinent to earlier ethnology, even though museums provided employment for many ethnologists. There has been little theoretical development associated with material culture research. General questions are seldom asked or answered, and ideas derived from collections research are rarely related to broader intellectual or professional issues in anthropology, with the exceptions of art and archaeology.

### **Ethnic Museum Development**

Anastasia Loukaitou-Sideris and Carol Grodach (2004) in *Displaying and Celebrating the “Other”*: A Study of the Mission, Scope and Roles of Ethnic Museums in Los Angeles states that, as many mainstream museums have struggled to transform from exclusive temples to inclusive public forums, new types of museums have also emerged. Over the last three decades, there has

been a tremendous rise in the U.S. and Canada of ethnic museums—institutions formed by members of ethnic groups to collect, exhibit, and interpret the history, art, and culture of their communities.

The ethnic museum has been hailed by advocates as an alternative site of cultural production and exhibition and as promoter of ethnic culture and identity. Although the ethnic museum is seen by many as a keeper of ethnic and cultural traditions—as a means for recalling what has been lost and retaining a sense of cultural identity that is different from the mainstream—critics charge that the ethnic museum too often assumes an authoritative stance towards cultural authenticity that leaves no room for change. Where, opponents have lamented the threat of cultural balkanization and fragmentation across racial, ethnic, or class lines, advocates have seen the ethnic museum as a mediator between the ethnic community and the larger public. By making ethnic cultures or histories visible to a larger audience, the ethnic museum is educating the larger city audience and bringing to the mainstream the culture it represents. Importantly, by establishing something as permanent and visible as a museum the ethnic culture is conveying the message of coming of age; it is giving an evidence of its permanence and stability.

Another reason for the flourishing of ethnic museums has been the widespread sentiment among ethnic communities that mainstream museums have marginalized and excluded “other” cultures. Loukaitou-Sideris points out through Karen Davalos’ poignant summary: “The public museum does not collect our histories and experiences, particularly not our art. It does not categorize our cultural products as ‘American’ but marginalized them, even placing them in the hallways and other makeshift galleries” (Loukaitou-Sideris 2004:53).

The preponderance of ethnic museums can also be partly attributed to the proliferation of cultural and ethnic tourism. Despite the transnational ties that some ethnic museums may be able to build and the global aspiration that the larger of them may have, the majority of ethnic museums are primarily grounded in local communities. Ethnic museums exist within a local context, at the same time that they are expected to promote and create a specific cultural context. They are often vested with a larger role than that of purveyors of ethnic culture. As community-based institutions, they are frequently expected to contribute to community building and sustainability. Their mission is often described as social, educational, and political, in addition to cultural. At times, ethnic museums are even described as “advocates for ethnic communities, often becoming directly involved in community development, political action, and protest.” Thus, ethnic museums are expected to provide a new form of community space, at the same time that they are assuming a greater variety of functions than mainstream museums (Loukaitou-Sideris 2004:54-55).

This being said, I take an Afrocentric position for this study. I focus on the Black museum movement. While comparison data has been found on Black/White participation in mainstream museums also ethnic museums such as Native American and Hispanic, for this study I am seeing Black museums as bounded institutions.

### **Black Museums Historically**

While issues of class were the main deterrent from museum-going for most Americans, color and ethnicity barred access for Blacks. Institutional and societal based exclusionary practices segregated Blacks from mainstream museums during the 19<sup>th</sup> century even as many of the collections reflected the material culture of Africa and the African Diaspora. Dr. Bettye Collier-Thomas (1981), in *An Historical Overview of Black Museums and Institutions with*

*Museum Functions: 1800-1980*, observed that museums, churches, courts and other vital societal institutions do not function apart from the larger society. She writes

They mirror the thoughts, practices and beliefs of the dominant, racial and cultural group...thus, a society that defines a given group as inferior is unable to give positive recognition to individual or group achievements. Black museums reflect this significant aspect of Black heritage and are created out of a specific need to preserve the Black heritage, define Black achievement, to celebrate their Blackness, and to honor individual Black contributions. (Collier-Thomas: 1981:56)

These early Black museums were developed to honor Black heroes rather than emulate mainstream models which barred entrance to Blacks, despite thriving on displaying objects from Black culture. As a result, Blacks developed their own institutions, museums and museum-type facilities, to celebrate their heritage.

### **The Black Museum Movement**

Understanding the historical development of Black museums is owed to the pioneering research of historian and museum director Dr. Bettye Collier-Thomas in the 1980s. It is important to understand that Black people were intentionally excluded from attending museums in the 19<sup>th</sup> century. As a result, they developed their own museums and institutions with museum-like functions. According to Collier-Thomas, during the 19<sup>th</sup> century, a number of Black historical societies were established beginning with the AME's Bethel Literary and Historical Association, the American Negro Historical Society (1897) and the Negro Society for Historical Research at the turn of the century.

Howard University and Wilberforce College established the first officially designated Black museums in America. Howard had an officially designated museum dating from 1867 that functioned into the 1880s. In 1978, almost one hundred years later, the University inaugurated a second museum (Appendix E, Historical Background of Black Museums). The research of Amina J. Dickerson shows that the first formal African American museum was established at

Hampton Institute (1868) in Hampton, Virginia. The leadership of educator Kelly Miller at Howard University in Washington, D.C. encouraged the establishment of a Negro American Museum and Library for Howard University in 1873. Around the same period, similar efforts were begun at Wilberforce, Ohio and other Black colleges (Dickerson 1988).

Dr. Harry Robinson, President African American Museums Association 1986-1988, writes “The Black museum movement emerged in the 1950s and 1960s to preserve the heritage of the Black experience and to ensure its proper interpretation in American history. In this way, Black museums instill a sense of achievement within Black communities and encourage cooperation between those communities and the broader public. Perhaps most important of all, they inspire new contributions to society and culture and new insights into ourselves” (Robinson 1988).

### **Defining the Black Museum (1988)**

In light of the end of de jure discrimination, the development of an increasingly vital community of Black museums raised a number of important but difficult questions: What is a Black museum? Does it have a unique role in our society?

The survey conducted by AAMA helped to refine the definitional elements used to categorize Black museums. The current definitional elements are as follows:

- being organized as a non-profit institution
- having an educational, historic, or aesthetic purpose
- owning, holding or using tangible animate or inanimate objects, at least some of which are exhibited to the public through facilities owned, operated or used by the museum
- having paid or unpaid staff person(s) whose responsibilities are the acquisition, care and exhibition of objects
- having regular times during the year that are open to the public
- having a stated mission that primarily addresses some aspect of the material or symbolic heritage of Black people of continental African descent
- having significant representation in both operations and governance by Black persons consistent with any fair employment practices that govern the institution

It is worth noting that Black museums do substantially agree on certain key elements of their common mission. Black museums, for example, are committed to gaining significant hegemony over the understanding and interpretation of Black cultural heritage and of Black contributions to world history. They are committed to the concept of the museum as an educational vehicle telling the story of the Black experience for all people, but especially for their own communities. In fact, a distinguishing trait of Black museums is the intimate relationship that they enjoy with their communities. Black museums, like other museums, collect and use objects of cultural, aesthetic and historical significance to teach and to entertain.

Another trait that Black museums have in common is their lack of sufficient financial resources and endowments, which has limited their full realization of missions within the Black museum community. This has interfered with the capacity of many Black museums to build appropriate facilities, to achieve sufficient professional staffing and to operate expansive, interpretive programs. Conservation and storage needs are frequently poorly addressed. With few exceptions, Black museums are still struggling to gain reasonable stability and permanence. Yet in spite of these conditions, the contribution of Black museums is noteworthy, indeed remarkable (AAMA 1988:3-4).

By the time AAMA conducted their survey, they were well aware that no systematic study had been done to identify or to evaluate the needs, resources and capacities of Black museums, or to find out what they provide their communities or how they diffuse knowledge of African American history and culture. Given the museums' histories, purposes and activities—preserving objects, building collections, educating the public about the influence of African American customs and traditions—these institutions are important to the humanities, collectively as a

cultural phenomenon and individually for the resources they contain. Black museums are essential to a complete understanding of the whole American experience (AAMA 1988:8).

I want to note that at the time of the survey there were eleven Black museums already established in Florida. Of these, two participated in the survey, both of them located at Historically Black Colleges and Universities (HBCUs) participated in the survey (Florida Agricultural & Mechanical University (FAMU) Black Archives, Tallahassee and Carl S. Swisher Library/Learning Resource Center at Bethune Cookman College (BCC), Daytona Beach).

## **Research**

### **Preliminary Research**

My master's thesis (2001), from Arizona State University, *African American Museum Development: Attracting and Maintaining the African American Audience*, examines museum-going and its viability for African Americans. As a part of this research African Americans in metropolitan Phoenix were asked to share their experiences concerning museums. Some participated in oral history interviews and others completed a survey designed to assess the programs museums might undertake to attract and gain their support. Specifically, the survey participants were asked to rank museum programs that they would be willing to support through the contribution of their time and finances (Johnson-Simon 2001).

The research for my master's thesis helped me begin to understand the development of Black museums nationally with a specific interest in the concerns of museums in Arizona. I wanted to know the Black community's perspective of their experiences with Black museums. Traditionally, Black people have not been documented museum-goers; so, I wanted to know why would they go to a museum and why not? Why would they go to a Black museum? What have been the barriers that kept them from supporting their own cultural institutions with their time

and money? When I moved back to Florida, it became clear that this is the place to further peel away the layers of meanings of Black museums and the Black communities that they serve.

Florida has been, and still is, one of the fastest growing states in the country rich with Black cultural diversity. Florida has become home to Black Cubans who settled in Miami and Tampa, as well as Haitians, Jamaicans and other Caribbean cultural groups who have settled throughout the state. In Florida's early history, fierce fighting Seminoles offered a protected environment for escaped African slaves. Dr. Lonnie Bunch, the Director of the Smithsonian National Museum of African American History and Culture, told me that, as a historian, his visit to the Black Museum in Tallahassee began to help him understand how Florida's history is interesting and different. He said, "what that museum did for me was to force me to turn history on its head." As a History instructor, teaching his students about the South, he would skip Florida and teach his students about the West instead. That visit opened a whole world of knowledge of the Black experience in Florida that previously seemed uninteresting.

### **Culture Keepers Florida Independent Research**

My own independent research of Black museums was conducted (2003) as a project called *Culture-Keepers: Florida an Oral History of the African American Museum Experience in Florida*. As a part of that study, 189 museums were identified as being African American (Black) museums throughout the United States. At that time, only ten were documented in the state of Florida. The oldest museums identified were the home site of Dr. Mary McLeod Bethune on the campus of Bethune Cookman College in Daytona Beach and the Black Archives at Florida A&M University in Tallahassee. Both of these museums were established in the 1970s. Continued research has since documented 35 Black museums in Florida. Each of them will be discussed later in Chapter 5 (Appendix-D).

## Relevance of the Study

Florida is an important place for this study for several reasons. Firstly, Florida is one of the few places where Black people set up their own communities in fairly significant numbers. If you wanted to get away during slavery you ran North or South. Spain occupied Florida until 1821, so up until 1821, when you ran from the United States to Florida you were free. The Underground Railroad to Canada was typically a much longer trip. Florida was therefore one of the first places during slavery where escape was a viable possibility.

### Freedom Seekers

As early as 1687, the Spanish government had unofficially offered asylum to British slaves in an attempt to break Britain's economic stronghold in the borderlands around Spanish Florida. In 1693 that asylum was made official when the Spanish crown offered limited freedom to any slave escaping to Spanish Florida who would accept Catholicism. When the English established the border colony of Georgia in 1733, the Spanish Crown made it known once again that runaways would find freedom in Spanish Florida, in return for Catholic conversion and a term of four years in service to the crown. (Riordan 1996:25)

### Native Americans

The incoming English government soon learned that Florida was a magnet to Africans and African Americans in North America who sought freedom from slavery. Once in Florida, freedom seekers encountered the Creek and Seminole Native Americans who had established settlements there at the invitation of the Spanish government. Those who chose to make their lives among the Creeks and Seminoles were welcomed into Native American society.

Governor John Moultrie wrote to the English Board of Trade in 1771 that 'It has been a practice for a good while past, for Negroes to run away from their Masters, and get into the Indian towns, from whence it proved very difficult to get them back.' When British government officials pressured the Seminoles to return runaway slaves, they replied that they had merely given hungry people food, and invited the slaveholders to catch the runaways themselves. (Schafer 2001:96)

So Florida became a place that Black people "got into their heads" that they could get away. But, after the Civil War where did they go? They probably headed to places like Florida where there were free communities established. One such place that continues to thrive today is the town of Eatonville. Moreover, in contemporary times, Florida is still a destination. For

example, Miami (and Miami-Dade County, which surrounds it) is one of the most ethnically diverse urban areas in the United States. Today, over half of Miami–Dade County’s population is from the West Indies, Mexico, Central, and South America. Some 60 percent are Cuban refugees, with others migrating from Puerto Rico, the Dominican Republic, Mexico, Guatemala, Honduras, Nicaragua, Colombia, and Peru, including those of African descent. Some 19 percent of Miami-Dade’s population is African American. So, in Florida, 35 Black museums have been identified to date, and it is possible that Florida has more Black museums than any other state I have looked at so far.

With this rich history I want to know if Black Floridians are participating regularly at any of these museums. If not, is it because they do not recognize how important these institutions are to Black identity and self-determination? Some Blacks may think it is important for self-determination, but others may not. Some may think “I can just go to the dominant museum, I’m part of that,” and participate on that basis. If we are that diverse then that’s what leads to acculturation, enculturation and assimilation issues. The term enculturation denotes the total activity of learning one’s culture. More specifically, from infancy, members of a culture learn their patterns of behavior and ways of thinking until most of them become internalized and habitual. Enculturation usually takes place with family through interaction, observation and imitation (Hoebel and Frost 1976). The term is almost synonymous with socialization. Assimilation, on the other hand, is the degree to which an individual relinquishes an original culture for another. When individuals are assimilated into a mainstream culture, they lose their previous culture.

E. Franklin Frazier (1957) says, when the marginal man becomes the leader of a nationalistic movement, he turns his back on the dominant group and becomes assimilated in the

subordinate group. Whereas he once was a divided person with ambivalent feelings toward the subordinate group with which he is biologically identified, he becomes a new person completely identified psychologically with his group. Therefore, assimilation involves something more than acculturation or the acquisition of the language, moral and religious ideas, and patterns of behavior of the dominant group. Assimilation includes a subjective element—identification with the members of the society. When this occurs, physical or racial characteristics cease to be marks of identification, and people who are assimilated not only share in the traditions of the dominant society but identify themselves with these traditions (1957:315). For the purpose of this study, therefore, I want to understand the relationship between these thirty-five museums that exist in Florida and the Black people who reside in the communities that they serve.

I asked Dr. Lonnie Bunch what he thought the role of the Black museum is and if he thought it is important that Black people try to find the meanings of their own institutions. I also reminded him that it took thirty years for the Congress of the United States to authorize a Black museum on the National Mall. This is the area where slaves were auctioned in the nation's capital. He replied, "what is really interesting to me is how Black museums today find their footing?" Then he said, "my question therefore is 'What should they be?'" "It requires research," I replied.

It is our responsibility as Black museum professionals to research our institutions. As Black museum anthropologists unravel the meanings that have been attached to these institutions by the Black community, they must communicate their findings so these institutions are a part of the dialogue. Also, he said, "I would argue that they still have a great role, because in some ways if they could frame themselves both as places about African Americans and not just places with

stories that relate to the American experience but also shaped the American experience, they will suddenly find new audiences and new meanings” (Bunch 2006).

Bunch has a valid point; however, I am taking an Afrocentric model approach to unravel the threads of meanings associated with Black communities and Black museums. So I say “Kujichagulia” (Self-Determination). We must define ourselves, name ourselves, create for ourselves and speak for ourselves instead of being defined, named, created for and spoken for by others. Black museums foster the same sense of self-determination as the cultural holiday Kwanzaa.

### **Outline of Study**

The purpose of this study is two-fold. First, to examine the ways that Black culture is being maintained in Florida among African Descended People (ADP). The second is to determine the role that the Black Museum plays in maintaining culture among this constituency. I seek to understand to what extent this community is knowledgeable about where these museums are, what the museums’ activities/programs are, and the museums’ attempts to encourage increased participation and support.

I will examine what culture means to Florida Black community members, and what interests them about Black history and culture, and of those things that interest them, what can be done by Black museums.

The concepts that are the basis of this study are based on findings from the study I conducted for my Master’s Degree and preliminary investigations extending the study to Florida. The earlier study was central to understanding the museum-going experiences of African Americans who have traditionally not been documented as museum-goers. In many ways that study was seeking to relate community concepts about race, culture, and the preservation of heritage. The concept of the museum as a cultural storehouse among those engaged in this

pursuit may not necessarily translate to the community being served. This study focuses on understanding if ideas of the museum as elitist or foreign contribute to alienating community members and whether there are other barriers, social and/or cultural, that inhibit active participation. Do Black community members think more in terms of race or class regarding Black museums? What is the level of recognition of Florida Black museums?

Chapter 2 reviews the related literature regarding the association between ethnic identity and self-determination, culture and acculturation, racial and ethnic socialization as well as empirical studies of Black museums and museum anthropology.

Chapter 3 discusses the methodology applied for this study. The interview process will be detailed first, followed by description and development of the Florida Black Museum Survey (FBMS). Another instrument used for this study is the African American Acculturation Scale-33 (Short Form) developed by Landrine and Klonoff (1994) to illuminate the complex process of cultural affiliation among African Americans.

Chapter 4 details the Florida Black Museum World. This chapter begins with discussion of the interview responses of study participants followed by results of the Florida Black Museums Survey (FBMS) and analysis of the missions of the thirty five documented museums in North, Central and South Florida found in this study. Because the museums vary considerably in type, and in the ways they perceive their role in the community, each museum's mission statement was examined to determine its role in the preservation and display of Black history and culture. I will also discuss two case studies, the Haitian Heritage Museum in Miami, scheduled to open in late 2007, and the Chiumba Cultural Arts Center in Gainesville.

Chapter 5 further discusses acculturation and begins the analysis of results of the African American Acculturation Scale-33, the instrument used in this study. Hope Landrine, an African

American health and clinical psychologist, and Elizabeth Klonoff, a health and clinical psychologist, developed the African American Acculturation Scale (AAAS) to examine, African American behavior in its cultural context. According to Landrine and Klonoff (1994), acculturation represents an incorporation of African American culture rather than an adoption of White culture.

Chapter 6 provides analysis of data gathered from interviews, the Florida Black Museum Survey (FBMS) and the African American Acculturation Scale-33 (AAAS-33) will be discussed to uncover the relationships or correlations between acculturation, enculturation, and attendance and participation of Black museums. Chapter 7 will be the conclusions, highlights of the interviews and recommendations for further study.

## CHAPTER 2 CULTURE ACCULTURATION AND MUSEUMS

When we in Black organizations talk about culture we are not talking about song and dance we are talking about a totality of thought and practice by which a people creates for itself, celebrates, sustains and develops itself and introduces itself to history and humanity.  
Mulana Karenga

A review of literature related to Florida Black Museums and Black communities requires an approach that reflects the limitations of current research in this area of study. This less typical approach to the literature review, resulting from the limited body of knowledge, frames the study with a broad overview of two specific areas because studies specific to the topic are very few. The intent is to provide a context for understanding the area of study. This broad overview of the literature provides the foundation for understanding issues related to knowledge of and participation in Florida Black museums by community members.

Empirical studies and theoretical perspectives from two areas, culture/acculturation and Black museums, are the framework for this research. In the first section below, I will associate ethnic identity with issues related to culture and self-determination, in particular acculturation and socialization. The second section presents studies of museums from an anthropological and historical perspective, but also includes African American museums in a comparative perspective vis-à-vis dominant cultural norms. The principles of Kwanzaa are described in detail in relationship to ethnic identity in section three as an important way to demonstrate the significance self-determination as an important component of ethnic identity. These principles relate directly to the issue of how African American museums function in relationship to African American culture and the challenge that Black museums have in portraying the history and culture of Africans and their descendants throughout an African Diaspora.

This review of literature blends empirical research with theoretical works as well as with knowledge gained from practical application, i.e., the effort to develop museums that specifically articulate African American culture and history. This approach to a review of literature is designed to evaluate data related directly to the independent variable, acculturation and the extent to which acculturation accounts for participation in Florida Black museums by African Americans, the dependent variable.

### **Acculturation**

Acculturation heads the list of areas in which change in cultural heritage can occur. In Harper Collins *Dictionary of Sociology* acculturation is defined as

Acculturation 1. (especially in Cultural Anthropology) a process in which contacts between different cultural groups lead to the acquisition of new cultural patterns by one group, or perhaps both groups, with the adoption of all or parts of the other's culture. 2. Any transmission of culture between groups, including transfer between generations, although in this instance the terms enculturation and socialization are more usual. (Jary and Jary 1991:3)

The acculturation process seems to be based on various psychological and social changes. Some of these variables may be the characteristics of the individual (e.g., level of initial identification with the values of the culture of origin), the intensity of and the importance given to the contact between various cultural groups, or the numerical balance between individuals representing the original culture and those who represent the new, often majority, culture. Marin (1992) theorized that the attitudinal and behavioral learning that occurs in the acculturation process does so at three levels: superficial, intermediate and significance. The superficial involves learning and forgetting facts that are part of an individual's cultural tradition. The next level, intermediate, involves learning that can be expected to occur as a function of acculturation; this includes the core behaviors that are perceived to be at the center of an individual's social life (e.g., language preference and usage). Marin referred to the final level, significance, as a place in

the individual's beliefs, values and norms containing essential constructs that prescribe worldviews and interaction patterns. According to Marin, changes tend to be permanent and are reflected in an individual's daily activities.

Psychologists, sociologists and anthropologists have attempted to identify and understand the acculturation process. Studies have been conducted in areas such as the impact of acculturation on the counseling process (Atkins et al. 1992; Atkins and Matsushita 1991; Ramisetty-Mikler 1993) and behavior and implications for counseling (Marin et al. 1992; Zimmerman and Sadowsky 1993). Acculturation scales have been developed and used to examine the behavior of minority groups, including Asian American (Suinn et al. 1987) and Latino Americans (Cuellar et al. 1980; Olmedo 1979). However, most of the research on acculturation or racial identity has been based on theories and has used instruments that rely on a non-white to white dichotomy (e.g., Suinn et al., 1987) to define and differentiate behavior, identity, cultural values, assumptions and illustrated how non-white groups were unlike white society and yielded little substantive information on a group's unique characteristics.

### **The Herskovitz Frazier Debate and African American Acculturation**

African American acculturation has from its beginnings has been a highly politicized and contested space of research. A controversial claim of Frazier's (1957) *Black Bourgeoisie* is that the traumas of slavery, including dispersal, torture, and forced language acquisition effectively severed them from African cultural traditions. Therefore, the middle passage created a cultural void leaving Africans confused and fumbling for European and American social architecture, like Christianity, especially in the way it was often practiced in the slave community.

Contrastingly, anthropologists like Herskovits, argue the middle passage was not a break, but a bridge over which Africans carried "specific traits of culture" to the New World (Herskovits 1941). Looking at Black life, including the same Black church that was investigated

by Frazier (1957), Herskovits (1941) found African survivals concluding “that it is as necessary to realize the force of African tradition making for the specific cultural traits that mark off the Negro as it is to bear in mind the slave past...”(Herskovits 1941:299). This research illustrates the need to acknowledge the African presence in African American cultural tradition and in identity formation and recognizes the variance within African American cultural representation.

### **Contemporary African American Acculturation**

Research on the psychosocial development of African Americans often overlooked individual differences. Until recently, the idea of degrees of acculturation in the African American community had not been explored. Dana (1993) stated that although highly traditional ethnic minorities differ significantly from Whites in the United States on a variety of scales and behaviors, highly acculturated minorities typically do not differ significantly on a variety of scales and behaviors. As Landrine and Klonoff (1994:105) noted, the theoretical application of acculturation provides a new way of understanding ethnic differences “without recourse to deficit model explanations.”

According to Landrine and Klonoff (1994), identification with African American culture is also associated with one’s identification with one’s race. That is, as one becomes more committed to African American culture, there is a concomitant acceptance of one’s race. Although racism is not directly or explicitly dealt with in the acculturation paradigm, it is implied. The problem seems to be that the way one views the acceptability of minority culture (in this case African American) should be related to how one is able to cope with the dominant society’s construction of it. Because culture in the United States is often linked with race and ethnicity, racism and discrimination are an important aspect of how a minority group member sees his or her own culture. The individual mediates the tensions between race and culture to find a satisfactory compromise.

## **Socialization**

The fields of psychology, education, sociology, and anthropology have generally agreed on the importance of the developmental and social process of socialization. Socialization is the process by which individuals learn the regulations and rules of their family group, their cultural groups, and the larger society. It assists individuals in acquiring the specialized knowledge, skills and information needed to be a contributing member of a particular society (Rogoff 1990). Socialization also includes learning the roles, attitudes, and behaviors that are accepted and expected within a social group. Parents and family are traditionally considered the primary socializing influence of developing children, as they are particularly salient during the early formative years and encourage an emerging sense of self, values, and beliefs (Demo and Hughes 1990).

To the racial/ethnic minorities who live in a society where race and ethnicity continues to have a personal and social meaning, there is an additional component to the socialization process. This process of racial/ethnic socialization is defined as the transmission of certain messages and patterns that relate to personal and group identity, the relationship between and within racial/ethnic groups and the racial/ethnic group's position in society (Marshall 1995).

Cultural museums, defined in the current study as museums that focus on the historical and/or contemporary experiences of a particular ethnic or racial group, provide a unique opportunity to understand how adult and child visitors interpret and discuss race-related content. Cultural museums serve as primary socialization agents in their role as an educator and upholder of societal values. The sensory-rich physical environment of the museum, with its displayed objects, label text, and exhibition themes, provides informational content to visitors. Moreover, as a collection of valued objects, museums indoctrinate visitors as to what a particular group deems is important or worthy of preservation, reflection, and admiration.

Museums also serve as secondary socialization agents. When parents take their children to a cultural museum, they are typically implying that information contained inside is important and meaningful (Overby 2001:12).

### **Racial/Ethnic Socialization Themes**

In their seminal work, Boykin and Toms (1985) proposed three competing contexts of socialization for African Americans: socialization as a member of an oppressed minority group, socialization linked to the Black cultural context, and socialization in the mainstream American society. This triple-quandary categorization provides a general framework for the content of the major racial/ethnic socialization themes expressed by parents: (1) preparation for discrimination, which draws from socialization as an oppressed minority; (2) cultural socialization, which stresses the cultural context; and (3) egalitarianism, which emphasizes socialization according to the mainstream orientation (Overby 2001:14).

Because African American children are socialized in a mainstream European American context, cultural orientation can be expected at the expense of an African American identity unless intervention occurs by significant others (Spencer 1985). Moreover, because many societal images portray Blacks negatively, some scholars believe that the child may eventually imitate the desire to approximate the white ideal as nearly as possible and reject aspects of his or her racial/ethnic identity (Barnes 1991).

Consequently, there is a crucial need for the family and community to intercept and modify these perceptions. Parents and other members of the community make children aware of the uniqueness and strength of their ethnic group through the process of cultural socialization, drawing from Boykin and Tom's (1985) socialization to the cultural context. Cultural socialization has been used to refer to parental practices that teach children about cultural history, ancestry, and heritage; maintain and promote cultural customs and traditions; and

practices that instill racial, cultural, and ethnic pride (Hughes and Chen 1999). This transmission of culture often occurs via parental behaviors that include reading books, talking to or teaching children, celebrating cultural holidays, and exposing children to objects or events that have significant cultural meaning.

A number of studies have documented the transmission of cultural socialization messages to children of color. African American parents of adolescents in Phinney and Chavira's (1995) study were more likely to report transmitting messages regarding cultural practices (81%) than all other racial/ethnic socialization messages. Similarly, cultural messages received by a national sample of African American adolescents (23%) Bowman and Howard (1985) and Spencer (1985) reported that three quarters of southern African American mothers taught their children about African American history and historical leaders.

Research on the effects of parental cultural socialization on children's developmental outcomes is less prevalent. There is some evidence, however, that African American adults who recalled parental messages of racial pride and cultural heritage reported closer feelings towards other Blacks than those who did not receive such messages (Demo and Hughes 1990). Mexican American school-age children whose mothers taught them more about Mexican culture, those with more Mexican culture, and those with more ethnic behaviors were more likely than their peers to have greater same-race/ethnic preferences (Knight et al. 1993).

### **Measurements of Racial/Ethnic Socialization**

Because there is no generally agreed upon definition or operationalization of racial/ethnic socialization, most of the racial/ethnic socialization measures use descriptive data generated from open-ended questions. Several widely cited studies (Bowman and Howard 1985; Demo and Hughes 1990; Thornton et al. 1990) have operationalized racial/ethnic socialization using data from the National Survey of Black Americans (NSBA) by the Program for Research on Black

Americans at the University of Michigan (Jackson 1991). In the NSBA, racial/ethnic socialization was assessed with a yes/no and an open-ended questions: “In raising your children, have you done or told them things to help them know what it is to be Black?” If they answered yes, they were asked, “What are the most important things you’ve done or told them?”

Parham and Williams (1993) asked a diverse sample of African Americans to describe the “predominant race-specific messages” they received from parents while growing up. After finding no relationship between parental messages and racial identity scales the authors concluded that their measure of racial/ethnic socialization was not sensitive enough to capture actual differences among the sample. In an attempt to get a deeper understanding, other researchers have included semi-structured interview questions about involvement in cultural activities (Brega and Coleman 1999), frequency of race-related discussions (Sanders Thompson 1994), cultural objects in the home (Marshall 1995), interpretation of racial events (Johnson 2005), and coping mechanisms when faced with discriminatory events (Phinney and Chavira 1995).

### **Museums**

Museums are ideal places to investigate the processes of socialization and learning among social group members. Morrissey (2002) describes five socialization pathways that can occur between visiting families and the objects they encounter as a social group: (1) a child reacts to an object; (2) an adult reacts to an object; (3) a child’s reaction to an object is mediated by an adult; (4) an adult’s reaction to an object is mediated by a child; (5) a child and an adult react to each other. The first two pathways, where an individual responds to an object, are the most direct and are dependent, in part, on a visitor’s identities, motivation, and personal connections. The third and fourth pathways rely on the influence of another and illustrate the bidirectional nature of socialization—either the parent or child can influence their partner’s reaction to object. During

family conversations, it is possible to “screen, interpret, criticize, reinforce, complement, counteract, refract and transform” educational influences (Leichter 1979:32). Parents can mediate children’s experience and children, in turn, can influence parental experiences.

### **Culture and Museums**

A critical distinction, confounding much of what relates to museums historically, involves culture as learned behavior and the cultural artifacts commonly displayed in museums.

Goodenough points out that anthropologists have long debated whether or not culture should include the things people make, such as tools or works of art, things referred to as material culture. Much of what has confounded museum studies is the failure to distinguish cultural artifacts from the definition of culture itself. The material objects people create are not in and of themselves things they *learn* (Goodenough 1986:50, emphasis mine). Through an experience with “things”—material culture—humans form conceptions of material culture, learn how to use things or think about them and discover how to create and use things similar to those about which they have learned.

The importance of this distinction to museum studies is apparent when a museum-goer looks at something like a West African mask or Native American medicine bundle in a museum. What a westernized museum-goer perceives cannot be that same as the perception or reaction of a West African or Native American person familiar with the mask or medicine bundle in his or her experience. While the material entity, the mask or medicine bundle, has not changed, meaning in the “eye of the beholder” depends upon the experience of the beholder.

This point about culture, as learned, brings us to the property of how culture is shared among humans who possess different and discrete cultural experiences. If culture is learned, then we have placed the construct “in the minds and ears” of humans (Goodenough 1986:51). Doing this often raises concerns of behavioral scientists who choose not to recognize culture as learned.

“For if culture is in the minds of men and if culture is also something shared by or common to the members of a society, then it becomes apparently necessary to postulate the existence of a collective mind and to see culture as consisting of what French sociologists have called ‘collective representations’; or we must apparently assume ...mystical mental communication...” (Goodenough 1986:52). As a result, cultural and behavioral materialists often disallow reference to minds in the definition and theory of language and culture. Culture is equated with behavior (or language with speech) and not with the standards that govern human behavior (meaning).

### **Museums in Historical Perspective**

Amina Dickerson writes in the *Encyclopedia of African American Culture and History* (1996) that the spirit of innovation, survival, and Black creative expression has been preserved for more than a century through a range of research libraries, archives, and museums. Devoted to the Black experience in the Americas and throughout the globe, they document the history of struggle and achievement that are the hallmarks of African American life and culture. Since the founding of the College Museum at Hampton Institute in Hampton, Virginia, in 1868, material culture—household artifacts, photographs, diaries, letters, and other memorabilia, as well as sculpture, paintings, and more contemporary media such as films and videos—has been vigorously collected and interpreted to enhance public awareness and appreciation (Dickerson 1996:1886).

Hampton’s College Museum was truly a pioneer in this effort. Established to enrich vocational and academic instruction and to provide the broader community with otherwise unavailable cultural experiences, the museum was the brainchild of Col. Samuel Chapman Armstrong. The child of American missionaries, Armstrong procured many objects from the

Pacific Islands and other faraway places in order to instruct students about the wide diversity of the world. (Ruffin and Ruffin 1997)

Today, the College Museum is noted for its important collection of African artworks, acquired by Dr. William H. Sheppard, a Black nineteenth-century missionary to Africa. Its holdings also include significant works of African American, Native American artists (the latter group a reflection of the student body at the time of the museum's establishment), and a major bequest from the Harmon Foundation, which sponsored a prestigious national competition for African American artists from 1926 until the early 1940s (Dickerson 1996:1886).

With the racial pride and interest in Africa that emerged in the 1920s, the campuses of historically Black galleries and museums intended to enhance teaching, generally for the Black academic community, and to make works of art available to the general public. Howard University began the trend in 1928, soon followed by Fisk (Tennessee), Lincoln (Pennsylvania), Tuskegee (Alabama), and Morgan State (Baltimore) among others. The galleries at these schools provided one of the few sources for exhibitions and criticism for Black artists and performed a major service to contemporary African American art history by preserving a body of artwork and related historical documents that might otherwise have been dispersed, lost, or destroyed. The significant outpouring of Black creative expression that resulted from the Harlem Renaissance, and later the large number of works commissioned through the Federal Arts Project of the Works Project Administration (WPA) during the depression era, make up the primary holdings of many of these institutions (Dickerson 1996:1887).

The Civil Rights Movement of the 1950s and 1960s created a new Black cultural renaissance. The museums created during this period moved awareness of African American history to a new plateau. In their expression of a Black perspective and through their efforts to

preserve Black history, these institutions sought to use their collections to motivate African Americans to “define themselves, their future and their understanding of their past” (Harding 1967:40). This came at a time when information about Black achievements was generally excluded from common history texts and from other museums. Black history was seen, says Vincent Harding, “as a weapon for the Civil rights Movement” (Harding 1967:40).

With the Black Power Movement of the 1960s and 1970s, African American museums were founded with increasing frequency with the view that such institutions fostered “a way of empowerment” and a method of moving Black history to a new plateau of public awareness. To provide space for these expressions and to serve greatly heightened interest, museums were formed throughout the country. Between 1975 and 1990, Black museums were formed in California, Texas, South Carolina, Oklahoma, Colorado, Florida, Tennessee, Georgia and Virginia, including new institutions devoted to the Civil Rights Movement (Dickerson 1996:1888).

Despite the pressing need for substantive reform, museums, on the whole, have gone relatively unchallenged and unchanged for decades. This lethargy, in the face of an expanding public interest in the work of museums, has given rise to criticism of the traditional purposes and functions of these institutions from within the museum profession itself and from without. A result has been the fashioning of new museum facilities and programs throughout the nation. These new museums present an opportunity for anthropology and for minorities. New museums challenge anthropologists to establish new research priorities. For minorities, the opportunity resides in discovering a new relevance in institutions formerly perceived as elitist.

### **Self Determination, Ethnic Identity**

This research is primarily concerned with understanding the significance of museums in maintaining African American culture in Florida. As noted in Chapter 1, Black people in the

United States, in 1988, were introduced to a set of principles that have become important symbols for celebrating an African American heritage that increasingly includes Black Africans throughout the world. Those seven principles are incorporated in the celebration of Kwanzaa. Kwanzaa is about Black history and culture. It celebrates the cultural heritage of Black people.

Kwanzaa means “first fruit” in Swahili. It is rooted in and modeled after the African celebration of the harvest with many cultures contributing to its creation. Dr. Karenga asserts, “In a word, the values and practices of Kwanzaa are selected from peoples from all parts of Africa—South, North, West and East—in a true spirit of Pan-Africanism” (Karenga 1988:15).

Although I am not in complete agreement, Tunde Adeleke (1998) raises a valid point when he points out that there is no consensus on the definition of Pan-Africanism. Some scholars portray it as essentially a politico-nationalist phenomenon contrived to affect the unity of Africans and Blacks in the Diaspora in a common struggle for mutual advancement and redemption. Others emphasize its cultural dimension, portraying its essential elements. However, P. Olanwuche Esedibe identifies the following essential attributes: the notion of Africa as a homeland for persons of African descent, solidarity among Africans and peoples of the African Diaspora, belief in a distinct African personality, rehabilitation of Africa’s past, pride in African culture and the hope of a united and glorious African future. He defines Pan-Africanism as

a political and cultural phenomenon that regards Africa, Africans and African descendants abroad as a unit. It seeks to regenerate and unify Africans and promote a feeling of oneness among the people of the African world. It glorifies the African past and inculcates pride in African values. (Esedibe 1994)

Kwanzaa celebrates both African and African American cultures. Dr. Karenga calls this an “ingathering,” not only of the fruits of the earth, but also of society’s most valuable crop, its people. This ingathering is but one of five criteria found in first fruit celebrations that Dr. Karenga considered being pertinent when he created the celebration. Writes Karenga:

There are at least five common sets of values and practices central to African first fruit celebrations which informed the development of Kwanzaa: (1) ingathering; (2) reverence; (3) commemoration; (4) recommitment; and (5) celebration (Karenga 1988:17).

This set of values paved the way to create the “Nguzo Saba” or seven principles that are the core of the Kwanzaa celebration. Dr. Karenga’s reasoning for placing them at the center of the celebration is very clear:

The Nguzo Saba...are the core and consciousness of Kwanzaa. They are posed as the matrix and minimum set of values African-Americans need to rescue and reconstruct their life in their own image and interest and build and sustain an Afrocentric family, community and culture. (Karenga 1988:43)

These principles are taken from continental Africa and aim to enrich the African American community by developing a sense of continuity and at the same time the focus on a people with a history outside of Africa.

The Afrocentric theory from which the Nguzo Saba was derived is the *Kwaida* theory. In terms of African Americans, it is the most crucial theory of the century. The theory teaches that all that is thought and done should be based on tradition and reason, which are rooted in practice (Karenga 1988).

Tradition is our grounding, our cultural anchor, and therefore, our starting point. It is also the cultural authority for any claims to cultural authenticity for anything we do and think as African people. Reason is necessary, critical thought about our tradition, which enables us to select, preserve, and build on the best of what we have achieved and produced in the height of our knowledge and our needs born on experience (Madhubuti 1972:15). The concepts of self-determination and self-definition are integral to Kwaida (Madhubuti 1972).

## **Self Determination Theory**

E. L. Deci and R.M. Ryan (2000) state that self-determination theory (SDT) is a macro-theory of human motivation concerned with the development and functioning of personality within social contexts. The theory focuses on the degree to which human behaviors are volitional or self-determined—that is, the degree to which people endorse their actions at the highest level of reflection and engage in the actions with a full sense of choice (2000: 227).

SDT is a general theory of motivation and personality that evolved over the past three decades as a set of four mini-theories that share the organismic-dialectical meta-theory and the concept of basic needs. Each mini-theory was developed to explain a set of motivationally based phenomena that emerged from laboratory and field research focused on different issues. Cognitive evaluation theory addresses the effects of social contexts on intrinsic motivation; organismic integration theory addresses the concept of internalization especially with respect to the development of extrinsic motivation. Causality orientations theory describes individual differences in people's tendencies toward self-determined behavior and toward orienting to the environment in ways that support their self-determination. And basic needs theory elaborates the concept of basic needs and its relation to psychological health and well-being. Together these mini-theories constitute SDT (Deci and Ryan 2000).

Intrinsically motivated activities were defined as those that individuals find interesting and would do in the absence of operationally separable consequences. The concept of intrinsic motivation fit with White's (1959) proposition that people often engage in activities simply to experience efficacy or competence, and with deCharms's (1968) assertion that people have a primary motivational propensity to feel like causal agents with respect to their own actions. Thus, Deci (1975) proposed that intrinsically motivated behaviors are based in people's needs to feel competent and self-determined (Deci and Ryan 2000: 233).

Identification is the process through which people recognize and accept the underlying value of a behavior. By identifying with a behavior's value, people have more fully internalized its regulation; they have more fully accepted it as their own. For example, if people identified with the importance of exercising regularly for their own health and well-being, they would exercise more volitionally. The internalization would have been fuller than with introjection, and the behavior would have become more a part of their identity. The resulting behavior would be more autonomous, although it would be extrinsically motivated, because the behavior would still be instrumental (in this case being healthier), rather than being done solely as a source of spontaneous enjoyment and satisfaction. Regulations based on identification, because the self has endorsed them, are expected to be better maintained and to be associated with higher commitment and performance (Deci and Ryan 2000:236). In this same vein, if Black people identified with the importance of their history and culture and their Black museums' struggle to preserve that history and culture for future generations, they would participate avidly.

### **Racial/Ethnic Identity Theories**

Racial identity models have helped to determine the degree to which a person identifies with being a particular race. In this case an African American's racial identity involves ridding oneself of a negative identity that is formed due to racism and developing positive feelings about one's racial self.

Helm's racial identity theory is designed to describe the race-related adaptation of African Americans to racially oppressive environments (Neville et al.1997:303). Jean Phinney's (1992) model suggests that ethnic identity is important to the development of self-esteem, particularly in adolescents (Evans et al. 1999). Cross (1995) suggests that a healthy African American identity is one that surpasses identifying with being African American and therefore, adapting

meaningful activities that address concerns and problems shared with other oppressed groups (Evans et al. 1999).

Although racial and ethnic identity theories fully acknowledge the need for African American and other racial groups to be aware of who they are not only to have greater self-esteem but to be able to understand racism and its impact on all, including whites, such theories fall short in identifying the world views and values of a particular race. Racial and ethnic identity theories laid ground for the establishment of theories and models that are worldview—and culture-specific to a particular race.

Afrocentricity is the study and examination of phenomena from the standpoint of Africans as subjects rather than objects, becoming, by virtue of its authentic relationship, the centrality to African American reality (Asante 1987). The history, culture, and philosophy of African people are used as the reference point for determining one's approach to reality and understanding of the world (Kambon 1992).

### **Black Identity**

The Black experience in the Diaspora was culturally transformative and revolutionary. It is impossible to ignore this complex historical reality. Many Black Americans remain skeptical of the potency, or even relevance, of a paradigm that situates their identity outside America. In fact, Adeleke points out the debate among Black American intellectuals on the pertinence of the African connection is heated. On the one extreme are the *slavocentrists*, those who argue that the Black American identity should be founded in America rather than Africa. They identify slavery, rather than Africa, as the substantive force in the shaping of the Black American experience and identity. For the slavocentrists, the experience of slavery was more potent than the fact of African ancestry. This is the antithesis of the Afrocentric perspective (Adeleke 1998:526). The leading advocate of this view is the Black American playwright, Douglass Turner Ward, who

raised the issue in his keynote address during the 1995 meeting of the Southern Conference on Afro-American Studies in Baton Rouge, Louisiana. He distinguished between two identity paradigms, “slavocentric” and “Afrocentric.” While acknowledging Black American connections with Africa, Ward insisted that what shaped the Black American identity was slavery, rather than Africa, and consequently, since enslavement was essentially institutionalized here in America, the study of the Black American experience and, *ipso facto*, the determination and definition of identity, should focus on, and begin with, the American experience. This is what he calls the slavocentric paradigm. Ward accorded preeminence to slavery and the American identity, in direct contradiction to the prevailing and increasingly popular Afrocentric paradigm. In other words, he supports de-emphasizing the Pan-African paradigm (Adeleke 1998:526).

According to Adeleke, Rett Jones, former director of the Race and Ethnicity Research Center at Brown University, has addressed perhaps the most critical dimension of the problematic of identity—the absence, among Black Americans, of an ethnic identity with Africa. He advances what amounts to a neo-Frazierian position. According to him, slavery accomplished the total destruction of the ethnic identity of Black Americans. The terrible experience of the Middle Passage and the brutal horrors of slavery eliminated any sense of ethnic identity among Blacks. The rapid growth of the Black American population meant that Africa was soon only a memory for the majority of Black Americans. Knowledge of their ethnic affiliation and where they came from in Africa was soon lost. Ethnicity is central to the construction of identity. In other words, the claim of identity is only validated on the basis of an ethnic affiliation. Jones contends that unlike in Brazil and Cuba, where the importation of African slaves continued well into the late nineteenth century, providing the strong force of African retentions in culture, music, and arts that is noticeable today,

Comparatively few slaves were brought to the United States beyond the third quarter of the eighteenth century—the bulk of the slave population was, therefore, American not African born. By 1775 the vast majority of Blacks in British North America were the grandchildren of persons born in the new world. As a result, few Black Americans had a sense of African identity, although many identify with Africa (Jones 1995).

Consequently, Black Americans share racial, rather than ethnic, identity with Africa.

However, very often racial identity is mistaken for, or used synonymously with, ethnic identity, and the emphasis given to racial identity often beclouds the lack of ethnic identity (Adeleke 1998:527-28).

The position I take in this study, as stated in Chapter 1, is that I clearly recognize the multiple views of identity and cultural constructions of African Descended Peoples, my perspective is Afrocentric. This is the posture that will prevail throughout and it is not to deny the importance of other minority/ethnic perspectives.

### **Socialization and Racial Identity**

Racial identity and racial identity development theory are defined by Janet Helms (1990) as a sense of group or collective identity based on one's perception that he or she shares a common racial heritage with a particular racial group...Racial identity development theory concerns the psychological implications of racial-group membership, that is belief systems that evolve in reaction to perceived differential racial-group membership (Helms 1990:3).

It is assumed that in a society where racial-group membership is emphasized, the development of a racial identity will occur in some form in everyone. Given the dominant/subordinate relationship of whites and people of color in this society, however, it is not surprising that this developmental process will unfold in different ways.

According to Cross's (1971, 1978, 1991) model of Black racial identity development, there are five stages in the process, identified as Pre-encounter, Encounter, Immersion/Emersion, Internalization, and Internalization-Commitment.

In the first stage of Pre-encounter, the African American has absorbed many of the beliefs and values of the dominant white culture, including the notion that “white is right” and Black is wrong.” Though the internalization of negative Black stereotypes may be outside of his or her conscious awareness, the individual seeks to assimilate and be accepted by whites, and actively or passively distances his/herself from other Blacks.” An African American woman quoted by Cross (1995), captured the essence of this stage in the following description of herself at an earlier time:

For a long time it seemed as if I didn’t remember my background, and I guess in some ways I didn’t. I was never taught to be proud of my African heritage... I went through a very long stage of identifying with my oppressors. Wanting to be like, live like, and be accepted by them. Even to the point of hating my own race and myself for being a part of it. Now I am ashamed that I never was ashamed. I lost so much of myself in my denial of and refusal to accept my people.

These models were originally developed primarily for African Americans to understand the Black experience in the United States. Cross (1971, 1995) developed one of the first and most prevalent models of psychological nigrescence, a “resocialization experience” (1995:97), in which a healthy Black progresses from a non-Afrocentric to an Afrocentric to a multicultural identity. During this transformation, the individual ideally moves from a complete unawareness of race through embracing Black culture exclusively toward a commitment to many cultures and addressing the concerns of all oppressed groups. Cross’s model is helpful in outlining racial identity as a dynamic progression, as influenced by those in a particular individual’s ethnic group as well as those outside it, and acknowledges ethnocentric and multicultural frames. Grounded in the context of the Civil Rights Movement, Cross’s early work is problematic in that he starts from the premise that before Blacks experience identity, they are first unaware of their race and the race of others.

Parham (1989) describes cycles of racial identity development as a lifelong, continuously changing, process for Blacks. He theorizes that individuals move through anger about whites and develop a positive Black frame of reference. Ideally, this leads to a realistic perception of one's racial identity and to bicultural success. Parham relates Black identity directly to White people in a way that moves individual Black identity from the unconscious to the conscious. This model clearly delineates that when Blacks brush up against White culture and negative differential treatment by others, feelings of difference are triggered and subsequently a consciousness of racial identity is as well.

What is helpful in Parham's model is a sense of progression. In addition, the model outlines a movement from an unconscious to a conscious racial identity. Problematic in Parham's model is his identification of unavoidable exposure to racial difference as the primary trigger for the development of racial identity. To a certain extent, the primary trigger for individual racial identity is immersion in one's own racial group and transference of a racial self through that immersion (1989:42).

Phinney (1990) developed a model describing an ethnic identity process that she considers applicable to all ethnic groups. Phinney proposed that most ethnic groups must resolve two basic conflicts that occur as a result of their membership in a non-dominant group. First, non-dominant group members must resolve the stereotyping and prejudicial treatment of the dominant White population toward non-dominant group individuals that would bring about a threat to their self-concept. Second, most ethnic minorities must resolve the clash of value systems between non-dominant and dominant groups and the manner in which minority members negotiate a bicultural value system. Phinney's model is helpful in identifying very real triggers for consciousness and

in outlining threats to ethnic self-concept. However, it is still missing a discussion of the critical and positive aspect of immersion into one's own culture.

### **African Identity**

The critical dimension of Afrocentricity is the claim of African identity—that is, the insistence upon defining Black Americans as Africans. The identity paradigm rejects any definition of Black Americans other than as Africans, sometimes spelled with a “k”. This conviction is based on the elements of African traditions and values (or what some scholars call “Africanisms”) found among Blacks in the Diaspora. The implication is that, centuries of enslavement and separation notwithstanding, Blacks in the Diaspora retain essential aspects of their African cultural identity. The identity paradigm defines Black Americans, and indeed the entire Black Diaspora, as Africans, racially, ethnically, and culturally, centuries of exposure to, and acculturation (Adeleke 1998:525).

The identity claim is based on historical linkage, heritage and cultural retentions. The contention is that Blacks in the United States are Africans and should vigorously and consciously exhibit this Africanness in their lives—modes of thought, dressing, culture and lifestyles (Asante 1998). This perspective de-emphasizes the DuBoisian identity construct that asserts a complex Black American identity. In his book, *The Souls of Black Folk*, published at the turn of the century, DuBois described Black Americans as peoples of dual identity who are constantly battling with, are in fact tormented by, the conflicting demands of their dual identities.

According to him,

one ever feels his twoness,—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body—the history of the American Negro is the history of this strife,—this longing to attain self-conscious manhood, to merge his double self into a better and truer self. (DuBois 1903)

While acknowledging the American experience, Afrocentrists refuse to accord it much significance in the shaping of Black identity. Black Americans, Afrocentrists contend, remain essentially Africans, despite centuries of sojourn, experience, and enculturation in the New World. Black Americans were supposed to have come out of slavery and the American experience with their African identity intact. This is a direct contradiction of the DuBoisian perspective.

Adeleke contends that Du Bois's insight was much more realistic. Regardless of the degree of African cultural retentions, regardless of how far Black Americans went in changing their names and wearing African clothes, they remain, in large part, products of the American historical experience, an experience that significantly shaped their identity. This experience has left its mark indelibly on Black American culture and identity. In essence, Du Bois's recognition of the dual historical and cultural experience is far more accurate (Adeleke 1998:526).

### **Afrocentricity**

As Adeleke writes, there are two critical dimensions to Afrocentricity. The first is its Pan-African character. It emphasizes similarities in the historical and cultural experiences of Black Americans and Africans and implores them to revive the old strength-in-unity philosophy that once shaped their mutual struggle. Advocates of this Pan-African ethics maintain that Black Americans and Africans face similar problems and challenges—economic marginalization, political domination, and cultural alienation in the United States; political instability, poverty, and neocolonialism, in Africa, all problems directly or indirectly linked to Eurocentrism. Afrocentrists presume a certain antiquity to Pan-Africanism, and trace its roots to the nineteenth century and beyond. Adeleke goes on to say that the second dimension is the identity claim—the contention that Africans and Blacks in the Diaspora are one people who share cultural (and some even suggest, ethnic) attributes, centuries of separation notwithstanding (Adeleke 1998:586). The

leading advocate of Afrocentricity is Molefi Asante, former chair of the Department of African-American Studies at Temple University. Asante asserts that, Eurocentrism remains a potent threat to the cultural, social, economic, and political survival of Blacks. To combat this spreading cancer, he proposes Afrocentricity. This solution entails strengthening Black American knowledge and awareness of their historical and cultural heritage by making Africa the foundation of Black American epistemology. The objective is to instill in Blacks an awareness of their African identity and culture as a defensive weapon against a pervasive and domineering Eurocentric worldview. Afrocentricity involves re-education and re-socialization designed to rid Black American consciousness of the “tragic conception” of their history, culture, and heritage. It is supposed to bring Blacks closer to Africa as they develop in knowledge of Africa (Asante 1987). Asante is not the sole proponent of the cultural-nationalist perspective. Others, including Maulana Karenga, Na’im Akbar, Amos Wilson, Dona Marimba, and the late Bobby Wilson, have all contributed to explicating and defending the Afrocentric perspective.

In *Notes on a Disciplinary Position in Afrocentric Traditions* (2005) Asante, who developed the framework of Afrocentricity, provides a definition of the Afrocentric idea. He states that the Afrocentric idea is essentially about location. Since Africans have been moved off of terms culturally, psychologically, economically, and historically, it is important that any assessment of the African conditions in whatever country be made from an Afrocentric location. Afrocentricity is a quality of thought, practice, and perspective that perceives Africans as subjects and agents of phenomena acting in their own cultural image and human interest (Conyers 2005:1).

Asante writes that, Afrocentricity is about location precisely because African people have been operating from the fringes of the Eurocentric experience. Much of what we have studied in

African history and culture, literature and linguistics or politics and economics has been orchestrated from the standpoint of Europe's interests. Whether it is a matter of economics, history, politics, geographical concepts, or art, Africans have been seen as peripheral to "real" activity. This off-centeredness has impacted Africans as well as Whites in the United States. Thus, to speak of Afrocentricity as a radical re-definition means that we seek the re-orientation of Africans to a centered position (Asante 1998).

The entire Afrocentric paradigm is shaped by a strong faith in the potency of Pan-Africanism. Afrocentricity seeks to strengthen cultural awareness and unity among Blacks in the United States and to infuse, in Blacks, knowledge and appreciation of their historical identity and heritage as a distinct group. It proposes Africa as the source of self-identification, self-affirmation, and identity for Blacks in the United States and throughout the Diaspora. In essence, Afrocentricity identifies African culture and values as the solid foundation upon which to build a strong resistance against the onslaught of Euro-American cultural and political hegemony (Asante 1998). Identity and culture are two of the basic building blocks of ethnicity. Through the construction of identity and culture, individuals and groups attempt to address the problematic of ethnic boundaries and meaning (Nagel 1994).

The origins, content and form of ethnicity reflect the creative choices of individuals and groups as they define themselves and others in ethnic ways. Ethnic identity is most closely associated with the issue of boundaries. Ethnic boundaries determine who is a member and who is not a designate which ethnic categories are available for individual identification at a particular time and place (Nagel 1994:154). White Americans have considerable latitude, says Nagel, in choosing ethnic identities based on ancestry. Since many whites have mixed ancestries, they have the choice to select from among multiple ancestries or to ignore ancestry in favor of an

“American” or “un-hyphenated White” ethnic identity (Lieberson 1985). Americans of African ancestry who do not appear White in phenotype, on the other hand, are confronted with essentially one ethnic option—Black as defined by “any known Negro blood.” While Blacks may make intra-racial distinctions based on ancestry or skin tone, the power of race as a socially defining status in U. S. society makes these internal differences rather unimportant in interracial settings in comparison to the fundamental Black/white color boundary (Nagel 1994:156). Despite the practice of “hypodescent” (Harris 1964) or the “one drop rule” in the classification of African Americans as “Black”, Davis (1991) shows that throughout U.S. history, there has been considerable controversy and reconstruction of the meaning and boundaries associated with Blackness.

Nagel also points out that the differences between the ethnic options available to Blacks and Whites in the United States reveal the limits of individual choice and underline the importance of external ascriptions in restricting available ethnicities. Thus, the extent to which ethnicity can be freely constructed by individuals or groups are quite narrow when compulsory ethnic categories are imposed by others. Such limits on ethnic identification can be official or unofficial. In either case, externally enforced ethnic boundaries can be powerful determinants of both the content and meaning of particular ethnicities. For instance, she writes, Feagin’s (1991, 1992) research on the day to day racism experienced by middle–class Black Americans demonstrates the potency of informal social ascription. Despite the economic success of middle-class African Americans, their reports of hostility, suspicion, and humiliation in public and private interactions with non-Blacks illustrate the power of informal meanings and stereotypes to shape interethnic relations (Nagel, 1994).

Culture and history are the substance of ethnicity. Culture is most closely associated with the issue of meaning. Culture dictates the appropriate and inappropriate content of a particular ethnicity and designates the language, religion, belief system, art, music, dress, traditions, and lifeways that constitute an authentic ethnicity. While the construction of ethnic boundaries is very much a saga of structure and external forces shaping ethnic options, the construction of culture is more a tale of human agency and internal group processes of culture preservation, renewal, and innovation (Nagel 1994:161). Groups construct their cultures in many ways that involve mainly the reconstruction of historical culture and the construction of new culture. Cultural reconstruction techniques include revivals and restorations of historical cultural practices and institutions; new cultural constructions include revisions of current culture and innovations—the creation of new cultural forms. Cultural construction and reconstruction are ongoing group tasks in which new and renovated cultural symbols, activities, and materials are continually being added to and removed from existing cultural repertoires (Nagel 1994:162).

Examples of the construction and reconstruction of history and culture in order to redefine the meaning of ethnicity can be found in the activities of many of the ethnic groups that mobilized during the Civil Rights Era of the 1960s and 1970s in the United States. During these years, a renewed interest in African culture and history and the development of a culture of Black pride—“Black is Beautiful”—accompanied African-American protest actions. The creation of new symbolic forms and the abandonment of old, discredited symbols, and rhetoric reflected the efforts of African Americans to create internal solidarity and to challenge the prevailing negative definitions of Black American ethnicity. For instance, the evolution of racial nomenclature for African Americans can be excavated by a retrospective examination of the names of organizations associated with or representing the interests of Black Americans: the

National Association for the Advancement of Colored People, the United Negro College Fund, the Black Panther Party, and the National Council of African-American Men, Inc. (Nagel 1994:166).

### **Defining African American (Black Culture)**

The term African American according to the U. S. Department of Commerce, Census 2000, refers to people in the United States who have origins in any of the Black races of Africa. In fact, Black people in America have defined themselves in terms of their African origins since the 18<sup>th</sup> century.

In U.S. Census 2000, the African American population included people who reported their race as mixed, Afro-American, Negro, Colored, Nigerian, and Haitian (U.S. Department of Commerce, U.S. Census Bureau, *The Black Population*, 2001). As these census data suggest, African Americans are a large heterogeneous group in the general population, with various perspectives on their heritage and valued cultural resources. In spite of their heterogeneity, contemporary African Americans are for the most part a descendent community of African peoples enslaved or free, who participated in the American Experience of exploration, settlement, and development of this hemisphere, continent, and subsequently the nation. The federal censuses document their presence in every United States Census since the first census in 1790 (Brown and Hill 2006).

The cultural heritage of African Americans is evidenced by essential features such as systems of meaning, social order, material culture, and change. Under the umbrella of systems of meanings are forms of communication (of which language is primary), traditional beliefs, performances and practices, religion, ceremonies, and celebrations.

Another essential feature of African American cultural heritage is social order. All societies organize themselves socially into families. Some societies emphasize their kin groups

and organize themselves by kin relationships. Most form communities. While there are commonalities in various ways people organize themselves, they also may have a characteristic organization such as recognizing their mother's people more than the father's in reckoning kinship and descent. People have characteristic settlement patterns and establish social institutions to meet their spiritual, educational, health, and welfare needs. In Florida, examples of long standing social institutions are the Historically Black Colleges and Universities (HBCUs). HBCU campuses are located in North Florida, Edward Waters College in Jacksonville and Florida Agricultural & Mechanical University (FAMU) in Tallahassee, in Central Florida Bethune Cookman College (BCC) in Daytona Beach, and in South Florida there is Florida Memorial College in Miami.

Another essential aspect of African American cultural heritage is material culture. Material culture is defined here as distinctive techniques of a group and their characteristic products, including the ways people obtain subsistence, their food ways, crafts, architecture and technology. The slave quarters at the Kingsley Plantation at Ft. George Island, Florida are examples of building technology employed by slaves.

Finally, the aspect of culture change is essentially the means in which people modify culture. The strategies they use to modify culture include: acculturation, accommodation, assimilation, and both cultural and counter-cultural resistance (Table 2-1. Aspects of African American Cultural Heritage).

## **Discussion**

This chapter provides a framework for understanding issues related to culture and acculturation, as well as museums and museum knowledge and participation for African Americans (Blacks). With the limitation in research in this specific field, the literature review offers contextual background for the topic. Research in the area of culture/acculturation and

African Americans frames the topic. In the area of culture/acculturation research acknowledges the importance of Afrocentric self definition, self identification and ethnic identity as essential to interest and participation in cultural activities.

Table 2-1. Aspects of African American Cultural Heritage

<b>Systems of Meaning</b>	<b>Social Order</b>	<b>Material Culture</b>	<b>Change</b>
Language, spoken & written	Family	Subsistence	Acculturation
Performances	Kinship	Foodways	Accommodation
Ceremonies, sacred and secular	Community	Crafts	Assimilation
Celebrations	Settlement patterns	Architecture	Cultural resistance
Visual arts	Social institutions (e.g., church, schools, health care)	Work roles/Occupation	Counter-cultural resistance
		Technology	

## CHAPTER 3 METHODOLOGY

A people without knowledge of their past history, origin and culture is like a tree without roots. Marcus Garvey

This study is designed to understand the relationship between acculturation and Florida Black community members' knowledge and participation in Black museums. I describe, in this chapter, the procedures used in an examination of acculturation and the links between acculturation, ethnic identity, and participation in museums. The sources producing the data in this study include structured interviews, the use of two instruments, the African American Acculturation Scale (AAAS-33) and the Florida Black Museum Survey (FBMS). Additionally, case studies of two museums in early stages of development were selected and analyzed in order to understand the challenges facing new Black museums in Florida,

### **IRB Approval #2006-U-0043**

In order to conduct structured interviews and use two scales in conjunction with the interviews, I was required to submit an IRB application to the University of Florida's Institutional Review Board (UFIRB). This IRB application specified the purpose of the research, how it was to be obtained, and confidentiality considerations. I was advised by Human Subjects Coordinator to use the standard consent forms approved by the University of Florida. I provided the IRB Board with a statement that interview agreement forms developed for the study were standard for oral history projects conducted by museums and historical societies, and that the American Folklife Center and American Association for State and Local History developed the forms. The Institutional Review Board sent a memorandum approving my research plans.

### **Methods**

As noted in Chapter 2, there is considerable variation associated with African American enculturation and the processes of ethnic identity development. However, this variation in

African American identity faces the challenges of acculturation. Adjustments to the cultural standards of a dominant American culture may be experienced in opposition to the values and beliefs of Black individuals and their communities. Therefore, I hypothesized that highly acculturated individuals would be less likely to participate in Florida Black museums. In addition, knowledge of and participation in Black museums would be reflected in persons who experienced greater enculturation into an African American history and culture. In order to evaluate the role of Black museums in maintaining Black culture, two museums were selected as case studies, among the thirty five that I observed directly or of which I acquired knowledge.

In order to evaluate the above questions I divide participants in this study into four categories based on place of birth (POB), that could possibly reflect varying degrees of enculturation or varying challenges to acculturation: (1) Africa, (2) Circum Caribbean, (3) Florida, and (4) Other US (Black Americans born in other parts of the United States). I also included basic demographic information: age, gender, occupation, and place of birth. The potential weakness of the sample may be that socio-economic, class, education data was not collected.

### **Participants and Recruitment**

My students at Santa Fe Community College in Gainesville Florida assisted me in conducting interviews during the month of November 2006. The interviews were introduced as a project assignment to both sections of the course I was teaching in multicultural communication. I asked my students to conduct ethnographic interviews. The students were expected to immerse themselves in a culture with which they have little or no familiarity with the intention of better understanding the group and learning how best to communicate cross-culturally. This was accomplished by interviewing self-identified members of different groups and attending or participating in appropriate culture-specific events.

In Fall 2006 the students were encouraged to conduct their interviews with African Descended People (ADP) using structured interview questions (Appendix A), accompanied by the Florida Black Museum Survey (FBMS) (Appendix B) and the short form of the African American Acculturation Scale, AAAS-33 (Appendix C). Several class periods were devoted to students doing practice interviewing so they would be comfortable and confident about conducting the assignment. There were forty four interviewers including me, and a total of sixty-eight interviews were conducted. Student interviewers were from California, South Carolina, China, Mexico, Brazil, Arizona, Vietnam, Russia, Philippines, Bolivia, and Venezuela (Table 3-1).

The participants included 32 females and 36 males. The majority of participants were students. Other participants reported occupations such as bank teller, accounting, rapper, teacher, technical advisor, nurse, construction, etc. All participants indicated that they were African American or of African Descent.

### **Sampling**

A total of 68 African American participants were drawn from a convenience sample of African Americans who reside throughout the state of Florida. The instructions given to students who participated as interviewers were to make certain that when selecting participants that those persons interviewed lived in a predominantly African American setting. There were almost equal numbers of males (N=36) and females (N=32). In terms of ethnic heritage the majority of the participants described themselves as coming from African American (Black) backgrounds (that is, they preferred to describe themselves as Black, Jamaican, Trinidadian, Haitian, African, etc.). The occupations of the participants range from accountants, artists, daycare workers,

Table 3-1. Evolving Role Interviewers

	<b>Interviewers</b>	<b>Interviewer's POB</b>	<b>Interviewee #</b>
1	Ann	California- St. Lucia descent	1
2	Joe	Florida -Jordan descent	2
3	Kitty	Florida	3
4	Veronica	Ft. Lauderdale	4
5	Cathy	(Italian)	5
6	Donna	Columbia	6
7	Sherman	South Carolina	7, 8.9
8	Zee	China, Beijing	10, 11, 12
9	Jane.	Jacksonville	13
10	Rondell	Mexico	14
11	Tom	Orlando	15
12	Merideth	Florida	16
13	Elwood	Honduras	17
14	Sally	Texas	18
15	Catrina	Maine	19
16	Emily	Brazil	20
17	Sidney	Florida-Ugandan descent	21, 22, 23
18	Trimble	Arizona	24, 25
19	Leo	Florida	26
20	Allen	Miami, Cuban descent	27
21	Irma	Brazil	28
22	Lutie	Oklahoma	29
23	Kevin .	Ft. Lauderdale-Jamaican descent	30,31
24	Wilma	Tennessee	32
25	Gina .	Viet Nam	33
26	Ronny	Arcadia (Podunk)	34, 35
27	Katra	Russia	36
28	Jenny .	Texas	37, 38, 39
29	Brian.	New York	40
30	Leon	Miami -Italian	41
31	David .	Tampa	42
32	Triana	Alabama	43
33	Lindy	Columbia	44
34	Klien	Philippines	45
35	Jasmine	Ocala	46, 47, 50
36	Phil	Bolivia	48
37	Korman	Japan	49
38	Oswald	Gainesville-Jamaican descent	51,52,53
39	Kilima	Ft. Myers	54
40	Loretta	Dallas	55
41	Clemon	Bolivia	56
42	Delite	Columbia	57
43	D J-S	Virginia	51, 52, 58, 59, 60, 61, 62, 63, 64, 65, 67, 68
44	Rolanda	Venezuela	66

**POB= Place of Birth**

constructions workers, educators, retirees, students, etc. with students making up the largest portions of the sample (32 =47.1%).

**Participant categories:** Forty four participants in the study were born and raised in Black communities throughout the state of Florida where Black museums are located. Ten participants were from the following states in Black communities (Other US) outside of Florida: Alabama (3), Colorado (1), Louisiana (1), North Carolina (1), New York (3), and Texas (1). Eleven participants are from Black communities in Florida and also recognize their Circum Caribbean roots are as follows: Brazil (1), Haiti (2), Jamaica (6), and Trinidad (3). Three participants from Black communities in Florida are African, Niger (2) and Nigeria (1) ( Table3-2, Participants by Sex and POB).

Table 3-2. Participants by Sex and POB

Place of Birth	Male	Female	Total
Africa	3	0	3
Caribbean	5	6	11
Florida	23	21	44
Other US	5	5	10
<b>Total</b>	<b>36</b>	<b>32</b>	<b>68</b>

Florida N=44 All others are control/comparative

The following table displays the age distribution of the participants:

Table 3-3. Evolving Role Interviewees by Age

16-19 yrs.	20-29yrs	30-39yrs.	40-49yrs	50-59yrs.	60-69yrs
15	38	5	6	2	2

I am aware that the age distribution of this sample may affect the results.

## **Instruments**

### **Florida Black Museums Survey (FBMS)**

Participants completed the Florida Black Museums Survey (FBMS). The FBMS was developed to get a better understanding of whether Blacks in Florida had knowledge of the Black museums in the state and if they had participated by visiting on a regular basis. The survey consisted of thirty-four items (Black museums). The museums were divided into three regions, North Florida (12 items), Central Florida (9 items), and South Florida (13 items). Next to each item is the city where the museum is located. The participants were asked to respond using a 5 point Likert-type scale 1= never heard of it; 2= I have heard of this museum; 3= I have visited once; 4= I have visited 2 or more times; 5= I have visited as a child with parents/with school group.

The list of thirty-four Florida Black museums was gathered using the Official Museum Directory, the Association of African American Museums Directory, as well as the Florida Association of Museums (FAM), and the Florida Black Heritage Trail Brochure. The Florida Black Heritage Trail Brochure was the most helpful and provided most of the information needed for the survey, followed by FAM. Most of the information needed for the survey was available in the brochure, or through websites and site visits. Although the survey consisted of the thirty-four museums that were initially found as part of data gathering additional discussion of museums will be center around the thirty-five museums that comprise a final documentation of museums. The Museum of Arts & Sciences/African Art Gallery in Daytona Beach has been closed and additionally did not meet the definition of a Black museums determined through interviews with museum practitioners participating in this study. The Harriette and Harry Moore Cultural Center in Mims and the National Medical Museum in Miami were not included on the survey because I didn't know about them at the time the survey was being developed. A possible

weakness of the survey was that these museums could not be scored by participants. Another potential weakness may be that two of the museums on the survey were incorrectly named. The new name for the Beatrice Russell Center in Punta Gorda is the Blachard House Museum of African History and Culture, and the Eartha M. M. White Museum at the Clara White Mission in Jacksonville was simply called the Clara White Mission on the survey. Therefore, for the purpose of this study it is important to understand that there were thirty-four museums that appeared on the FBMS and there are thirty-five museums that are the final number of Black museums documented throughout the state.

### **African American Acculturation Scale (AAAS-33)**

The African American Acculturation Scale-33 (Landrine and Klonoff 1995) was developed to assess an individual's adherence to and affinity for African American culture. The scale consists of 33 items (short form) that measure ten dimensions of African American culture. The subscale names, items per subscale, and Cronbach alphas from a previous validation study (Landrine and Klonoff 1995) are AAAS-33 total score (33 items; .81), (a) Preference for Things African American (6 items; .83), (b) Religious Beliefs/Practices (6 items;.79), (c) Traditional Foods (4 items ; .74), (d) Traditional Childhood (3 items; .74) (e) Superstitions (3 items; .68), (f) Interracial Attitudes/Cultural Mistrust (3 items; .70), (g) Falling Out (2 items; .66), (h) Traditional Games (2 items; .52), (i) Family Values (2 items; .47), and (j) Family Practices (2 items; .44).

Participants respond using a 7-point, Likert-type scale (1= totally disagree, 7=strongly agree). A factor score is obtained by totaling the items for each subscale. The total scale score is obtained by adding all of the scores for each factor. Higher scores on the items indicate a more traditional cultural orientation (immersed in African American culture); low scores

(disagreement with the statements) indicate a more acculturated orientation. The total AAAS-33 scores range from 33-231.

## **Procedures**

Participants in the study were asked a series of ten structured questions. The participants were also given a Florida Black Museums Survey (FBMS) to complete during this same time period, along with the African American Acculturation Scale. Interview questions two and three pertained to assessing the knowledge of Black museums in general and Florida's Black museums in particular.

Participants completed the instrument during the interview session. The participants were shown the survey and instructed to complete it. They were then asked interview questions two and three. The second and third interview questions asked participants, (2) Have you ever visited a Black museum? (3) Have you visited one in Florida? What was the experience like? To assist participants with thinking about the question and those things they might consider specific knowledge of Black museums' culture, each participant was also asked to complete the FBMS.

The first interview question asked participants was, "How do you think Black culture is maintained by African Descended People in Florida? What are the ways?" To assist participants with thinking about the question and things they might consider specific to Black culture each participant was also asked to complete the AAAS-33. They were told that they had the option of completing the scale prior to giving an answer to the question or they could answer the question first and then complete the questions on the AAAS-33. They were told that they had the option of completing the AAAS-33 scale at anytime during the interview.

## **Case Studies**

Two museums were chosen as case studies. These museums are relevant for this study in specific ways. The first museum chosen was the Haitian Heritage Museum in Miami. This

museums is relevant because it is the first of its kind not just in Florida but in the nation and possible the world. The founders are of Haitian descent and the composition of the governing authority is significantly of Haitian ancestry. The second museum is relevant because it presents an opportunity to observe a museum relatively at its concept stages. Although Chiumba Ensemble, Inc. has a fifteen year history of cultural arts activity, that activity has been largely in the performance and educational outreach during its beginnings in Miami. Since relocating to Gainesville the organization is entering its new phase of developing a cultural arts center and museum. With activities on the drawing board that continue Yoruba language, dance, and traditional practices this museum in its infancy provides a rare glance at a unique start-up. The reason for the case studies is to illustrate that, from the Afrocentric and Diasporic perspective of these two new museums, attending to the public requires a public that can identify with the mission of the museum, which could mean decidedly “Black” [African] beyond traditional North American notions of Black. Therefore, acculturation, again which for this study means towards White norms beliefs and values, is in conflict with the mission of the museums I want to find out how the museums themselves plan to deal with audience building of African Descended People. So these case studies of newly developing museum will be analyzed to see how they compare to other Black museums established throughout the state of Florida. .

Using Circum Caribbean or African symbols including Kwanzaa, requires increased enculturation perhaps beyond the identity of many Americans of African Descent who must meet the challenges of acculturation.

The international relationships that many racial and ethnic groups have with others who share their heritage and history are often overlooked in museum studies. These international ties may have been created by transnational migration (Haiti), slavery, religious crusades, or other

historical forces. Because most people do not think about the diverse connections people have to other nations and cultures, these histories get lost in telling an African American story, when exhibitions and programs are planned. In his book *The Black Atlantic*, scholar Paul Gilroy (1993) emphasizes that, to understand the identities, cultures, and experiences of African descendants living in the US and throughout the world, we must examine the connections between Africa, Europe, and North America. These two museums appear to be vigorously making an effort to make those connections. These case studies show, from a museum's perspective, the need for museums to match their mission with the needs of the communities they serve. Not only must they relate their mission to the community, the community must recognize and identify culturally with what the museum is trying to accomplish.

Therefore, I will compare the results of the acculturation scale to the concerns that the museum cases illustrate as the challenges of tapping into the "identity" of Black people in Florida.

### **Discussion**

The study utilizes both qualitative and quantitative methodological approaches. The quantitative will give a more detailed explanation of the attitudes and museum habits of African Descended People (ADP) in selected Florida communities who are potential participants in museum life. The qualitative will provide detailed experiences and observations interacting with various people at museums and other activities used to understand participation in selected Florida Black communities. Using the two instruments will show correlations of acculturation and knowledge of and participation in Florida's Black museums. The potential weakness of participants and sampling are age distribution. The majority of participants in the study are between the ages of 20-29 years (38) and students (32=47.1%). Falk's study of African American leisure decisions (1993) reported that research has shown that the vast majority of

visitors to a variety of museums, especially science centers, natural history museums and zoos, come as part of family groups (Balling and Cornell, 1985; ASTC, 1976; Kwong, 1977; Miles, 1986). Another dimension of the family impact on visitation is family tradition. Research by Kelly (1977) strongly identifies the importance of familial socialization on museum-going. People who were taken to museums by their parents as children are significantly more likely to go to museums as adults than are people who were not taken to museums as children. The effects of historical non-visitation patterns could thus be significantly contributing to present-day observed patterns of museum attendance. (Falk 1993) Therefore, for this study not having a wider age distribution somewhat weakens the sample.

Falk (1993) also points out that countless studies have documented that socio-economic factors such as education, income, and employment are highly correlated and by extension are predictive of museum-going behavior. (Falk 1993:76) This study did not include socio-economic data from income and education which could be another potential weakness that might effect the outcome. However, research by DiMaggio and Ostrower (1990) attempted to determine whether better educated, more affluent African Americans would eschew traditional, White, Eurocentric museums because of increasing identity with Black culture. Their findings show that increasing affluence and education among African Americans results in increasing concerns and identification with both Afrocentric activities such as attending African Art exhibitions and listening to jazz and increased participation in Eurocentric oriented activities such as attendance at traditional art museums and listening to classical music (Falk 1993:70). For the purposes of this study I take an Afrocentric posture that is looking at knowledge and participation in Black museums by Black community members regardless of social class or age.

## CHAPTER 4 FLORIDA'S BLACK MUSEUM WORLD

In this chapter I will share the findings of Florida's Black museum world. By far the largest contributor to detection and documentation of this impressive array of museums has been the Florida Black Heritage Trail Brochure. In 1990, the Florida Legislature created the Study Commission on African-American History to explore ways to increase public awareness of the contributions of African Americans to the state. The Commission was asked to recommend methods to establish a Black Heritage Trail to identify sites, buildings, and other points of interest significant in Black history that should be preserved and promoted as tourist attractions (Florida Department of State 2002:2).

### **Museum Data and Analysis**

#### **Gathering Methods**

This study examined museums first by seeking to find out where all of the Black museums were located. From the initial list gathered from using websites such as the Florida Association of Museums; archival research of directories such as the Official Museum Directory, Association of African American Museums; and Travel brochures of which the Florida Black Heritage Trail was by far the most useful, I was able to compile a preliminary list of Black museums in Florida. This list was used to plan my visits to museums in North, Central, and South Florida. During the fieldwork visits to each of the museums, I would share my most current list and ask if anyone was aware of other museums that should be included. I would also share the list when I attended and presented at conferences, particularly at the annual meeting of the Association of African American Museums. The list was also developed into a survey that was used in conjunction with interviews and the African American Acculturation Scale.

Additionally, interview questions were conducted to determine participants' views on museums and analysis. Then, the museums were addressed by evaluating mission, scope, and the role of museums. Also, ethnographic interviews were conducted with museum practitioners who in large part helped found the museums. Historical sketches of communities where museums were located were developed to highlight the community's historical background in museum development. These sketches can be found in Appendix G.

### **The Interview Questions**

There were ten interview questions, nine of which applied in some way to uncovering the participants' museum knowledge and experience. Questions two and three specifically asked if the interviewee had ever been to a Black museum, if they had been to one in Florida, and what was the experience like for them? Question four investigates early childhood leisure activities that could include museum-like experiences, and question five asked about other types of childhood leisure activities. Question six looks at frequent (4-5 times per year) adult leisure activities such as plays, movies, sports events, museums, and church/religious. Because most of the Black museums tend to be history, art, or cultural centers, participants were asked about their interests in history and culture and what they thought Black museums could do to address those interests. Support and participation by its constituency is vital to the survival of cultural institutions. So, question nine asks participants to discuss what they consider to be the barriers to attending Black museums by African Descended People (ADP) and also what were their specific barriers. The final question examines the continuance of cultural activities that started in childhood and have become incorporated in adult leisure choices. Question ten also addresses the importance of early socialization to Black museum-going and whether it could contribute to adult leisure choice of attending these types of museums.

## **Sample Population**

African American leisure activities and preferences were ascertained through in-depth interviews with sixty-eight participants who self-identified as African American and who indicated their willingness to complete the Florida Black Museum Survey, the African American Acculturation Scale, and do a face-to-face interview. These individuals came from all areas of the state of Florida and lived in predominantly Black communities. Participants were drawn from a distinct group that is representative of the communities where Black museums have been established. As a whole, this sample is also representative of the diversity of the Black populations within the state. They are a diverse range of communities, from North, Central and South Florida (Florida), Northern and Southern parts of the US (Other US), West Africa (Africa) and the Circum-Caribbean (Caribbean). They are predominately students but also represent a range of employment situations, from unemployed to blue collar laborers to professionals such as managers, teachers, and accountants; a range of Florida communities urban and rural; and a range of racial environments, in particular participants from the Circum-Caribbean (Jamaica, Haiti, Trinidad, and Brazil). All of these variables have been variously suggested as important determiners of acculturation and leisure behavior (Woodard 1988; Stamps and Stamps 1985). Although not quantitatively representative of the African American community, this sample was intended to be qualitatively representative. In other words, the 68 individuals sampled do not represent a one-to-one sample of African Americans (e.g., X% low income), Y% professional, and Z% urban. They do, however, accurately reflect a large percentage of the range of Black living situation realities in Florida.

The sample included adults between the ages of sixteen and sixty-six. All individuals were able to make decisions regarding museum visitation. The sample could not be characterized as

random. Participants were initially identified through personal contacts within the communities targeted.

### **Interview Protocol**

Each interview was conducted face to face by me or student interviewers. Interviews lasted anywhere from 15 to 75 minutes, and typical interviews lasted 25 to 35 minutes. Students were trained during several class periods to listen to responses and allow participants to answer questions at their own pace. They were instructed to get demographic information and record this information on the sheet immediately. Then, they were supposed to record each response including use of keywords and terms, having the participant explain any terms that were unfamiliar.

### **Data Collected**

Data was collected on a vast array of demographic leisure, enculturation, assimilation, acculturation, socialization, and psychographic variables. Participants were asked about their age and occupation; what ways they see Black culture being maintained in Florida by African Descended People; what were some of their childhood leisure activities, and the traditions learned in childhood that they still include in their leisure activities today. Participants were probed about their attitudes towards Black museums and museum-like settings, such as historic sites, art and history museums, and archives. Each interview included a direct question asking whether the individual had ever been to a Black museum in Florida and if so what was the experience like? This was an open invitation to talk about perception of culturally specific museums.

**Demographics:** The adults sampled were nearly equally divided between males and females (32 females, 36 males); nearly 50% were in their twenties (Table 4-1).

Table 4-1. Participants by Age

16-19 years	20-29 years	30-39 years	40-49 years	50-59 years	60-69 years
15	38	5	6	2	2
22 %	56 %	7 %	9 %	3 %	3 %

Participants were categorized according to place of birth (POB)

Each participant was placed in one of four categories based on place of birth: Africa (3), Caribbean (11), Florida (44), and Other US (10). All of the participants from Africa were male, two were from Niger and one was from Nigeria. The category Caribbean included people from Circum-Caribbean which I am using to classify areas of South America (Brazil), Greater Antilles (Haiti, Jamaica), and Lesser Antilles (Trinidad).

Table 4-2. Participant Profile by Place of Birth (POB) and Sex

Place of Birth (POB)	Female	Male	Total	Percent
Africa	0	3	3	4.4%
Caribbean	6	5	11	16.2%
Florida	21	23	44	64.7%
Other US	5	5	10	14.7%
<b>Total</b>	<b>32</b>	<b>36</b>	<b>68</b>	<b>100.0%</b>

## Results

### Interview Questions

Interview question two asked if participants had ever been to a Black museum, and question three asked if participants had ever been to a Black museum in Florida. Only one participant had no answer at all to question two and the others were almost equally distributed; thirty-seven participants responded that they had visited a Black museum and thirty answered that they had never visited one. To question three, there were five participants who had no

answer to this question, the others again, were almost equally distributed with thirty-three responding that they had visited a Black museum in Florida, and thirty answered they had not visited (Tables 4-3 and 4-4).

**Table 4-3. Interview Question Two Visits to Black Museums**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0	1	1.5	1.5	1.5
1	37	54.4	54.4	55.9
2	30	44.1	44.1	100.0
Total	68	100.0	100.0	

0= no answer  
 1= yes visited  
 2= no have not visited

**Table 4-4. Interview Question Three Visits to Florida Black Museums**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0	5	7.4	7.4	7.4
1	33	48.5	48.5	55.9
2	30	44.1	44.1	100.0
Total	68	100.0	100.0	

0= no answer  
 1= yes visited  
 2= no have not visited

**Africa**

The 20 year old male from Nigeria, who has lived in Jacksonville most of his life, responded that he had visited two museums in north Florida, the Black Archives, on the Campus of Florida A & M University in Tallahassee and the Ritz Theatre and LaVilla Museum in his hometown of Jacksonville. He had also visited two museums in South Florida, both of them in Miami, the Black Heritage Museum and the African Heritage Cultural Arts Center. All of them he found interesting. The 21 year old male from Niger responded that he had visited Black museums several times and it was boring. It seems that even within similar demographics that these data suggests a wide variety of experience.

## **Caribbean**

Two individuals from Jamaica provided responses about their experiences. A 19 year old female indicated that she had visited museums in Jacksonville, Orlando, Daytona Beach, Ft. Lauderdale, and Key West and replied “It was really interesting to see different museums. It felt like I was back home.” The 49 year old male said that he had been to many Black museums in Florida and Georgia and replied, “I enjoyed most of them, but not being from U.S, some were irrelevant.” The 19 year old male from Haiti had visited the Haitian Heritage Museum programs and said, “I learned more about my culture.” The 20year old male from Brazil said, “I have seen the history of African American people, African artifacts, pottery, overwhelming very saddening shocking to see the reality of ancestors’ lives.” Similar to the data found in the analysis of the African participants, we see a broad range of variation in the responses to museums.

## **Florida**

What I find significant here is that the majority of the respondents cited that they had visited the museums in their own communities. Because several of the respondents only gave their POB as Florida, I can not say the same for them. It is also important to note that several of the respondents did not see the places that they had visited as museums, which means that ideas about Black museums and museum-like institutions are continually being redefined by community members (Table 4-5). This is particularly significant in the response by the 21 year old female from Miami who stated about the African Heritage Cultural Arts Center, “It’s a big thing, lots of Black people go there.” However, she did not see this institution as a Black museum until it appeared as one of the items on the Florida Black Museum Survey. We later talked about all of the aspects of the African Heritage Cultural Arts Center such as the art gallery spaces, and major exhibitions that she had seen in the museum exhibition areas, as well as dance and music classes that always had African Diaspora focus, the Black Box Theatre, where plays

and movies viewed by the community on a regular basis were all Afrocentric as well. This allowed her to begin to place this institution into her new definition of a Black museum.

Table 4-5. Responses Interview Question 3 by POB-Florida Participants

<b>POB</b>	<b>Age</b>	<b>Sex</b>	<b>Response</b>
Orlando	23	Male	Visited the WellsBuilt in Orlando
Jacksonville	20	Female	Visited DHSM in Jax-impressive & educational
Tampa	22	Female	Visited the Carter Woodson , It is very good-I learned my good history from here
Florida	25	Male	The Haitian Heritage was informative and refreshing
Miami	29	Male	African Heritage Cultural Center-Miami-I am proud of seeing the roots from where I came
Florida	20	Male	Zora Neale Hurston in Eatonville-It opened my eyes to a lot of Black history
Jacksonville	19	Male	Kingsley Plantation-It really moved me to see up close how we used to live and be treated.
Tallahassee	21	Male	Kingsley Plantation-I was young so it was boring and I didn't understand it.
Plantation	19	Male	Black Heritage Museum, Miami-I use to love going during Christmastime, it was beautiful
Palm Beach Gardens	19	Female	Visited a few in Broward County, Key West, FAMU and one when I lived with my aunt in Orlando. I got a chance to learn a lot of new things it made me appreciate my people and my culture more. It made me aware of where I came from.
Jacksonville	22	Male	Clara Ward Mission, I was too young. It was our way of giving back. I didn't know there was a museum at the mission
Ft. Lauderdale	21	Female	It was interesting, informative and I enjoyed it.
Miami	21	Female	African Heritage Cultural Arts Center. I didn't think it was a museum. It's a big thing, lots of Black people go there. We learn things, we have dance recitals there.
Ft. Lauderdale	53	Male	Visited several in Florida. Excitement, amazement at how nicely many of them are put together

### **Other US**

The Black Heritage Museum in Miami was the most cited museum for participants who were not born and raised in Florida. There was only one participant who clearly stated that he did not like museums. This participant at the time did not want to qualify that response and was not pressured to do so. Another participant from Alabama however, indicated that she had visited a

Black museum in another state (LA) and found it interesting, while the other participant from Alabama indicated that she had visited the Black Heritage Museum in Miami as a child.

Table 4-6. Responses Interview Question 3 by POB Other US Participants

<b>POB</b>	<b>Age</b>	<b>Sex</b>	<b>Response</b>
New York	20	Female	Visited both of the Zora Neale Hurston museums it was enlightening, exciting and fun
Alabama	20	Female	I visited the Black Heritage Museum as a child
New York	21	Male	Visited the Black Heritage Museum in Miami. It was eye opening to see that Black history was so rich beyond just what's in textbooks.
Texas	18	Female	I have not visited in Florida but I did visit in Texas when I was younger, it was life changing
Alabama	22	Female	I visited a Black museum in New Orleans, it was interesting
New York	51	Female	I had fun I liked it a lot
Alabama	21	Male	I don't like museums

### **Florida Black Museum Survey**

The results of the Florida Black Museums Survey are included here in-part. Discussion of the survey in relationship to acculturation will be presented in Chapter 6, Data Analysis. The results of the Florida Black Museum Survey are presented here in the following tables using cross tabulation by place of birth (POB) and knowledge and participation of museums and arranged by regions (North, Central, and South Florida).

Participants were asked to rank their museum knowledge and participation using the following:

- 1= Never heard of it [museum] = No knowledge or participation
- 2=I have heard of It [museum] = knowledge
- 3= I have visited it [museum] once= participation
- 4= I have visited two or more times= participation
- 5= I visited with parents or school trip= most participation

## Black Museums Analysis by POB - North Florida

This museum in Jacksonville has been visited at least once by three participants and one of the Caribbean participants has made multiple visits. Overall, 78% have never heard of this museum.

Table 4-7. Ritz Theatre and LaVilla Museum

		museum1-Ritz Theatre & LaVilla Museum				Total
		1	2	3	4	
POB	Africa	2	0	1	0	3
	Caribbean	8	1	1	1	11
	Florida	34	9	1	0	44
	Other US	9	1	0	0	10
Total		53	11	3	1	68

**POB \* museum1 Cross tabulation**

Table 4-8. Kingsley Plantation

		museum2-Kingsley Plantation				Total
		1	2	3	5	
POB	Africa	3	0	0	0	3
	Caribbean	7	3	1	0	11
	Florida	38	4	1	1	44
	Other US	8	1	1	0	10
Total		56	8	3	1	68

**POB \* museum2 Cross tabulation**

This museum was not recognized by over 70% of the participants. It is a plantation—historic site by type. None of the African participants had heard of or visited this facility.

Table 4-9. Sojourner Truth Museum

		museum3-Sojourner Truth Traveling Museum			Total
		1	2	3	
POB	Africa	2	1	0	3
	Caribbean	7	3	1	11
	Florida	34	10	0	44
	Other US	9	1	0	10
Total		52	15	1	68

**POB \* museum3 Cross tabulation**

It is understandable that few of the participants have visited this museum. It was a traveling museum. The only way to experience it would be when a display was set up at various locations. For example, during Black History Month, the founder of this museum would always

have a small exhibition at the Museum of Science in downtown Jacksonville. Other times, she would take exhibitions to schools, and conferences.

**Table 4-10. Durkeeville Historical Society Museum**

		museum4-Durkeeville Historical Society Museum				Total
		1	2	3	4	
POB	Africa	3	0	0	0	3
	Caribbean	9	1	1	0	11
	Florida	35	6	2	1	44
	Other US	9	1	0	0	10
Total		56	8	3	1	68

**POB \* museum4 Cross tabulation**

This is a very new museum established in 2000. So, to see a repeat visitor is very positive.

This museum is definitely trying to connect with the community.

**Table 4-11. Bethel Baptist Institutional Church**

		museum5-Bethel Baptist Institutional Church				Total
		1	2	3	4	
POB	Africa	3	0	0	0	3
	Caribbean	5	4	0	2	11
	Florida	30	10	3	1	44
	Other US	8	2	0	0	10
Total		46	16	3	3	68

**POB \* museum5 Cross tabulation**

Bethel is the first church in the state to establish a museum and archive. Sixteen, 23.5%, of the study participants have heard of this museum, and three people have had multiple visits. This museum may be so well recognized because it incorporates people’s understanding of themselves in terms of religion and spirituality to maintain culture.

**Table 4-12. Eartha M. M. White Museum**

		museum6-Eartha M.M. White Museum at Clara White Mission			Total
		1	2	4	
POB	Africa	3	0	0	3
	Caribbean	9	2	0	11
	Florida	41	2	1	44
	Other US	10	0	0	10
Total		63	4	1	68

**POB \* museum6 Cross tabulation**

Although the Clara White Mission is well known for its community outreach, the museum has not found an audience.

Table 4-13. Julee Cottage Museum

		museum7-Julee Cottage Museum		Total
		1	2	
POB	Africa	3	0	3
	Caribbean	11	0	11
	Florida	40	4	44
	Other US	9	1	10
Total		63	5	68

**POB \* museum7 Cross tabulation**

This museum appears to be a well-kept secret. Only five participants have even heard of it. None of the participants have visited this museum. Given the history of the community, this museum may do more programming that is focused on African American identity and involving community leaders in their future planning.

Table 4-14. African American Heritage Center

		museum8—African American Heritage Center		Total
		1	2	
POB	Africa	3	0	3
	Caribbean	10	1	11
	Florida	38	6	44
	Other US	7	3	10
Total		58	10	68

**POB \* museum8 Cross tabulation**

The Heritage Center has recently been established. It is located in the same historic district as the Julee Cottage, and already it has twice the number of participants in this study who have heard of it. This shows the effective difference in marketing and management. The center seems to focus on community outreach and involvement.

The Riley House Museum in Tallahassee is a very vibrant museum. The director and staff are very active in preservation efforts in the area and also statewide. So, it was somewhat surprising to see that so few of the participants have heard of it. However it's important to note that the museum is included on the Black Heritage Trail for the state of Florida. Recently this

Table 4-15. John Riley House Museum

		museum9-John Riley House			Total
		1	2	4	
POB	Africa	3	0	0	3
	Caribbean	9	2	0	11
	Florida	37	4	3	44
	Other US	9	1	0	10
Total		58	7	3	68

**POB \* museum9 Cross tabulation**

museum led a network of Florida Black-history museums and won the largest award in a new federal grant program The Institute of Museum and Library Sciences announced it was awarding \$150,000 to the Riley House –sponsored “Florida African-American Museums Exchange Project.” The grant was the largest of eight grants totaling \$803,000 awarded in the new Museum Grants for African-American History and Culture Program. The grant along with \$350,000 from the Florida Legislature will be used for training Black-history museum officials in museum management, revenue building, strategic planning, preservation and exhibit display (Tallahassee Democrat October 4, 2006).

Table 4-16. FAMU Black Archives

		museum10- FAMU Black Archives					Total
		1	2	3	4	5	
POB	Africa	1	1	1	0	0	3
	Caribbean	6	5	0	0	0	11
	Florida	21	13	4	5	1	44
	Other US	6	2	1	1	0	10
Total		34	21	6	6	1	68

**POB \* museum10 Cross tabulation**

According to the survey results this museum is one of the museums that are well recognized. Actually this museum has the most participants having heard of it (21). It is also the highest level of participation. Six visited at least once, six made repeat visits, and one participant attended as a child with parents or school group which is the highest rate of participation. FAMU is one of two HBCUs (Historically Black Colleges and Universities) in Florida with museum-like facilities.

Table 4-17. American Folk Art Museum

		museum11-American Folk Art		Total
		1	2	
POB	Africa	3	0	3
	Caribbean	11	0	11
	Florida	37	7	44
	Other US	9	1	10
Total		60	8	68

**POB \* museum11 Cross tabulation**

This museum is in its formative stages. Missionary Mary Proctor its founder carefully screens visitors. I was not surprised that most participants had no knowledge of this museum. The founder’s artwork, which provides the core collection for the museum, is well known nationally. Several of her pieces have been acquired by the Smithsonian Institution in Washington DC.

Table 4-18. Carver Hill Museum

		museum12- Carver-Hill Museum		Total
		1	2	
POB	Africa	3	0	3
	Caribbean	11	0	11
	Florida	42	2	44
	Other US	10	0	10
Total		66	2	68

**POB \* museum12 Cross tabulation**

This is a small community museum in the little town of Crestview. It is also not surprising that few of the participants in the study have heard of it. Perhaps, this may be a local attraction since the museum is the only one of its type in the area. However, it’s important to note that the museum is included on the Black Heritage Trail for the State of Florida.

**Black Museums Analysis by POB - Central Florida**

Palm Coast is a new community where many of the Black residents are retirees. The center is slowly gaining support. So, it is interesting to see that it is recognized by these four participants.

Table 4-19. African American Cultural Center Palm Coast

		museum13-African American Cultural Center		Total
		1	2	
POB	Africa	3	0	3
	Caribbean	11	0	11
	Florida	41	3	44
	Other US	9	1	10
Total		64	4	68

**POB museum13 Cross tabulation**

Table 4-20. Dorothy Thompson African American Museum

		museum14-Dorothy Thompson African American Museum		Total
		1	2	
POB	Africa	3	0	3
	Caribbean	10	1	11
	Florida	40	4	44
	Other US	10	0	10
Total		63	5	68

**POB \* museum14 Cross tabulation**

Once well-known throughout the State, because of its dynamic founder and namesake, Ms. Dorothy Thompson, this small museum in Clearwater is now stagnant. The founder was the impetus for the museum and since her death the museum has not been open to the public. As is the case with most institutions founded through charismatic leadership, once they are gone, there is usually a major decline in involvement of others.

Table 4-21. Zora Neale Hurston National Fine Arts Museum

		museum15-Zora Neale Hurston National Fine Arts Museum					Total
		1	2	3	4	5	
POB	Africa	3	0	0	0	0	3
	Caribbean	6	4	1	0	0	11
	Florida	28	10	2	3	1	44
	Other US	8	1	1	0	0	10
Total		45	15	4	3	1	68

**POB \* museum15 Cross tabulation**

This museum is well-known because of the annual festival honoring the town’s most prominent resident, folklorist anthropologist, Zora Neale Hurston. Thousands come every year to the festival and visit the museum. This museum building is very small, but its founder, N.Y. Natheri says, “The town itself is also the museum, and people come and bring their children

every year to celebrate its special place in history.” It was not surprising that many of the participants in the study had heard of this museum and had visited.

**Table 4-22. Wells Built Museum of African American History & Culture**

		museum16-WellsBuilt Museum of African American History& Culture				Total
		1	2	3	4	
POB	Africa	3	0	0		3
	Caribbean	7	2	1		11
	Florida	38	5	1		44
	Other US	9	1	0		10
Total		57	8	2		68

**POB \* museum16 Cross tabulation**

One participant has made repeat visits to this museum. According to the earlier comments (Table 4-5) one of the Orlando natives had visited this museum during the interview. It is important to note that one of the challenges for ethnic museums in gaining the support of its own community members. Only two of the 68 participants has visited this museum two or more times.

**Table 4-23. Carter G. Woodson Museum of African American History**

		museum17-Carter G. Woodson Museum of African American History		Total
		1	2	
POB	Africa	3		3
	Caribbean	6		11
	Florida	38		44
	Other US	10		10
Total		57		68

**POB \* museum17 Cross tabulation**

This museum has only been open to the public for one year. It is struggling to build its constituency. None of the participants in this study have visited this museum. It is becoming recognized as can be seen by the 11 participants in this study.

This section of the museum is no longer open. The African Gallery that once had a gallery space in the Museum of Arts and Sciences in Daytona Beach is now dismantled. Most of the participants in this study did not know about it. It was only included in this study because it was

listed as a Black museum in the Black Heritage Trail brochure, but it had not been considered a Black museum by the other Black museum practitioners interviewed in this study.

Table 4-24. Museum of Arts and Science

		museum18-Museum of Arts and Sciences/African Art Gallery					Total
		1	2	3	4	5	
POB	Africa	3	0	0	0	0	3
	Caribbean	10	0	0	0	1	11
	Florida	38	4	1	1	0	44
	Other US	6	4	0	0	0	10
Total		57	8	1	1	1	68

**POB \* museum18 Cross tabulation**

Table 4-25. Mary McLeod Bethune House

		museum19-Mary McLeod Bethune House				Total
		1	2	3	4	
POB	Africa	3	0	0	0	3
	Caribbean	4	7	0	0	11
	Florida	28	12	1	3	44
	Other US	8	2	0	0	10
Total		43	21	1	3	68

**POB \* museum19 Cross tabulation**

Located on the campus of the Bethune-Cookman University, this museum/historic house is tied with FAMU Black Archives (21) for the position of most recognized museum by the participants in this study. Bethune-Cookman has recently acquired University status and is one of the most recognized of the HBCUs because of the reputation of its illustrious founder, Dr. Mary McLeod Bethune.

Table 4-26. African American Museum of the Arts

		museum20-African American Museum of the Arts		Total
		1	2	
POB	Africa	3	0	3
	Caribbean	11	0	11
	Florida	41	3	44
	Other US	9	1	10
Total		64	4	68

**POB \* museum20 Cross tabulation**

Located in downtown Deland near Stetson University, this museum just added a performing arts center. Although it has not been visited by any of the participants in this study, it plays a vital role in the community with many outreach programs and changing exhibitions.

Table 4-27. Black Heritage Museum New Smyrna Beach

		museum21-Black Heritage Museum				Total
		1	2	3	4	
POB	Africa	3	0	0	0	3
	Caribbean	10	0	1	0	11
	Florida	38	5	0	1	44
	Other US	8	1	1	0	10
Total		59	6	2	1	68

**POB \* museum21 Cross tabulation**

This museum located in New Smyrna Beach puts on an annual heritage festival that follows the Zora Neale Hurston Festival in Eatonville. It has been well attended in previous years, which may account for some of the participants recognizing this museum. It is interesting to see that there has even been one repeat visitor since Eatonville generally eclipses New Smyrna as a significant attraction for people interested in Zora Neale Hurston. Like the Carver Hill Museum, this is a small museum that serves a small community. So, while it may not be widely recognized throughout the state, it has been able to sustain itself for 15 years.

**Black Museums Analysis by POB – South Florida**

Table 4-28. Old Dillard Museum

		museum22-Old Dillard High School Museum				Total
		1	2	3	4	
POB	Africa	3	0	0	0	3
	Caribbean	8	3	0	0	11
	Florida	34	6	1	3	44
	Other US	7	2	1	0	10
Total		52	11	2	3	68

**POB \* museum22 Cross tabulation**

This Ft. Lauderdale museum has been recognized by a significant number of participants in this study (11). It has been visited by two participants at least once, and it has had repeat visits by three participants. What was surprising is the lack of participants of African and Caribbean

origin, in light of the heavy focus this museum has placed on Africa, Haiti and Jamaica in the last five years. Their traveling program goes to the schools highlighting the Diaspora as well as a telecast program that goes directly to classroom and tells the story of the Old Dillard High School and the community racial/ethnic history.

**Table 4-29. African American Research Library & Cultural Arts Center**

		museum23-African American Research Library & Cultural Arts Center				Total
		1	2	3	4	
POB	Africa	3	0	0	0	3
	Caribbean	8	2	1	0	11
	Florida	35	4	0	5	44
	Other US	8	1	1	0	10
Total		54	7	2	5	68

**POB \* museum23 Cross tabulation**

Less than five years since its opening, this museum is recognized by seven of the participants of this study, with two participants visiting at least once and five having had repeat visits.

**Table 4-30. Beatrice Russell Center**

		museum24-Beatrice Russell Center –Blanchard House Museum of African American History			Total	
		1	2	3		
POB	Africa	3	0		0	3
	Caribbean	10	1		0	11
	Florida	40	3		1	44
	Other US	9	1		0	10
Total		62	5		1	68

**POB \* museum24 Cross tabulation**

This small community center was originally called the Beatrice Russell Center, named for its dynamic founder. This legacy is continued in the re-opening and re-naming of the museum in a new historic building. Ms. Russell’s daughter has picked up the baton. Although this museum has not been recognized by many of the participants in this study, it has been a dynamic force for this small town of Punta Gorda through its outreach programs.

Table 4-31. African Heritage Cultural Arts Center

		museum25-African Heritage Cultural Arts Center					Total
		1	2	3	4	5	
POB	Africa	2	0	0	0	1	3
	Caribbean	8	2	1	0	0	11
	Florida	32	8	1	3	0	44
	Other US	6	2	0	1	1	10
Total		48	12	2	4	2	68

**POB \* museum25 Cross tabulation**

This Miami facility has become the heart of the Black community through its vibrant programs. Well-recognized by 12 study participants, it has also been visited once by two and multiple times by four participants. It is also remembered by two participants—Africa and Other US—as a place they were taken to as a child with parents or on a school trip.

Table 4-32. Black Heritage Museum-Miami

		museum26-Black Heritage Museum					Total
		1	2	3	4	5	
POB	Africa	2	0	0	0	1	3
	Caribbean	7	3	0	1	0	11
	Florida	32	6	3	2	1	44
	Other US	5	3	0	1	1	10
Total		46	12	3	4	3	68

**POB \* museum26 Cross tabulation**

This museum has been doing phenomenal work in the Miami area for 20 years. It has been housed in the Miracle Mall and the founder’s home and several other venues over the years but has not found a permanent site in Miami. Priscilla Kruize, founder and executive director, has not let that stop her. While still waiting to get that one permanent space in Miami, she has successfully collaborated with the DuBois Center for Pan African Studies in Accra, Ghana for a permanent facility. The opening of the new site for the Black Heritage Museum will be coordinated with other 50<sup>th</sup> Anniversary of Independence celebrations going on throughout the country in 2007. The establishment of this museum in Ghana marks two milestones in relationships with respect to Africans in the homeland and Africans in the Diaspora. First, it is

the first time in Ghana’s history that museum funds have been provided by the government for an African American museum, and second, it is the first African American museum to be established in Ghana.

This museum was recognized by 12 of the study participants. Single visits were cited by three participants, and multiple visits were reported by four participants. There were three participants who reported they had visited this museum as a child with parents or with a school group, making this one of two museums in the study to have participants at all levels on the FBMS.

In Falk’s study (1993) of African American leisure decisions, he found limited evidence that childhood family visits to museums influenced adult museum-going. In his sample of 333 individuals, this was a rare occurrence among African American families—less than 1%. Only 2 individuals volunteered that museum-going was a regular and important part of their childhood; it is suggestive that both of these individuals became regular museum-goers as adults. (Falk 1993:69) Although this study is using a much smaller sample (68) there were 3 participants who indicated childhood visits to this museum. It is difficult to determine at this time what long term effects exposure to Black museum-going has on community members since no formal studies are available. Falk’s study was done on African American attendance at mainstream museums. This museum would be interesting to do further study given the results of this small sample.

Table 4-33. Black Archives & Research Foundation

		musuem27-Black Archives& Research Foundation					Total
		1	2	3	4	5	
POB	Africa	3	0	0	0	0	3
	Caribbean	8	2	1	0	0	11
	Florida	37	5	0	1	1	44
	Other US	9	0	0	1	0	10
Total		57	7	1	2	1	68

**POB \* musuem27 Cross tabulation**

The Archive is a premier facility for the study of Black Miami and the African Diaspora. It was recognized by seven of the participants which is in fact a very good representation for this type of facility. Generally archives are not leisure destinations (sometimes they are if they are also facilities where permanent exhibition areas are available for patrons to peruse or have areas for community programs); the archive is generally the domain of the researcher. This museum has been exceptional facility for research on Florida Black history and culture. This may account for the participants in this study visiting on several levels. The Black Archives is very active in developing the historic Black district of Overtown into a cultural entertainment district (Appendix D). This is one of the earliest cultural institutions in Miami that continues today to be a vital resource.

Table 4-34. Historic Virginia Key Beach

		museum28-Historic Virginia Key Beach				Total
		1	2	3	4	
POB	Africa	3	0	0	0	3
	Caribbean	10	1	0	0	11
	Florida	38	3	2	1	44
	Other US	8	1	0	1	10
Total		59	5	2	2	68

**POB \* museum28 Cross tabulation**

This facility is still in the development stages and working hard with community members in Miami to preserve this historic landmark. It is interesting to see the levels of participation from this study. Although they are very new to the area, they work to build coalitions with community members.

Table 4-35. Haitian Heritage Museum

		museum29-Haitian Heritage Museum				Total
		1	2	3	4	
POB	Africa	2	1	0	0	3
	Caribbean	9	2	0	0	11
	Florida	36	7	1	0	44
	Other US	9	0	0	1	10
Total		56	10	1	1	68

**POB \* museum29 Cross tabulation**

This museum has been operating as a traveling museum for the past four years and is officially due to open its permanent facility at the end of 2007. It is beginning to be recognized. Ten participants in this study have heard of it and one person has actually visited and one person has had repeat visits. Additional information about this museum in the case studies later in this chapter.

Table 4-36. Williams Academy Black History Museum

		museum30-Williams Academy Black History Museum			Total	
		1	2			
POB	Africa	0	3		0	3
	Caribbean	0	9		2	11
	Florida	1	40		3	44
	Other US	0	10		0	10
Total		1	62		5	68

**POB \* museum30 Cross tabulation**

This museum located in Ft. Myers has not been recognized by most of the study participants, and only five people indicated that they had heard of it.

Table 4-37. Family Heritage House

		museum31-Family Heritage House			Total	
		1	2	5		
POB	Africa	3	0	0	0	3
	Caribbean	10	1	0	0	11
	Florida	38	5	1	1	44
	Other US	10	0	0	0	10
Total		61	6	1	1	68

**POB \* museum31 Cross tabulation**

This museum located on the campus of Manatee Community College in Bradenton started out in a trailer working with Head Start. This might account for the one participant who indicated they had visited as a child with parent or school group. Although not highly recognized by study participants, this museum has an excellent reputation among the members of the Bradenton community.

This museum located in the Bahamas Village area of Key West primarily targets the tourist market. Although it's recognized by only six of the study participants, it is interesting to see that

Table 4-38. African Bahamian Museum Key West

		museum32-Lofton B. Sands Home-African Bahamian Museum			Total
		1	2	3	
POB	Africa	3	0	0	3
	Caribbean	9	1	1	11
	Florida	39	4	1	44
	Other US	9	1	0	10
Total		60	6	2	68

**POB \* museum32 Cross tabulation**

two participants have actually visited this museum. When I visited this museum and interviewed the director, I was very impressed by their efforts to get young people involved in the museum. One of the major difficulties is that educators have not become involved. The director suspects this lack of involvement may be because of the West African Yoruba traditional practices that have been a central focus of the museum collection and programming. However, educators have taken advantage of the exhibition and educational programs that tell the story of the Bahamian community history in Key West.

Table 4-39. Spady Museum

		museum33-The Spady Museum			Total
		1	2	4	
POB	Africa	3	0	0	3
	Caribbean	10	0	1	11
	Florida	42	2	0	44
	US	10	0	0	10
Total		65	2	1	68

**POB \* museum33 Cross tabulation**

Located in the small town of Delray Beach, this museum is struggling to gain a tourist audience, but it has become an important center for community residents. When I visited this museum in December 2006, Kwanzaa programs were going on. I also saw plans for the expansion of the museum that included preservation of several buildings associated with the Black heritage history of the area.

The Zora Neale Hurston House historic site is a part of its own heritage trail. Although this building is a site on the Black Heritage Trail for the state of Florida, it is also a part of an effort

to have a Dust Tracks Heritage that will celebrate the life and legacy of Florida (Eatonville native Zora Neale Hurston whose autobiography was titled *Dust Tracks on a Road*). Most participants in this study however recognized the Eatonville hometown of Hurston, rather than this site in the small Ft. Pierce community, where she died and is now buried.

Table 4-40. Zora Neale Hurston House

		museum34-Zora Neale Hurston House			Total
		1	2	3	
POB	Africa	3	0	0	3
	Caribbean	9	2	0	11
	Florida	37	6	1	44
	US	9	0	1	10
Total		58	8	2	68

**POB \* museum34 Cross tabulation**

### **Florida Black Museum Missions**

The next section of this chapter will look at Florida’s Black museum world from the point of view of the museums and the museum practitioners. It was important for this study to also see what the plans and mission of the museum determined for them to do with their institutions. This section is guided by a study done by Loukaitou-Sideris and Gordach in 2004 that analyzed ethnic museums comparatively with mainstream museums using the mission statements.

According to Loukaitou-Sideris and Grodach (2004), historically, museums have been deeply involved in the formation and interpretation of identity and history. However, rather than serving as a democratic forum to debate and exchange ideas on the representation of identity and history, the early museum functioned more as a civic temple—a space that authenticated and consecrated the values of the bourgeoisie and nation state as an objective reality for all to emulate (Ames 1991, Bennett 1995). As temple, museums served not only as repositories of elite culture and national heritage, but also as spaces that categorized cultural differences along a hierarchy of race and class (Loukaitou-Sideris 2004:52).

As public museums, these institutions were open to everyone, but their emphasis on the display of elite culture practically served to exclude a large segment of the public. In this way, early public museums created their publics by providing a definitive space, the art museum, which was devoted to a specific activity, the cultivation of art appreciation as a mark of elite culture. Museum users were passive observers of displays and exhibits that were selected by museum board members who set the standard of taste. Moreover, museum exhibits largely served to naturalize hierarchies of cultural differences, visually distinguishing between the museum's public and the "other." Early public museums arranged objects along a sequence of progressive stages implying that since these objects were increasingly more sophisticated and technical, so were the people who created them. Museum anthropologists and exhibition curators froze "primitive cultures" in the past, through the construction of evolutionary narratives of humanity and constructed racial differences through museum exhibitions.

The state of Florida is home to literally hundreds of cultural institutions that pursue a diverse array of activities and agendas. Of these many institutions, I have identified 35 that operate as ethnic, specifically African American (Table 4-41). The classification of a museum as African American was based on the museum's stated mission and practice to represent, exhibit, and interpret the history, art, and culture of African Descended Peoples.

A careful examination of the mission, scope, and facilities of these 35 museums reveal that the perception of the Black museum as a homogeneous construct is a myth. Although all ethnic museums aspire to highlight and display elements of one or more ethnic cultures, they vary considerably in the ways they perceive their role in the community, the city, or even the nation. These museum range extensively in size and facilities as well. Some are modest institutions, occupying neighborhood storefronts, and struggling to survive. Others are well-established

museums with considerable budgets and facilities. Black museum visitors also range from members of the local neighborhood and surrounding community to a national and even global audience.

### **Analysis of Museum Missions**

In an effort to understand the how the museums and communities could form positive relations, used the mission statement as a way to examine if any organizational barriers existed that would hinder positive relations. Once I was given the name of a museum and contact person I always asked if it would be possible for me to see the mission statement. I used Loukaitou-Sideris and Grodach study (2004) of mission, scope and roles of ethnic museums in Los Angeles, as a model. Analysis of key words in the mission statement allowed me to understand the roles that the museums play within the communities they serve.

Loukaitou-Sideris and Grodach found that these roles are not mutually exclusive, as ethnic museums often aspire to or are drawn to play more than one role (2004:59).

Fourteen of the 35 museums were categorized as “Keepers of Ethnic Traditions” based on key words in their mission such as discover, uncover, preserve, heritage, promote, perpetuate cultural diversity, and inspire. Keepers of their traditions and heritage felt responsible to preserve, document, and keep alive that art, history, experience, and culture of their group (2004:61).

Six of the museums had key words in their missions such as tell the story, understand, support research needs, serve support, and educate that reveals that they are “Advocate of Ethnic Culture”. Advocates for their cultures promote, celebrate, and recognize a particular cultural heritage. Their goal is to instill pride in the members of the ethnic group (2004:59).

Nine of the 35 museums can be considered as “Interpreters of the Culture”. Key words in their mission such as inform, interpret, provide, and maintain revealed this goal. Interpreters of

Table 4-41. Florida Black Museums Missions Analysis

	Institution	Mission	Analysis/Key Words
1	North Florida Ritz Theatre & LaVilla Museum Jacksonville/Duval	To discover/uncover the lost chapters of the heritage of this African American community [LaVilla]; preserving where possible the physical elements of importance to our people.	Discover, uncover, heritage, preserve Keeper of ethnic traditions
2	Kingsley Plantation Ft. George Island/Duval	Symbolizes a time and place in history. 1817 restored house and out-buildings, including a restored slave cabin. Kingsley Plantation represents people, free and enslaved, ordinary and extraordinary, and their efforts to survive in a changing land.	Symbolizes, represent Zone of contact
3	Sojourner Truth Library Museum Jacksonville/Duval	To inform people about little known facts in the Blacks' history	Inform Interpreter of culture and history
4	Durkeeville Historical Museum Jacksonville/Duval	To tell the story of this historic African American community and to use the history as one of the tools of the revitalization of the community as a whole. Also to foster an appreciation of the African American experience generally.	Tell the story, revitalization Advocate of ethnic culture

Table 4-41. Continued

	Institution	Mission	Analysis/Key Words
	North Florida		
5	Bethel Baptist Institutional Church Jacksonville/Duval	To tell the story of the church; for young people and members to understand the history of the church	Tell the story, understand Advocate of ethnic culture
6	Eartha M. M White Museum/Clara White Mission Jacksonville/Duval	To preserve both the humanity and heritage of our community through the provision of services, housing and training to the homeless and disadvantaged, and through the cultural and historical exploration of its service.	Preserve, heritage Keeper of ethnic traditions
7	Julee Cottage Museum Pensacola/Escambia	Home of Julee Paton a free woman of color, purchased in 1804. The cottage moved to historic village and is used today to interpret Black history.	Interpret Black history Interpreter of culture and history
8	African American Heritage Center Pensacola/Escambia	To preserve, promote, and perpetuate cultural diversity through partnership with public and private organizations. Its vision is to initiate, facilitate, and promote the concept and practice of African-American culture and cultural diversity toward the full development of individual, organizational and community life.	Preserve, promote, perpetuate cultural diversity Keeper of ethnic traditions
9	John Riley House Tallahassee/Leon	To preserve the historic John G. Riley House and the cultural and educational history of African-Americans in Tallahassee and the State of Florida from the Reconstruction Era through the Civil Rights movement. Through research, exhibits, educational productions and publications, conferences, workshops, and an oral history component, the significance of African American history as a vital part of America's history is interpreted and presented.	Preserve, interpret, present Keeper of ethnic traditions

Table 4-41. Continued

	Institution	Mission	Analysis/Key Words
10	FAMU Black Archives Tallahassee/Leon	To support the research needs of the students, faculty and staff of Florida A & M University	Support research needs Advocate of ethnic culture
11	Mary Proctor American Folk Art Museum & Gallery Tallahassee/Leon	Where kids and art comes first. My mission is to heal the brokenhearted with art and love. In art is healing and love	Healing (properties of art) Zone of contact
12	Carver Hill Museum Crestview/Okaloosa  Central Florida	Works to preserve the African-American influence in the Crestview Area	Preserve Keeper of ethnic traditions
13	African American Cultural Center Palm Coast/Flagler	Serve the community by providing classrooms, reference library, supports trips, Black studies groups, quilters group, steel band, annual Kwanzaa celebration	Serve, support Advocate of ethnic culture
14	Dorothy Thompson African American Museum Clearwater/Pinellas	Houses a collection of over 5,000 books by African American authors, over 3,000 records and tapes, and art, newspaper clippings and artifacts from the first 75 families of African descent who settled in Clearwater	Houses collection Keeper of ethnic traditions
15	Zora Neale Hurston National Art Museum Eatonville/Orange	To provide a place in the heart of the community, where the public can view the works of artists of African descent, who live on the continent and/or in the Diaspora.	Provide viewing place (artwork) Keeper of ethnic traditions
16	WellsBuilt Museum of African American History & Culture Orlando/Orange	The museum focuses on African American contributions to jazz and entertainment	Focuses on contributions Keeper of ethnic traditions

Table 4-41. Continued

	Institution	Mission	Analysis/Key Words
17	Carter G. Woodson Museum of African American History St. Petersburg/Pinellas	To preserve, present, and interpret African American history and to engage a broad and diverse audience through these activities. To promote an understanding among various groups that make up the St. Petersburg community in order to enhance our ability as a society to respect and value diversity and foster equal rights and social justice	Preserve, interpret, promote, understand, engage , enhance  Zone of contact
18	Harriette & Harry Moore Cultural Center Mims/Brevard	Formed to enhance the development and operation of the Moore Memorial Park and Cultural Center through fund-raising, programmatic activities and physical improvements. Vision: To develop a national civil rights resource and tourist center incorporating the latest technology and information management systems. To form cooperative working relationships with academic, corporate and cultural institutions throughout the nation and the world to link the historical trail of the early civil rights pioneers and their effects on communities both large and small	Enhance, develop, form cooperative working relationships, links  Zone of contact
19	Mary McLeod Bethune House/BCC Campus Daytona Beach/Volusia	I leave you finally, a responsibility to our people. The world around us really belongs to youth, for youth will take over its future management. Our children must never lose their zeal for building a better world.	Responsibility  Zone of contact

Table 4-41. Continued.

	Institution	Mission	Analysis/Key Words
20	African American Museum of the Arts Deland/Volusia	Dedicated to promoting multicultural artistic excellence and providing educational opportunities to all ages, in visual, literary and performing arts; while encouraging interaction with the community through on-site and out-reach exhibitions, presentations and historical research	Promote, provide, educate, present  Interpreter of culture and history
21	The Black Heritage Museum New Smyrna Beach/Volusia	The museum is used to display a collection of memorabilia and artifacts used to educate citizens and students about the history and race relations in small town Florida. The information dates back to the early 1920s. It offers a glimpse of African-American History centered around, but not restricted to, the heritage of African-Americans prior to and including that period.	Display, collect, educate  Interpreter of culture and history
22	South Florida Old Dillard High School Museum Ft. Lauderdale/Broward	To promote awareness and understanding as a unique educational resource. To maintain the historical integrity of the building and contents of the Old Dillard Museum. To create and implement educational programs that emphasizes the artistic, cultural and historic legacy of people of African descent. To expand the permanent collection and to create replicable models and partnerships on a regional, national and international basis.	Promote, understand, maintain, create, implement, educate  Interpreter of culture and history

Table 4-41. Continued

	Institution	Mission	Analysis/Key Words
23	African American Research Library & Cultural Arts Center Ft. Lauderdale/Broward	Provides our community with the vast resources necessary to educate this generation and future generations about the rich and colorful African, African American and Caribbean heritages, cultures and histories.	Provide, educate  Interpreter of culture and history
24	Blanchard House Museum of African American History Punta Gorda/Charlotte	Dedicated to educating the public on the preservation of the African American culture	Dedicated, educate, preserve  Interpreter of culture and history
25	African Heritage Cultural Arts Center Miami/Miami-Dade	An educational center and a performance and visual facility which provides classes for children and teens in performing, visual and media arts; develops its own resident companies; and supports arts organizations. The After School Arts Academy, the Saturday Creative Arts Workshops, and various seasonal classes offer many varieties of dance, music, drama, arts and crafts, graphic arts, band, and more.	Educate, provide, support  Advocate of ethnic culture
26	Black Heritage Museum Miami/Miami-Dade	To promote racial harmony among the many cultural groups in Dade County. Through increased awareness and understanding, inter-racial tension and conflict can be replaced by cross-cultural enrichment and innovation. We provide the community with a positive look at Black Heritage through our many exhibits, talks, and literature	Promote, awareness, understanding, provide  Interpreter of culture and history
27	Historic Virginia Key Beach Miami/Miami-Dade	Dedicated to chronicling south Florida's civil rights struggle	Dedicated, chronicling  Interpreter of culture and history
28	Haitian Heritage Miami/Miami-Dade	Committed to highlighting and preserving Haiti's rich culture and heritage locally, nationally and internationally. Our goal is to provide a cultural Mecca for Little Haiti where individuals outside of our community and within our community boundaries can come to enjoy beautiful Haitian art, historic artifacts, ethnic sounds of Haitian music, view Haitian films and enjoy a collection of Haitian Literary works.	Committed, highlight, preserve, provide  Keeper of ethnic traditions

Table 4-41. Continued

	Institution	Mission	Analysis/Key Words
29	Black Archives & Research Foundation Miami/Miami-Dade	Collecting and preserving the history and culture of Black people in Miami-Dade county from 1896 to the present	Collecting, preserve Keeper of ethnic traditions
30	National Medical Museum Miami/Miami-Dade	To showcase the contributions of Black health care pioneers via a variety of exhibits and programs. Partnerships with educational institutions, professional association and individual health care professionals will allow access to a rotating collection of display materials.	Showcase, contributions, educate Interpreter of culture and history
31	Williams Academy Black History Museum Ft. Myers/Lee	The center's aim is to preserve and commemorate cultural and educational contributions made by both locally and nationally known Black people	Preserve, contributions Keeper of ethnic traditions
32	Family Heritage House Bradenton/Manatee	To inspire children to have a respect for their ancestors, a love for learning, and a passion for service. Further, to strengthen Black families and empower them to maintain historical bonds of kinship; to assist in the promulgation of the culture for the benefit of the general population.	Inspire, strengthen, empower, maintain Keeper of ethnic traditions
33	Lofton B. Sands Home African Bahamian Museum Key West/Monroe	Preserving communities for future generations	Preserve Keeper of ethnic traditions
34	The Spady Museum Delray Beach/Palm Beach	Dedicated to communicating the rich history and cultural diversity of Delray Beach and South Palm Beach County.	Dedicated, communicating Advocate of ethnic culture
35	Zora Neale Hurston House Ft. Pierce/St. Lucie	Part of a heritage trail in honor of Zora Neale Hurston. A project to chronically represent Ms. Hurston's impact on St. Lucie County. The second link in a chain for a statewide trail to honor Zora Neal Hurston	Chronicle, represent, heritage Keeper of ethnic traditions

Table 4-42. Distribution of Florida Black Museums

Section of State	County	No. Black Museums	Total Museums
North	Duval	6	
	Escambia	2	
	Leon	3	
	Okaloosa	1	
North - Total	4		12
Central	Flagler	1	
	Hillsborough	1	
	Brevard	1	
	Orange	2	
	Pinellas	1	
	Volusia	3	
Central -Total	6		9
South	Broward	2	
	Charlotte	1	
	Dade (Miami Dade)	6	
	Lee	1	
	Manatee	1	
	Monroe	1	
	Palm Beach	1	
	St. Lucie	1	
South - Total	8		14
All Counties – Total	18		35
museums			

Total number counties in Florida = 67. Total number counties with Black Museums =18. Total number museums all counties =35

the specific culture and history sought to inform and educate a larger public about the culture, develop its awareness about matters of ethnic heritage and history, and interpret and translate the culture and history to outsiders (2004:59).

Five of the 35 museums are considered “Zones of Contact.” Key words in their mission statements are symbolize, represent, engage, enhance, develop, form, responsibility, and understand. The mission statements of many ethnic museums reveal that they perceive their role as zones of contact that share and exchange information about their own culture and other cultures, bridge diverse publics, and develop an understanding between cultures (2004:60).

The following section of this chapter will show the distribution of the thirty-five Black museums in this study, with Florida maps showing where museums are located within the regions of North, Central and South Florida. Along with the maps showing the location of Black museums throughout the state, the museums will also be diagrammed by the diversity of types of museums. Following that discussion, will be the two case-study museums. The case studies are an important way to show the development of new types of ethnic museum spaces and how they intend to meet the needs of their community members. This chapter ends with a brief discussion of the historical overview of communities where Black museums have been found. A charted historical overview can be found in Appendix G.

### **Distribution of Florida Black Museums**

There were thirty-five museums distributed throughout the sixty-seven counties in Florida. Black museums were found in eighteen Florida counties (Table 4-42).

The thirty-five Black museums documented in Florida and used in part for the survey and interviews are described in Appendix D. The museums are described by regions (Figure 4-1 map). North Florida museums in Duval, Escambia, and Leon Counties, the museums in North Florida are as follows:

- Ritz Theatre and LaVilla Museum in Jacksonville
- Kingsley Plantation Ft. George Island-Jacksonville
- Sojourner Truth Traveling Museum-Jacksonville
- Durkeeville Historical Society Museum-Jacksonville
- Bethel Baptist Institutional Church-Jacksonville
- Eartha M. M. White Museum at the Clara White Mission-Jacksonville
- Julee Cottage Museum-Pensacola
- African American Heritage Society Center-Pensacola
- John Riley House-Tallahassee
- Black Archives at FAMU-Tallahassee
- American Folk Art Museum and Gallery-Tallahassee
- Carver-Hill Museum-Crestview

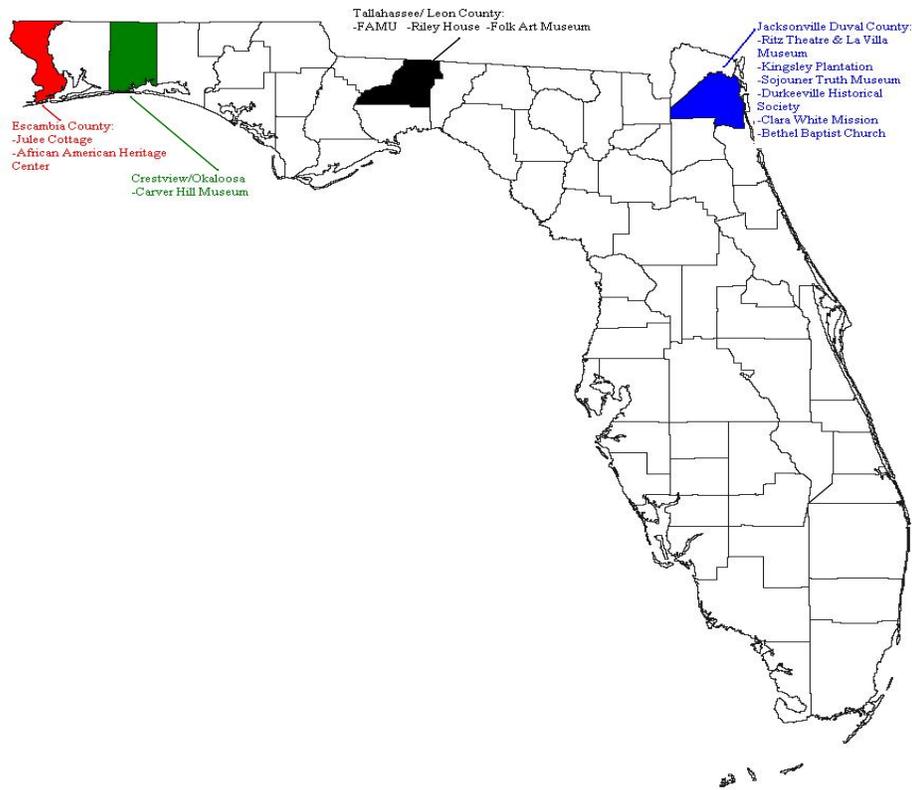


Figure 4-1. Map Black museums in North Florida

In Central Florida (Figure 4-2, map), there are nine museums included in the study which

are as follows:

- African American Cultural Center- Palm Coast
- Dorothy Thompson African American Museum-Clearwater
- Zora Neale Hurston National Fine Arts Museum-Eatonville
- WellsBuilt Museum of African American History and Culture-Orlando
- Carter G. Woodson Museum of African American History-St. Petersburg
- Harriette & Harry Moore Cultural Center- Mims
- Mary McLeod Bethune House –Bethune-Cookman College-Daytona Beach
- African American Museum of the Arts-DeLand
- Black Heritage Museum-New Smyrna Beach

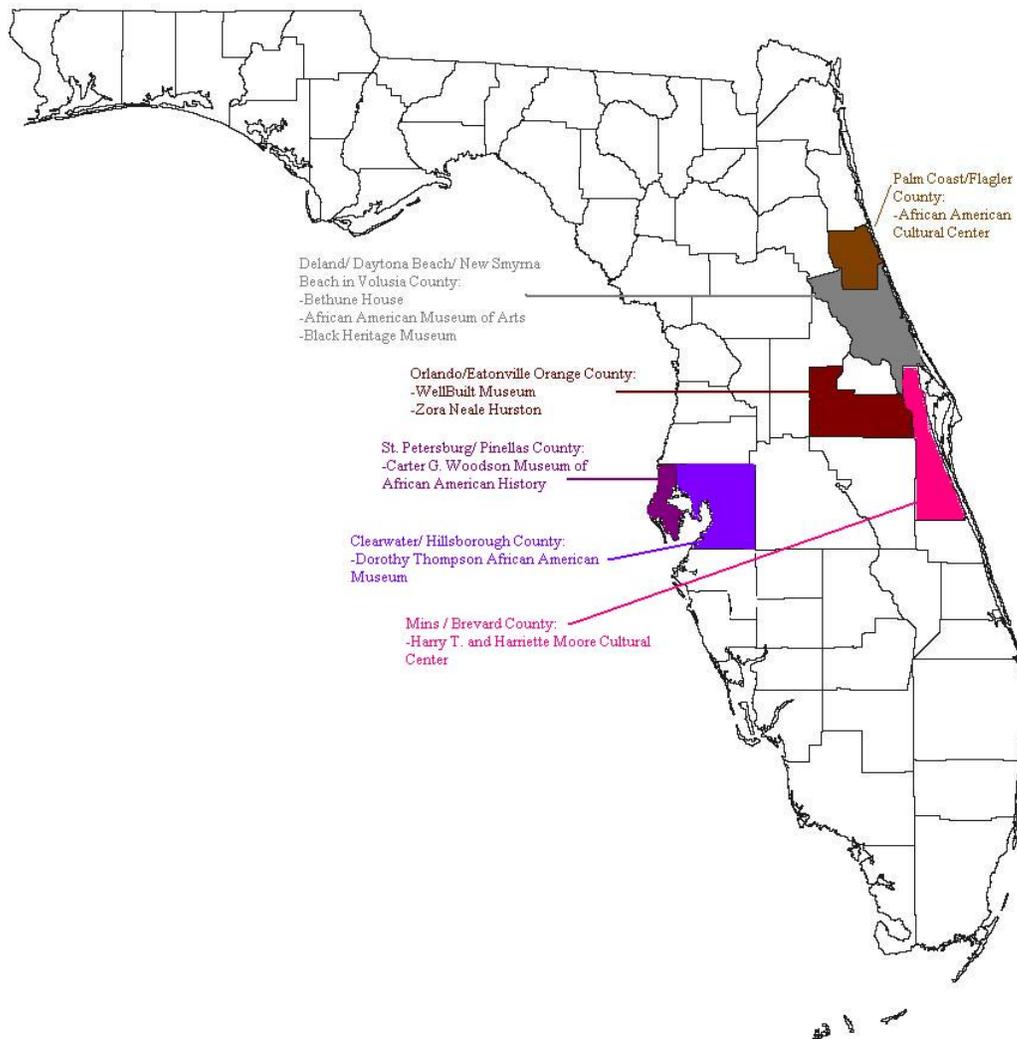


Figure 4-2. Map Black museums Central Florida

In South Florida (Figure 4-3 map) there are 14 museums as follow:

- Old Dillard High School Museum- Ft. Lauderdale
- African American Research Library and Cultural Arts Center-Ft. Lauderdale
- Blanchard House Museum of African American History-Punta Gorda
- African Heritage Cultural Arts Center-Miami
- Black Heritage Museum-Miami
- Historic Virginia Key Beach-Miami
- Haitian Heritage Museum-Miami
- Black Archives Research Foundation-Miami
- National Medical Museum-Miami
- Williams Academy Black History Museum-Ft. Myers
- Family Heritage House-Bradenton
- Sands Home/African Bahamian Museum-Key West
- Spady Cultural Heritage Museum-Delray Beach
- Zora Neale Hurston House-Ft. Pierce

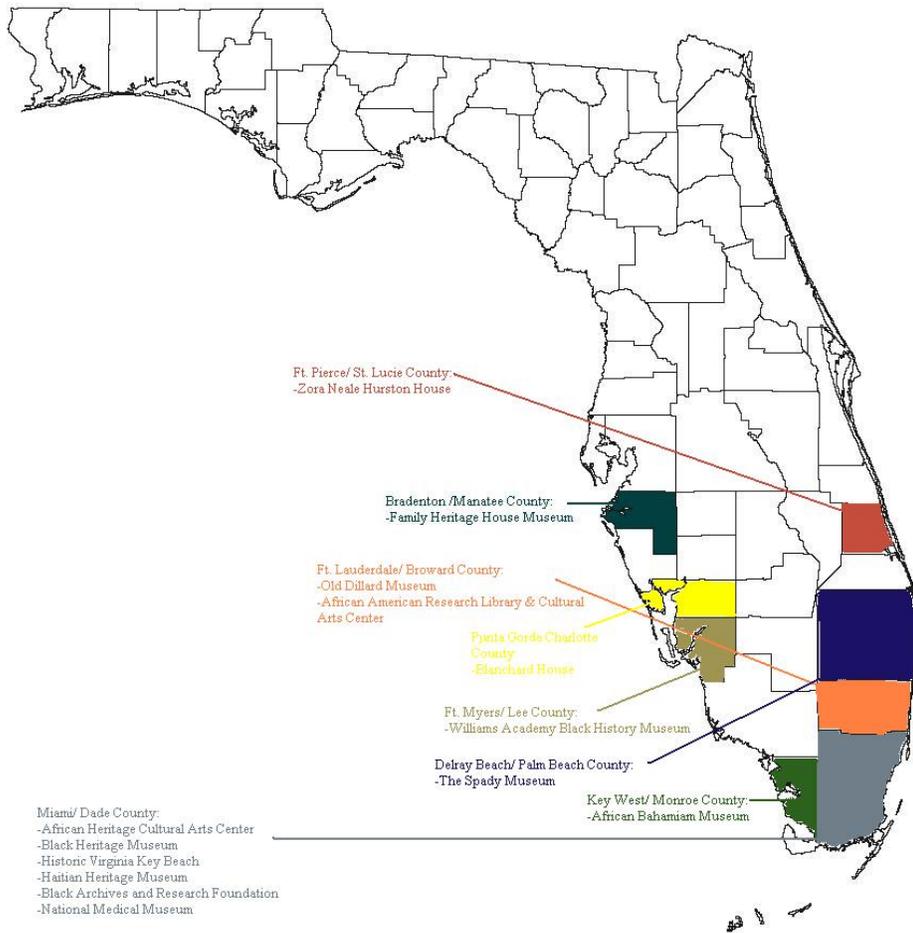


Figure 4-3. Map Black museums South Florida

What was most revealing about the museums found in Florida is the diversity of types of museums available. Many of the participants clearly understood Black museums to be one of two or three types. They were either, history, art or possibly culture. This study found sixteen types of Black museums here in the state of Florida (Figure 4-4).

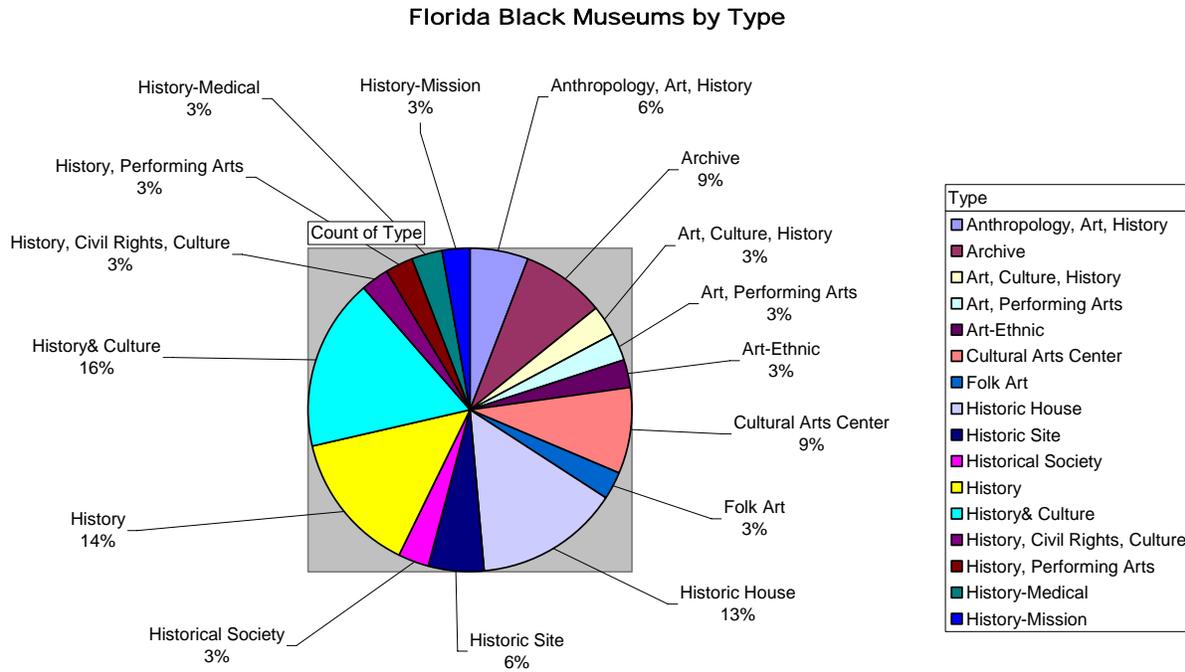


Figure 4-4. Florida Black Museums by Type

### Case Studies

The case study is an important element to the qualitative study. As Becker (1970) explains, it attempts to come to a comprehensive understanding of the groups being studied. Perhaps most important to this as well as other qualitative studies, the case study allows us to make generalizations from a small sample to the larger society. In other words, the statements that are presented are suggestions to pose questions.

### **Case study one: Haitian Heritage Museum (HHM)**

The surge of ethnic specific museums and cultural centers has gained momentum in Florida since the 1970s. These museums are keeping pace with this trend throughout the country. Almost every state has a museum dedicated to ethnic cultural groups. With all of the energy and enthusiasm that accompanies these museums' development, the Haitian Heritage Museum in Miami responded to the lack of any museum dedicated solely to Haitian Heritage in the country and specifically in Florida, which has one of the largest populations of Haitian descendants in recent times.

#### **History and mission statement**

The Haitian Heritage Museum (HHM) was inspired by the need to link all Haitian Americans in the Diaspora together. HHM will serve as a catalyst for urban revitalization and will inspire community development and participation in Little Haiti. The development will foster the new emerging identity of Little Haiti, which will promote economic growth and urban vitality. This platform will continue to enlighten and enrich South Florida's rich dynamics of cultural diversity in the arts.

#### **Staffing, volunteers, and governance**

The idea for the Haitian Heritage Museum (HHM) came to Eveline Pierre because "Haitians are tired of other people telling our story," she said. She approached Serge Rodriquez to become the vice president of HHM and take charge of architecture and site development. The duo thought Miami was perfect for a museum because it would unify the Diaspora of Little Haiti in this country. It would be an opportunity to celebrate art, literature and ideas in their own forum.

The Haitian Heritage Museum is governed through a board of trustees as a 501(c)(3) non-profit organization. The by-laws, according to Pierre and Rodriquez, require that a significant portion of the board is of Haitian descent. Pierre and Rodriquez are both Haitian.

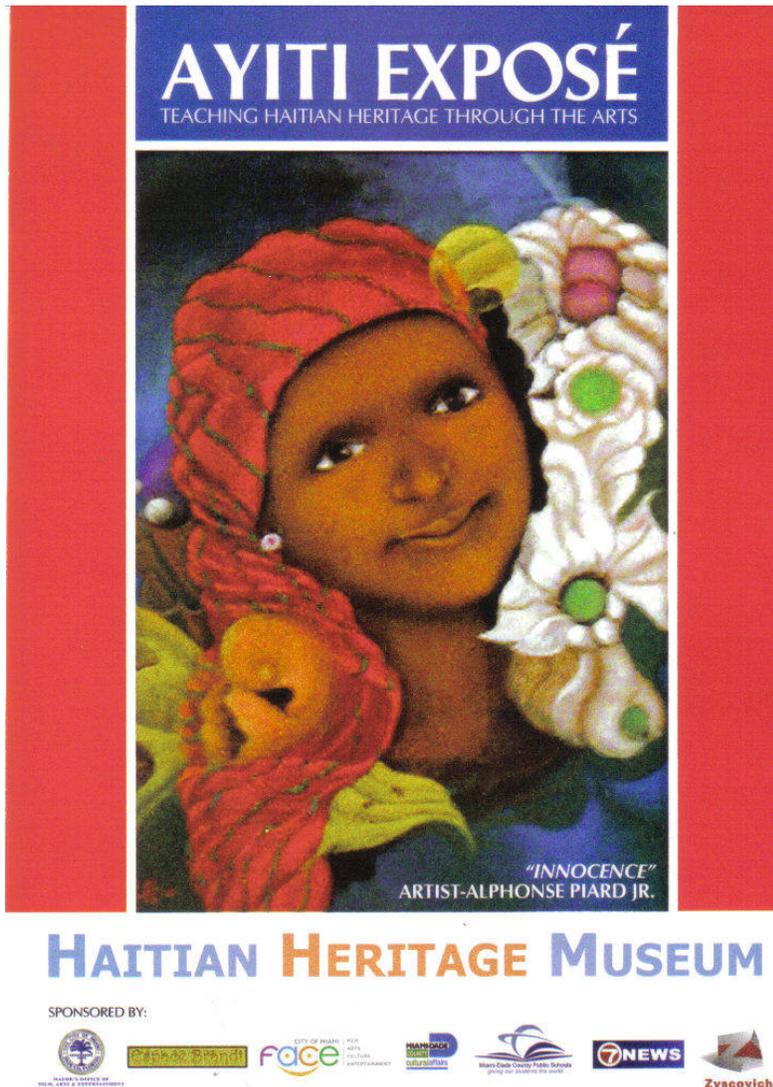


Figure 4-5. Advertisement/Postcard HHM

### **Collections, exhibits and educational programming**

The collection contains a wide variety of items, primarily of cultural artifacts, paintings, photographs and documents highlighting the history and culture of Haitian peoples throughout the Diaspora. The collections have definitely shaped the exhibits and educational programming

that has been the initial thrust for the museums as they develop the building. Items from the collections are used as a part of traveling museum programs.

### **Ayiti Exposé (teaching Haitian heritage through the arts)**

The Haitian Heritage Museum took its program Ayiti Exposé (Haiti Exposed) “The Richness of Haiti” to Brownsville Middle School November 2005 (Figure 4-5). The program is designed to teach Haitian history through the arts in Miami-Dade County schools, providing students with appreciation and understanding of the contributions of Haitians and Haitian Americans to the arts world. Museum staff, volunteers, and artists take part in a series of lectures and presentations in the schools through April and then will take the exhibition to the Dade County Youth Fair. The goal is to provide a cultural place for Little Haiti where people can go to view Haitian art, historic artifacts, Haitian films, enjoy a collection of Haitian literary works, and listen to Haitian music.

### **Collaboration**

According to Museum Magnet School Partner (William Jennings Bryan Elementary School “Magical Explorations Museum Magnet School Project):

although the museum does not have a permanent location at this time, the museum staff will provide hands-on presentations of artifacts, dress, and customs of Haitian culture and the significance of the Haitian roots in a classroom based demonstration/question and answer session. Since the bulk of our minority students are of Haitian descent, this experience ties together the curriculum strands and the student’s culture and background.

Also, students at North Miami Middle School will participate in seminars through the virtual library focusing on Haitian history from 1804 to the present, as well as Haitian Heroes. This series culminates in a visit from a Haitian American speaker. Quarterly, docent visits of representatives from local galleries will be scheduled to the school site for question/answer sessions. HHM will provide opportunities for participation in the Art Journey Program to become familiar with Haitian artwork and architecture as well as application by constructing

their own artwork reflecting the genre of study. Lastly, HHM will facilitate a Sister Classroom program engaging students in multimedia communications with students in Haiti that will result in a digitally produced document achieved at the school site and the respective museum partner locations.

### **Challenges and the future**

It seems while other areas have undergone gentrification, little Haiti lags. It has waited two years for progress on the Little Haiti Park Project (\$24 million Park that has yet to be completed) and the renovation of architect Charles Pawley's Caribbean Marketplace located at 5925 17 NE 2<sup>nd</sup> Avenue. In addition, since it is located in an area stigmatized by a poor education system and high crime rate, the Haitian Heritage Museum may just give this area an opportunity to regain and recreate its identity.

### **Case study two: Chiumba Ensemble, inc. Chiumba Cultural Arts Center**

The state of Florida has a diverse population of African Descended Peoples. Florida attracts with its landscapes, warm climate, music, art, history, and museums. It is no surprise that the city of Gainesville, which has the distinction of having the largest ethnographic collection in the Southeast in its Florida Museum of Natural History, has yet to have a museum and cultural center devoted to Peoples of African Descent would now have such museums being developed. There are three museums efforts in Alachua County that I became aware while doing this study: Ayoka Gifts, The Cotton Club Museum, and the Black Atlantic Museum of History, Art & Culture (BAMOHAC, Inc.). All three of these museums-to-be are in various stages of development. However, a newcomer to Gainesville, with an impressive track record of arts administration is Queenchiku Ngozi who is active in the arts and in the planning stages of turning the Chiumba Ensemble, Inc. into something more permanent, The Chiumba Cultural Arts Center.

## **History and mission statement**

Chiumba Ensemble, Inc. is committed to improving, enriching and educating both young and old of Florida. CEI was founded and incorporated by Executive director/Artist, Queenchiku Ngozi. CEI was originally born in 1984 as an in-house African dance theater touring company under the Dade County Park & Recreation Dept. Facilitated by the African Heritage Cultural Arts Center, Miami, FL., programs include various ethnic dance styles, music, visual arts, theatre, film, stage productions, consultations, technical assistance, in-school cultural classes, after-school cultural arts classes, curating, and exhibitions, and other cultural, educational, and artistic events that build cultural diversity and preserve African Diaspora traditions.

our mission is to divert, develop, provide, strengthen, promote and preserve the true meanings of arts education and culture and make it accessible for all walks of life—both young and old. Over 15 years, CEI has annually produced performances and youth arts & culture programs such as Arts Showcase, learning about our culture through art. Asowano youths HIV/Aids Arts case, African Dance Concerts, Kwanzaa Celebration, and Afrik Nutcracker Ballet. We also participated in Around the World Fair, Cornucopia for the Arts, Federal prison Black History, exhibits and many other events in Miami-Dade, Broward and Monroe County and now Alachua County, Florida.(Queenchiku 2006)

## **Staffing, volunteers, and governance**

Current staff includes Founder/Director Queenchiku Ngozi and two volunteer Cultural Arts Education Specialists. There has always been support from volunteers. During the early years, Chiumba Ensemble, Inc. established a core of dedicated friends who still provide volunteers and spread the word about the educational programs, workshops, and performances to the community. At the time of my interviews and observations, I have seen a core of about 20 volunteers actively preparing for numerous projects such as the Yoruba Language workshop, the Kaleidoscope Festival, and community arts. As part of the museum/cultural center development efforts, Ngozi is in the process of establishing an Advisory Board which would assist in program planning, exhibits, and fundraisers. The Advisory Board will be completely separate from the

Chiumba Ensemble and Cultural Center, which is currently governed by a not-for-profit 501(c)(3) Board of Trustees.



Figure 4-6. Queenchiku Nogozi's Chiumba Ensemble performers at curated show Thomas Center, Gainesville, Alachua County; Photo Credit CEI)

### **Collections, exhibits and educational programming**

Queenchiku Ngozi produces the Multi-Cultural Arts Directory for Chiumba Ensemble in Gainesville. The Directory is a comprehensive guide on the City of Gainesville's various cultures, artists, groups, troupes, organizations and resources. The Saturday Arts Program includes dance, drama, music and visual arts for ages 6 and up offered at Porters Community Center. The Saturday Arts Programs are free to the public. Journey to the African Diaspora is an in-school culture workshop project including music, dance, language, history, songs, storytelling and poetry (Figure 4-6). Kaleidoscope Festival, a Multi-Cultural Arts Festival, is a free event

CEI produces that features several artists, performers, and vendors from many different cultures, each celebrating their uniqueness. The Gainesville Boys and Girls Club has been the host facility for the African Dance and Drumming Workshop in the Marketplace: The African Diaspora Meets. The Yoruba language workshop provides various African dances, African items and clothes available for participants who are introduced to Yoruba language and music. Another successful program that will definitely be a mainstay is Concerned Women's Day featuring African cooking, African arts and fashion, discussion on women of color, culture, religion, and children, as well as innovative spiritual movements and storytelling.

### **Collaboration**

While in South Florida, CEI developed partnerships with the Miami-Dade Community College EEC (Liberty City) for after-school and in-school cultural programs and community centers. In 2002-2003, the founder and Executive Director moved to Gainesville and reactivated the organization. Since then, CEI has developed a collaborative partnership with the City of Gainesville Parks, Recreations and Cultural Affairs Dept., to provide cultural courses, events, and Saturday Arts programs and has worked with Girls and Boys Clubs of Alachua County, Santa Fe Community College, and other cultural arts organizations as well. CEI now serves communities that are arts and culture disadvantaged with no visual arts program.

CEI serves as a catalyst for the arts by identifying needs and opportunities for the arts through meetings with local agencies. CEI provides professional instructors through volunteers or affordable rates from professional artists, Santa Fe Community College, University of Florida and Cultural Affairs.

### **Challenges and the future**

The future Chiumba Cultural Arts Center and museum has a lot on the drawing board. The ensemble as begun to make its mark in Alachua County by stepping up to the plate and providing

programs that will become a mainstay for local residents. Finding a building to house the organization is a major challenge, as stated by founder Queenchiku that

one of CEI major project is a “Cultural Arts Center” in Gainesville, FL which will provide a hub for people celebrating and experiencing the on-going contributions of the multi-cultures that assimilated on the American soil, through various disciplines of the arts and cultures. Fostering mutual understanding and appreciation rooted in the morals, values, and ideologies that drive the evolution of dynamic culture a worldwide is very important to us. (Queenchiku 2006)

### **Historical Overview of Florida Black Communities**

To better understand how museums, participants, and non-participants engage each other, we must deal with the history of the communities that the museums serve (Appendix-G).

Knowing relevant history allows us to foster more dynamic relationship between museums and potential patrons. In the *Florida Negro: A Federal Writers’ Project Legacy*, Gary McDonogh’s discussion of Eatonville and Pensacola as unusual Negro communities in the State that deserve special notice provides a description of these two communities historically that reflects how the Black museums in these communities address cultural identity, maintaining Black culture, and museum knowledge and participation . McDonogh describes Eatonville and Pensacola as

Eatonville has the distinction of being the only town in the state completely owned and governed by the Negroes. It was incorporated August 8, 1889. Although only a ghost of its former self and never boasting a population of more than 600 at the peak of its existence, this small community has continued through the years to adhere to its regular routine of self government as provided for in its original charter. (McDonogh 1993:88)

Pensacola presents a situation found in few, if any, other Florida communities. Instead of a White section, a Colored section, a Jewish section, and so forth, there are no sharp dividing lines at all; in the sections predominately White, there are usually a number of Negro homes, and in the Negro sections are found many White families living in complete harmony with their neighbors. (McDonogh 1993:89)

Further explanation by McDonogh is that the residents attribute the Pensacola situation to cooperative relationships developing between the races long before the last vestiges of slavery were gone, and that survived even the dark days of Reconstruction. Therefore, Pensacola

residents didn't have the carpetbaggers, scalawags, and others that were successfully straining the relations between the races in nearly every other city. Another important distinction to Pensacola McDonogh points out is that while both races have their churches it is not uncommon to find a generously interracial congregation in many of them. This is particularly true of the Catholic churches (1993:89). See Appendix G for historical description of other communities.

### **Discussion**

Even though it was difficult to find all these museums and do the fieldwork, it was essential to understand that Florida is in a unique position because of the significant presence of the Black museums. It illustrates the need to study museums state by state and to use a method to look at museums and mission statements to see how they are fulfilling their role in maintaining culture. There is a way to look at these museums and these efforts help us to begin to define Black museums on their own terms.

In addition, the interview process allows us to see individual variance within the Black community and the ways Black museums are perceived by individuals who self-identify as African American. Also, the FBMS reveals spaces that people may not recognize as museums, but are in fact museums. The case studies illustrate what new efforts are being made to think about potential patrons. They allow us to see the methods used to incorporate diverse communities.

Finally, looking at the museums within a historical context allows us to see how museums can target their communities and better serve their constituency. This is especially important in a state that is composed of a large transplant population. The community's history must be made relevant to residents who may not feel connected to it.

## CHAPTER 5 ACCULTURATION AND SCALE ANALYSIS

### **Introduction**

Discussion of the selection of participants and the use of the African American Acculturation Scale II developed by Hope Landrine and Elizabeth Klonoff (1994) is the focus of this chapter. The scale was used to collect data that would allow me to see if patterns existed between acculturation and participation in Black museums. On Landrine and Klonoff's scale, acculturation indicates movement toward white norms while traditional means greater appreciation for African American culture. Therefore, using the scale, I may be able to predict that an individual with higher scores (traditional) will be more likely to visit Black museums.

### **Method**

#### **Participants**

Sixty-eight African American adults (36 males, 32 females) completed a questionnaire consisting of the African American Acculturation Scale (AAAS) and demographic questions. The African American participants' ages ranged from 16 – 66 years (mean = 26.18). Participants were categorized by age groups as follows: 16-19 years (15); 20-29 years (37); 30-39 years (5); 40-49 years (7); 50-59 years (2) and 60-69 years (2). Although all participants self-reported that they were Floridians, not all were born in Florida. The majority of participants were born in Florida (63.2%), others self-reported POB (place of birth) as outside of Florida. The following categories were used to further describe participant population: Other U. S., Caribbean, and Africa. Their data were included to evaluate the group difference validity (diversity within Black populations).

## **Procedure**

African Americans were approached and asked to participate in a structured interview in which they would be completing the African American Acculturation Survey 33 (Short Form) on African American attitudes and beliefs, as well as a short survey on Black museums in Florida. The current sample consisted of younger (mean age 26.18) adults who were primarily college students (31 of the 68 African American participants, or 45.6% college students). This chapter addresses the AAAS-33.

## **Instruments**

The AAAS II consists of 33 items (statements). Participants indicate their agreement with these items on scales ranging from 1 (totally disagree) to 7 (totally agree). Higher scores (higher agreement with the statement) indicate a more traditional cultural orientation, and lower scores indicate a more acculturated cultural orientation (Landrine and Klonoff 1994).

## **Reliability of the AAAS-33**

Landrine and Klonoff tested the extent to which scores on the short form of the scale correlated with scores on the original version. The correlation was  $r = .94$  ( $p = .00001$ ). This suggests that this brief form of the African American Acculturation Scale may be as sensitive to the variance among subjects as the long form, and thereby is a viable alternative. A correlation between scores on the 16 even-numbered and the 17 odd-numbered items was computed and yielded a split-half reliability of  $.78$  ( $p = .0005$ ). Although this split-half reliability correlation is lower than that found for the standardization sample ( $r = .93$ ), that difference is unlikely to be meaningful. This is because reliability coefficients are, to a large extent, a function of the length of the test, the longer the test, the higher the reliability, (Nunnally and Bernstein 1994). The reliability coefficient of the AAAS-33 may be lower than that of the AAAS simply because the former has 41 fewer items than the latter (Landrine and Klonoff 1994).

### **Validity of the AAAS-33**

According to Landrine and Klonoff, data on the concurrent validity of the AAAS-33 are based on this reasoning: If the AAAS-33 measures African American enculturation (degrees of immersion in African American culture), then African Americans who are exposed to the culture regularly and frequently (those who live in Black neighborhoods) should score higher on the scale than African Americans who are exposed to the culture less often (those who live in White and integrated neighborhoods). Thus, African American subjects were asked to indicate POB and if they lived in or have lived in predominantly Black neighborhoods. Because of the diversity of the participants, they were divided into the groups according to POB as opposed to neighborhoods. I argue that using a procedure that was originally designed to look at personality and identity has clear weaknesses. The instrument was not designed to measure acculturation and museum-going neither are the scale items developed to account for African Descended People who are not US born. I am also aware that many of the items have geographic and historical dimensions that might skew the data. My position is that this is a good tool to start looking at acculturation in relationship to ethnic identity and museum-going.

### **Relationship of AAAS-33 Scores to Demographics**

The relationship between scores on the AAAS-33 and POB demographics for all participants reveals that most of them scored in the bicultural categories. All of the African participants scored in the bicultural slightly traditional category. This category is also where the largest representation of the Circum Caribbean participants scored. There weren't any participants whose scores placed them in the acculturated category. There were six participants whose scores placed them in the traditional end of the scale. These participants were born in Florida and other parts of the U.S. Later is additional discussion of the scores. These findings are summarized in Table 5-1.

Table 5-1. AAAS-33 Scores by Demographics POB

<b>POB</b>	<b>Scores 30-60 (A)</b>	<b>Scores 61-90 (MA)</b>	<b>Scores 91-120 (BI-SA)</b>	<b>Scores 121-150 (BI-ST)</b>	<b>Scores 151-180 (MT)</b>	<b>Scores 181-210 (T)</b>
Africa	0	0	0	3	0	0
Caribbean	0	0	3	6	2	0
Florida	0	0	10	15	14	5
Other US	0	2	1	4	2	1
<b>Totals</b>	<b>0</b>	<b>2</b>	<b>14</b>	<b>28</b>	<b>18</b>	<b>6</b>

A= Acculturated

MA= Mostly Acculturated

BI-SA= Bicultural Slightly Acculturated

BI-ST= Bicultural Slightly Traditional

MT= Mostly Traditional

T=Traditional

### Using the African American Acculturation Scale (AAAS-33)

#### Theoretical Basis of Items

Acculturation scales for other ethnic groups typically assess many different aspects or dimensions of the culture in question. Landrine modeled the African American Acculturation Scale (AAAS) after those scales constructing items to assess a diversity of aspects of African American culture. Of the many aspects of a culture that could be included in any acculturation scale, Landrine selected the ten factor dimensions described below, after a careful examination of the empirical evidence on African American culture. Items assessing each dimension were structured so that higher scores (high agreement with the item) indicated a more traditional cultural orientation and lower scores (low agreement with the item) indicated a more acculturated cultural orientation.

#### Factor 1: Preference for things African American (6 items)

The items here were meant to assess preferences for African American music, radio stations, TV programs, and for people. Theoretically, traditional African Americans (like the traditional members of any other ethnic minority group) should show more of a preference for

their own culture's music, newspapers, arts, and people than acculturated African Americans. So, the former should score higher than the latter.

1. Most of the music I listen to is by Black artists.
2. I like Black music more than white music.
3. The person I admire most is Black.
4. I listen to Black radio stations.
5. I try to watch all the Black shows on TV.
6. Most of my friends are Black.

**Factor 2: Religious beliefs and practices (6 items)**

Several items written for the scale assessed the deep spirituality that permeated all aspects of African life (Nobles 1980). This spirituality persisted among the slaves despite attempts of slave masters to destroy it (Nobles 1980), and remains a major aspect of African American personality, culture, and community (McAdoo 1981; Pipes 1981). Such spirituality may entail extensive involvement in an African American church (Frazier 1963) or it may be reflected in deep convictions, rather than church attendance.

7. I believe in the Holy Ghost.
8. I believe in heaven and hell.
9. I like gospel music.
10. I am currently a member of a Black church.
11. Prayer can cure disease.
12. The church is the heart of the Black community.

**Factor 3: Preparation and consumption of traditional foods (4 items)**

Theoretically, traditional African Americans are more likely than acculturated ones to consume and prepare traditional cultural foods. More acculturated African Americans, like European Americans, are theoretically unlikely to eat such foods.

13. I know how to cook chit'lins.
14. I eat chit'lins once in a while.
15. Sometimes, I cook ham hocks.
16. I know how long you're supposed to cook collard greens.

**Factor 4: Traditional African American childhood socialization (3 items)**

The items here were meant to assess the most common experiences of African American children, growing up in an African American community. Traditional African Americans, theoretically, are more likely to have grown up in an African American neighborhood (enclave) than acculturated African Americans, who are more like European Americans, and may have grown up in integrated or white neighborhoods. If a participant is more acculturated, it is less likely that they have participated in typical African American children's games and activities.

17. I went to a mostly Black elementary school.
18. I grew up in a mostly Black neighborhood.
19. I went (or go) to a mostly Black high school.

**Factor 5: Superstitions (3 items)**

These items were meant to assess old superstitious beliefs that many African Americans were taught by their grandparents and whose historical origins appear to be ancient (former) cultural practices. Though not directly tied to formal religious experiences, belief in superstitions highlight traditional African beliefs.

20. I avoid splitting a pole.
21. When the palm of your hand itches, you'll receive some money.
22. There's some truth to many old superstitions.

**Factor 6: Interracial attitudes/cultural mistrust (3 items)**

Items here were designed to assess attitudes, about European Americans and their institutions that are somewhat common among African Americans. Such attitudes have been assessed empirically in previous studies, where they were called cultural mistrust (Terrell and Terrell 1981).

As previously, higher scores (greater agreement with) these items indicates a more traditional cultural orientation. Theoretically, such beliefs are common among traditional African Americans but not among more acculturated or bicultural ones.

23. IQ tests were set up purposefully to discriminate against Black people.

24. Most tests (like SAT and tests to get a job) are set up to make sure Blacks don't get high scores on them.

25. Deep in their hearts, most White people are racists.

### **Factor 7: Falling out (2 items)**

On the one hand, falling out refers to an African American culture-bound syndrome or folk disorder. The term folk disorder is an anthropological term used to refer to behaviors exhibited only by the members of a specific culture, with these regarded as deviant by the members of that culture. The term is descriptive rather than evaluative and applies to “susto” among Latinos (Rubel 1960, 1964), “falling out” and “tedders” among African American (Jackson 1981; Snow 1977, 1978; Spicer 1977). When falling out, an individual (usually a woman) exhibits a sudden, temporary loss of consciousness (passes out) in response to some stressful event and consequently, “falls out” of her chair (hence the name of the syndrome (Weidman 1979).

This is the original usage of the term and is the reason that we grouped those items in the Health subscale. Alternatively and simultaneously, a more informal, colloquial use of the term falling out has emerged to describe the milder but similar behavior of dropping to the floor and rolling around ( or jumping up and down) while laughing hysterically, without a loss of consciousness (e.g., “when he told us that, story, we ‘fell out’!”). In the first case it refers to a culture-bound syndrome and thus is by definition part of African American culture. In the second case it refers to a uniquely African American, dramatic display of positive affect whose history is firmly rooted in the folk disorder. (Ladrine 1995:137-138)

Theoretically, traditional African American should indicate more agreement with these cultural beliefs and practices than acculturated African Americans, who, like European Americans, should reject these in favor of Western biomedical views.

- 26. I have seen people fall out.
- 27. I know what falling out means.

**Factor 8: Traditional games (2 items)**

Items here were meant to assess the most common experiences of African American children, including playing African American games, such as tonk and jumping double dutch. Traditional African Americans, theoretically, are more likely to have played African American games, than acculturated African Americans.

- 28. When I was a child, I used to play tonk.
- 29. I know how to play bid whist.

**Factor 9: Family values (2 items)**

Several items included in the scale were designed to assess aspects of the traditional African American family and traditional practices regarding the family. Many items assessed child taking, child-keeping, or informal adoption. This practice may have predated slavery; it may have been common in the African societies that regard children as the offspring of the community as a whole (Shimkin et al. 1978). Informal adoption persisted throughout slavery as slaves “took in” (informally adopted) slave children whose parents were sold away or killed; they also adopted adult and particularly elderly slaves who needed a home and care (Boyd-Franklin 1989a). Such informal adoptions have persisted since slavery. African American families continue to informally adopt children and adults who need a home (Boyd-Franklin 1989a; Hill 1977; Stack 1974).

Theoretically, traditional African Americans are more likely to have participated in informal adoption and co-sleeping (for example) than acculturated African Americans, who are more like European Americans and, like European Americans, do not engage in such practices.

- 30. It’s better to move your whole family ahead in this world than it is to be out for only yourself.

31. Old people are wise

**Factor 10: Family practices (2 items)**

Other items were designed to assess the extended family (e.g., a household may include aunts, uncles, cousins, and grandparents) that was common among the Africans who became slaves (Shimkin et al. 1978). Persistent throughout slavery, this remains common among contemporary African Americans (Barnes 1981; Hays 1973; Shimkin et al. 1978). Additional items assessed African American familism (the belief that the family's needs take priority over those of the individual) and deep respect for elders (Boyd-Franklin 1989a; Carter and Helms 1987). Some items assessed co-sleeping and co-bathing (i.e. children sleep and bathe with other children or with an adult). These practices are common among African American families (Lozoff et al. 1984; Ward 1971), as well as among families in other cultures, such as Japan (Caudill and Plath 1966) and Mexico (Morelli et al. 1992). However, they are rare among European Americans, when compared to African Americans (Crowell et al. 1987; Lozoff et al. 1984; Mandansky and Edelbrock 1990; Whiting and Edwards 1988).

32. When I was young, my parent(s) sent me to stay with a relative (aunt, uncle, grandmother) for a few days or weeks, and then I went back home again.

33. When I was young I took a bath with my sister, brother, or some other relative.

**Scores AAAS-33 by POB**

The scores for each of the sixty-eight participants were tallied for all factors. The results were put into the chart that follows, categorized by the participants' place of birth (POB). The numerical score was also followed by a descriptive determination for the participant that would allow me to see patterns that relate to the hypothesis that the more highly acculturated the individuals less likely to attend Black museums.

## Africa

Table 5-2. AAAS-33 Scores by POB-Africa

<b>POB</b>	<b>Age</b>	<b>Sex</b>	<b>AAAS-33 Score</b>	<b>Determination</b>
Niger	27	Male	127	BI-ST
Niger	21	Male	139	BI-ST
Nigeria	22	Male	141	BI-ST

A= Acculturated

MA= Mostly Acculturated

BI-SA= Bicultural Slightly Acculturated

BI-ST= Bicultural Slightly Traditional

MT= Mostly Traditional

T=Traditional

The scores for all factors for the African participants in this study place them in the center of the scale values but on the slightly traditional side of the center.

## Caribbean

Table 5-3. AAAS-33 Scores by POB-Caribbean

<b>POB</b>	<b>Age</b>	<b>Sex</b>	<b>AAAS-33 Score</b>	<b>Determination</b>
Brazil	20	Male	161	MT
Haiti	19	Male	140	BI-ST
Haiti	65	Male	110	BI-SA
Jamaica	19	Female	149	BI-ST
Jamaica	49	Male	144	BI-ST
Jamaica	30	Female	129	BI-SA
Jamaica	40	Female	168	MT
Jamaica	20	Female	135	BI-ST
Trinidad	16	Female	123	BI-ST
Trinidad	66	Male	116	BI-SA
Trinidad	21	Female	135	BI-ST

A= Acculturated

MA= Mostly Acculturated

BI-SA= Bicultural Slightly Acculturated

BI-ST= Bicultural Slightly Traditional

MT= Mostly Traditional

T=Traditional

The scores for all factors for Circum-Caribbean participants in this study reveal that two participants are at the traditional end of the scale with the determination of MT –mostly traditional. None of the Caribbean participants scored at the most extreme ends, meaning none were fully traditional in nature. The largest number of participants six scores determined them to

be in the middle but slightly traditional. However, three peoples' scores determined them to be slightly acculturated.

**Florida**

Table 5-4. AAAS-33 Scores by POB-Florida

<b>POB</b>	<b>Age</b>	<b>Sex</b>	<b>AAAS-33 Score</b>	<b>Determination</b>
Florida	27	Male	164	MT
Florida	45	Female	158	MT
Florida	25	Male	125	BI-ST
Florida	29	Male	148	BI-ST
Arcadia	18	Female	169	MT
Daytona Beach	17	Female	131	BI-ST
Ft. Lauderdale	21	Female	145	BI-ST
Ft. Lauderdale	53	Male	142	BI-ST
Ft. Lauderdale	20	Female	130	BI-ST
Gainesville	29	Female	178	MT
Gainesville	35	Female	190	T
Gainesville	38	Female	108	BI-SA
Gainesville	30	Female	201	T
Gainesville	43	Female	166	MT
Gainesville	21	Male	104	BI-SA
Gainesville	25	Male	117	BI-SA
Gainesville	21	Male	158	MT
Gainesville	18	Male	109	BI-SA
Gainesville	42	Female	188	T
Gainesville	23	Male	117	BI-SA
Gainesville	18	Female	91	BI-SA
Jacksonville	20	Female	114	BI-SA
Jacksonville	19	Male	174	MT
Jacksonville	21	Female	128	BI-ST
Jacksonville	22	Male	163	MT
Live Oak	23	Male	147	BI-ST
Live Oak	19	Female	145	BI-ST
Miami	18	Male	153	MT
Miami	19	Male	135	BI-ST
Miami	23	Male	162	MT
Miami	21	Female	188	T
Miami	21	Female	173	MT
Miami	19	Female	134	BI-ST
Ocala	24	Female	146	BI-ST
Ocala	22	Female	181	T

Table 5-4. Continued.

<b>POB</b>	<b>Age</b>	<b>Sex</b>	<b>AAAS-33 Score</b>	<b>Determination</b>
Orlando	23	Male	143	BI-ST
Orlando	23	Male	125	BI-ST
Palm Beach Gardens	19	Female	170	MT
Plantation	19	Male	132	BI-ST
St. Petersburg	48	Male	108	BI-SA
Tallahassee	21	Male	101	BI-SA
Tampa	22	Male	177	MT
Tampa	20	Male	178	MT
Tampa	22	Male	110	BI-SA

A= Acculturated. MA= Mostly Acculturated. BI-SA= Bicultural Slightly Acculturated. BI-ST= Bicultural Slightly Traditional  
MT= Mostly Traditional. T=Traditional

The largest section of participants in the study is Florida natives, and the table above shows the different areas of Florida where the participants were born. The scores for all factors for Florida participants reveal that five are traditional, 14 are mostly traditional, 15 are determined to be bicultural slightly traditional while almost as many, ten, were slightly acculturated. None of the Florida participants were in the extreme ends of the scale as mostly acculturated or acculturated.

### Other US

Table 5-5. AAAS-33 Scores by POB-Other US

<b>POB</b>	<b>Age</b>	<b>Sex</b>	<b>AAAS-33 Score</b>	<b>Determination</b>
Alabama	20	Female	168	MT
Alabama	22	Female	141	BI-ST
Alabama	21	Male	124	BI-ST
Colorado	20	Male	191	T
Louisiana	28	Male	127	BI-ST
North Carolina	35	Male	108	BI-SA
New York	20	Female	155	MT
New York	21	Male	86	MA
New York	51	Female	73	MA
Texas	18	Female	132	BI-ST

A= Acculturated. MA= Mostly Acculturated. BI-SA= Bicultural Slightly Acculturated. BI-ST= Bicultural Slightly Traditional  
MT= Mostly Traditional. T=Traditional

The scores for participants for other parts of the US reveal 1 person was traditional, 2 mostly traditional, 4 slightly traditional 1 slightly acculturated and 2 mostly acculturated.

### **Discussion**

Although asking participants, through structured interviews, about the ways they maintain their Black culture provides some very important descriptive data, it was necessary to find an instrument that could be used to measure the relationships between African Americans and issues of acculturation and enculturation as determinants of whether they would participate in attending their own cultural facilities. I have presented the instrument the African American Acculturation Scale developed by Hope Landrine and Elizabeth Klonoff that has been tested by them for validity and reliability. With certain minor adjustments in scoring, this instrument allowed me to look for patterns that would allow me to predict if African Americans in Florida who are highly acculturated will be less likely to participate in attending Black museums. Separating the participants into categories by place of birth has also helped me to see other patterns of levels of acculturation. Chapter 6 examines the responses regarding the museums, and Chapter 7 further analyzes correlations and relationships from the AAAS-33 (African American Acculturation Scale -33) and the FBMS (Florida Black Museum Survey).

CHAPTER 6  
FINAL ANALYSIS, INTERVIEWS, MUSEUM SURVEY, AND ACCULTURATION SCALE

The ruin of a nation begins in the homes of its people. Ashanti proverb

**Introduction**

Museum attendance was initially documented by investigators such as Gudykunst and his associates (1981) and Hood (1981, 1983) and summarized by Falk and Dierking (1992) as primarily a leisure time behavior (Falk 1993). According to Falk (1993) in the pioneer study, *Leisure Decisions Influencing African American Use of Museums*, to understand fully why anyone visits a museum, and in particular why African Americans do or do not utilize museums, requires an understanding of how leisure time is spent. Specifically, how do Blacks spend their time when they are not working, and does this behavior differ from the leisure behavior of whites (Falk 1993:6)? Recognizing that Falk set the pace for examining museum-going among African Americans in relation to Whites and mainstream museums, this study veers in the direction of examining African American's use of African American museums by analyzing knowledge and participation in relation to acculturation and enculturation as well as identity and self-determination effects on museum-going attitudinal leisure decisions.

In the fall of 2006, students in my Multicultural Communication course at Santa Fe Community College assisted with this research as a way of learning to do cultural ethnography. Training to do the study took place over several class periods. They were constantly encouraged to “step out of the box” and to learn about another culture different from their own. Those students who were of African Descent were encouraged to find an informant who was unfamiliar to them and possibly would not be someone with whom they would naturally associate in an effort to learn how that person maintains their culture. In previous classes, I have always included an exercise in doing a cultural ethnography. The difference here is that in the past I

have allowed the students to select the cultural group that they wished to study. As a part of the training to prepare the students to conduct their study, they were shown videos on certain aspects of conducting ethnographic research such as, “How Cultures are Studied” and “American Tongues.” The students were initially asked to find an informant and to ask the question, “How do you think Black culture is maintained in Alachua County Florida? What are the ways that you see that happening?”

Students in my African American Studies Senior Seminar were also asked to participate. They were reading about research methods in the humanities, and after reading about the crisis in the humanities, they were asked the following: Is there a Black cultural crisis? How is Black Culture maintained in Florida? What ways? Then, what is the role of the Black museum in maintaining culture?

The Santa Fe students were given a follow up project to return to the person they initially interviewed with structured interview questions also the Florida Black Museums Survey and the African American Acculturation Scale-33.

African American Studies Senior Seminar students were given interview consent forms and asked to participate in a focus group taped session to test the questions and the two surveys before the Santa Fe students were to go out and conduct the study. Adding the Black Museums Survey and the Acculturation Scale was helpful. The Florida Black Museums Survey, they found, should be given before asking question 2, and the Acculturation Scale would be helpful when trying to help participants identify ways that African American culture has been perceived and measured.

### **Analysis of Interviews**

As discussed earlier structured interview questions were the core of this study (Appendix A). Following is analysis of each of the questions:

1. How do you think Black culture is maintained by African Descended Peoples (ADP) in Florida? What are the ways?

The ways that ADP's in Florida maintain Black culture the participants cited music most often (29, 43%), church/religious (22, 32%), food/eating (20, 29%), family (17, 25%), family reunions (11, 16%), Hair/hair braiding (5, 7%), festivals (4, 6%), museums (4, 6%). Also cited were frequenting Black businesses, clothing, special events, decorations/art, Martin Luther King day, joining Black organizations, dance, sports, Black History Month, language, literature, media (i.e. TV, movies, videos) and holidays.

2. Have you ever been to a Black museum?
3. Have you been to one in Florida?

Twenty six participants in the study have not been to a Black museum in Florida. One respondent had not been to a Black museum in Florida but had been to one in Alabama. There were 32 respondents who had visited Black museums in Florida. A 19 year old female student from Jamaica had visited museums in five cities in Florida. A 22 year old male bar worker in Jacksonville who was originally from Nigeria, had visited four Black museums in Florida, the Black Archives at FAMU in Tallahassee, Ritz Theatre and LaVilla Museum in Jacksonville, the Black Heritage Museum and the African Heritage Cultural Arts Center in Miami. The following tables show the by place of birth how participants answered the questions.

### **Florida and Other US Responses to Question 3**

The responses that follow have been organized to allow understanding of how participants in Florida and other parts of the US have experienced Florida Black museums. The participants that have actually visited museums in the areas that they live in are of particular interest. One of the things that will be of most interest for future works will be to see how age and income effect museum experience.

**Florida**

Table 6-1. Interview Question 3 Response by POB-Florida

<b>POB</b>	<b>Age</b>	<b>Sex</b>	<b>Response</b>
Orlando	23	Male	Visited the WellsBuilt in Orlando
Jacksonville	20	Female	Visited DHSM in Jax-impressive & educational
Tampa	22	Female	Visited the Carter Woodson , It is very good-I learned my good history from here
Florida	25	Male	The Haitian Heritage was informative and refreshing
Miami	29	Male	African Heritage Cultural Center-Miami-I am proud of seeing the roots from where I came
Florida	20	Male	Zora Neale Hurston in Eatonville-It opened my eyes to a lot of Black history
Jacksonville	19	Male	Kingsley Plantation-It really moved me to see up close how we used to live and be treated.
Tallahassee	21	Male	Kingsley Plantation-I was young so it was boring and I didn't understand it.
Plantation	19	Male	Black Heritage Museum, Miami-I use to love going during Christmastime, it was beautiful
Palm Beach Gardens	19	Female	Visited a few in Broward County, Key West, FAMU and one when I lived with my aunt in Orlando. I got a chance to learn a lot of new things it made me appreciate my people and my culture more. It made me aware of where I came from.
Jacksonville	22	Male	Clara Ward Mission, I was too young. It was our way of giving back. I didn't know there was a museum at the mission
Ft. Lauderdale	21	Female	It was interesting, informative and I enjoyed it.
Miami	21	Female	African Heritage Cultural Arts Center. I didn't think it was a museum. It's a big thing, lots of Black people go there. We learn things, we have dance recitals there.
Ft. Lauderdale	53	Male	Visited several in Florida. Excitement, amazement at how nicely many of them are put together

Without using quantitative responses, Table 6-2 reflects people's reactions to museums within their own community.

## Other US

Table 6-2. Interview Question 3 Response by POB-Other US

<b>POB</b>	<b>Age</b>	<b>Sex</b>	<b>Response</b>
New York	20	Female	Visited both of the Zora Neale Hurston museums it was enlightening, exciting and fun
Alabama	20	Female	I visited the Black Heritage Museum as a child
New York	21	Male	Visited the Black Heritage Museum in Miami. It was eye opening to see that Black history was so rich beyond just what's in textbooks.
Texas	18	Female	I have not visited in Florida but I did visit in Texas when I was younger, it was life changing
Alabama	22	Female	I visited a Black museum in New Orleans, it was interesting
New York	51	Female	I had fun I liked it a lot
Alabama	21	Male	I don't like museums

Looking at residents from other areas in the US shows how people who were not from Florida responded to Florida's Black museums and looking at the comments also show which museums impact people who may not be familiar with the area.

## Interview Question 4

4. When you were growing up, did your parents or other adult members of the household take you to plays, dances or classical performances, museums?

## Data and Responses to Interview Question 4: Early Socialization to Cultural Activities by

### POB

SPSS was used to generate case summaries. Each one of the typical responses were put into SPSS to determine if early socialization was a deciding factor in adult choice to participate in museums. In the tables that follow eight categories of childhood leisure activities were cited

by study participants; religion (5.9%), museums (19.1%), special events (7.4%), plays (5.9%), family (7.4%), festivals (13.2%), movies (4.4%), and sports (4.4%).

Table 6-3. Summary Responses Question 4 Early Socialization to Cultural Activities

	Valid		Cases Missing		Total	
	N	Percent	N	Percent	N	Percent
place of birth * religious	4	5.9%	64	94.1%	68	100.0%
place of birth * museums	13	19.1%	55	80.9%	68	100.0%
place of birth * events	5	7.4%	63	92.6%	68	100.0%

**Case Processing Summary**

Table 6-4. POB and Religious Cross Tabulation

		religious	Total
		1	
place of birth	Florida	3	3
	Other US	1	1
Total		4	4

Table 6-5. POB and Museums Cross tabulation

		museums	Total
		1	
place of birth	Africa	1	1
	Caribbean	4	4
	Florida	6	6
	Other US	2	2
Total		13	13

Table 6-6. POB and Events Cross tabulation

		events	Total
		1	
place of birth	Africa	1	1
	Caribbean	2	2
	Florida	2	2
Total		5	5

Table 6-7. Case Processing Summary

	Valid		Cases Missing		Total	
	N	Percent	N	Percent	N	Percent
place of birth * plays	4	5.9%	64	94.1%	68	100.0%
place of birth * family	5	7.4%	63	92.6%	68	100.0%

**Table 6-8. POB and Plays Cross tabulation**

		plays	Total
		1	
place of birth	Africa	1	1
	Caribbean	1	1
	Florida	2	2
Total		4	4

**Table 6-9. POB and Family Cross tabulation**

		family	Total
		1	
place of birth	Caribbean	1	1
	Florida	3	3
	Other US	1	1
Total		5	5

**Table 6-10. Case Processing Summary**

	Valid		Cases Missing		Total	
	N	Percent	N	Percent	N	Percent
	place of birth * festivals	9	13.2%	59	86.8%	68
place of birth * movies	3	4.4%	65	95.6%	68	100.0%
place of birth * sports	3	4.4%	65	95.6%	68	100.0%

**Table 6-11. POB and Festivals Cross tabulation**

		festivals	Total
		1	
place of birth	Africa	1	1
	Caribbean	2	2
	Florida	4	4
	Other US	2	2
Total		9	9

**Table 6-12. POB and Movies Cross tabulation**

		movies	Total
		1	
place of birth	Caribbean	1	1
	Florida	2	2
Total		3	3

Table 6-13. POB and Sports Cross tabulation

		sports	
		1	Total
place of birth	Caribbean	1	1
	Florida	2	2
Total		3	3

Respondents cited museums as places they were taken to by parents or other adult members of the household 11 times. Plays were also cited ten times by participants. Some of the actual responses were as follows:

**Responses Question 4-Early Socialization to Cultural Activities**

**Africa**

Table 6-14. Responses Question 4 by POB-Africa

POB	Age	Sex	Response
Niger	21	Male	Concerts, festivals
Nigeria	22	Male	Plays, dances, classical performances, museums- this took place in Miami when I was young. We would go when family from up north (Jax) would visit us.
Niger	21	Male	Sometimes

**Caribbean**

Table 6-15. Responses Question 4 by POB-Caribbean

POB	Age	Sex	Response
Jamaica	19	Female	Parents always took me to special events. They also put me in clubs
Trinidad	16	Female	I went to museums with parents we also went on other field trips
Jamaica	49	Male	I didn't go as a child with parents but my wife and I go to these things
Haiti	65	Male	I went to the science museum once

## Florida

Table 6-16. Responses Question 4 by POB-Florida

<b>POB</b>	<b>Age</b>	<b>Sex</b>	<b>Response</b>
Gainesville	29	Female	Church related
Florida	27	Male	Museums, art shows
Ocala	22	Female	Stayed home played with friends and siblings. No money to do other types of activities
Jacksonville	20	Female	Plays, museums, and some festivals
Tampa	22	Male	Movies, sports events
Florida	25	Male	Family outings, visiting family members
Orlando	23	Male	Museums to get insight on other cultures
Gainesville	35	Female	Museum once as a child more as adult
Miami	19	Male	Virginia Key Beach but I don't remember it well
Florida	20	Male	MLK parade every year
Gainesville	18	Male	High school plays and dances
Plantation	19	Male	Shows, parks, beach with Mom
Miami	23	Male	Dance performances when I was 11 or 12 yrs.
Gainesville	23	Male	Visited museums in Europe
Florida	18	Female	Plays with my Mom
Palm Beach Gardens	19	Female	My grandmother is the one who was always teaching us things.
Ft. Lauderdale	21	Female	I was involved in dance lessons, flute and piano lessons, plays, the church to me took the museum

## Other US

Table 6-17. Responses Question 4 by POB-Other US

POB	Age	Sex	Response
NC, Raleigh	35	Male	Actually I took my parents
New York	20	Female	Church, visiting family houses
Alabama	20	Female	Plays with my mother also school events
New York	21	Male	I attended with school
Texas	18	Female	I went to plays and museums with my grandmother
New York	51	Female	I didn't go with my parents but a friend of the family introduced me to art and art galleries
Alabama	21	Male	I went to plays and dance performances with my aunt.

### Interview Question 5

5. What were some of your childhood leisure activities?

For most respondents, sports and sports events was the major leisure activity of their childhood, cited 33 times, church was cited five as was music and dance, playing with friends, siblings and other relatives was cited 13 times. Other activities reported were dining out, TV, video games, movies, ride bike, and reading.

### Interview Question 6

6. What leisure activities do you engage in at least 4-5 times per year? (e.g., plays, movies, sports events, concerts, museums, art gallery, dining out, church religious, club meetings and special functions etc.)? Please list as many activities as apply.

The responses to this question were organized into the following categories:

- School/Work (3)
- Church/Religious (25)
- Movies/Entertainment (34) TV, movies, parties, beach, concerts, rap
- Family (7)
- Sports/Fitness (31)
- Trip/Travel (3)

- Cultural Activities (12) charity events, museums, festivals plays and dance
- Media Activities (2) Video games; go to my space play video games
- Dining Out/Eating
- Civic Activities (7) club meetings

### **Interview Question 7**

7. What about Black history and culture interests you?

The responses to this question were organized into the following categories

- Church/Religious (4)
- Civil Rights (9)
- Slavery (5)
- Food/Eating (3)
- Music (9)
- Sports (1)
- Pioneers/Prominent Individuals (4)
- Family (3)
- Cultural Celebrations (4)
- Social/Cultural topics (14)
- Art (2)
- Negative (5)

“I love learning about slavery, learning about the struggles of African Americans, showing how strong our culture is”

“All the cultural things like how Black people move. Culture interests me much more than history, I’m a visual person, the way people do their hair”

“Able to see the beauty of my race when others thought it was ugly”

### **Interview Question 8**

10a. Of the things that are of interest to you about Black history and culture which one do you think should or could be addressed by the Black museum in your area?

The responses to this question were organized into the following categories:

- Publicity / advertising (5)
- Change from exclusive format (5)
- Responsibilities(14)
- Historical format(5)
- Generating audience(3)
- Culture/heritage format(6)

- Specific(1)
- Negative(7)

Responses surrounding the publicity/advertising provided suggestions such as the museums should make a more concerted effort to make sure their community members were aware of where they were and the types of programs that museums were doing through focused advertising and publicity.

- Make museums more advertised
  - There should be more advertisement of museum in the area where it would be more well known
  - Be more publicized
  - More informative about advertising, just getting the name out, more variety
  - Make the resources they have more widely available so people will know about them
- Other responses in the suggested that the museum employed an exclusive format and

participants made the following suggestions:

- Separate themselves from the idea of being Black history only
  - Use a broader spectrum of Black cultures
  - Focus more on Black experience outside of slavery
  - They can display how they [Blacks] overcame so much
  - Have them incorporate everything into the community on a social level
- Several of the responses to this question suggest that the Black museums have a

responsibility to do some of the following:

- Pass on legacy to next generation
- Educate
- Restore faith, knowledge
- Show the kids about their ancestors

### Tables Breakdown of Responses to Interview Question 8 by POB

#### Africa

Table 6-18. Responses Question 8 by POB-Africa

<b>POB</b>	<b>Age</b>	<b>Sex</b>	<b>Response</b>
Niger	27	Male	It's a great place to study about Black culture
Nigeria	22	Male	Influence Black people of their heritage. After going to a few I became more aware and less negative, knowledge is power and ignorance leads to problems, museums can show that.
Niger	21	Male	Knowing about Black culture

## Caribbean

Table 6-19. Responses Question 8 by POB-Caribbean

POB	Age	Sex	Response
Jamaica	19	Female	I think they can be addressed well in the museums in my area
Trinidad	16	Female	Help learn more about Black history
Haiti	19	Male	Help me understand the history of Black people
Jamaica	49	Male	Use a broader spectrum of Black cultures
Haiti	65	Male	Relevant personalities
Jamaica	30	Female	People-past African Americans MLK, Malcolm X or Rev. Jackson
Jamaica	40	Female	Lynching, we don't really understand these things in Jamaica
Trinidad	66	Male	Prominent Blacks on display, Rosa Parks, entertainers, sports
Brazil	20	Male	Enrich your knowledge in many different ways, make you understand why our ancestors fight so much for freedom
Trinidad	21	Female	Law field--Status of influential and significant African American in the law career
Jamaica	20	Female	Pay attention to similarities that exist across the Diaspora (e.g., food)

## Florida

Table 6-20. Responses Question 8 by POB-Florida

POB	Age	Sex	Response
Gainesville	29	Female	Once they build one in Gainesville I'll have an idea
Florida	27	Male	Make museums more advertised
Ocala	22	Female	There should be more advertisement of museum in the area where it would be more well known
Orlando	23	Male	Be more publicized
Jacksonville	20	Female	Pass on legacy to next generation
Tampa	22	Male	Show important values from history and culture
Florida	25	Male	More informative about advertising, just getting the name out, more variety
Orlando	23	Male	They can open your eyes to new things about African Americans
Gainesville	35	Female	Educate
Florida	29	Male	Give Black race a place in history, where they came from and where we are headed
Gainesville	30	Female	Restore faith, knowledge
Gainesville	43	Female	Add more antiquities, get attention of youth more
Gainesville	21	Male	Make more commercials with young people
Miami	18	Male	How their role in sports has increased
Miami	19	Male	Show Black man's role from the Revolutionary War to the present war
Live Oak	19	Female	Have Black cultural festivals
Florida	20	Male	The Zora Neale Hurston could add more exhibits (African American inventors)

Table 6-20. Continued.

<b>POB</b>	<b>Age</b>	<b>Sex</b>	<b>Response</b>
Jacksonville	19	Male	Slavery and making everyone more aware about what we went through
St. Petersburg	48	Male	Food
Gainesville	18	Male	Provide info/insight of Black culture
Plantation	19	Male	Show the kids about their ancestors
Gainesville	23	Male	Show Black culture, teach about Black accomplishments
Ocala	24	Female	Support the culture
Florida	21	Female	Just inform people about Black history
Palm Beach Gardens	19	Female	They can by far remind you of where you came from and how you got to where you are today. It makes you appreciate your people more
Jacksonville	22	Male	Sexuality, gender labels
Ft. Lauderdale	21	Female	Show more about Black women and young people
Miami	21	Female	Show how far we have come, give examples of lives that were sacrificed for miniscule things we take for granted
Miami	21	Female	Be a place to get answers to questions about topics/areas of Black history
Miami	19	Female	There are so many different cultures that make up Black culture, the ideal museum would embrace all of them
Plantation	20	Female	Inclusion of a broader spectrum of Blacks that includes more than just African Americans
Ft. Lauderdale	53	Male	Make the resources they have more widely available so people will know about them

### Other US

Table 6-21. Responses Question 8 by POB-Other US

<b>POB</b>	<b>Age</b>	<b>Sex</b>	<b>Response</b>
NC	35	Male	Separate themselves from the idea of being Black history only
NY	20	Female	Be more up and coming with recent events to attract younger people
Alabama	20	Female	Daily life of Black people 1700's and 1800's, abusive relationship with whites (reasons)
New York	21	Male	Spread Black culture and history not taught in schools
New Orleans	28	Male	Teach
CO	20	Male	Convenience
Alabama	22	Female	Focus more on Black experience outside of slavery
New York	51	Female	Have them incorporate everything into the community on a social level

## Interview Question 9

10a. What do you think are some of the barriers for ADP attending Black museums? What have been some of your barriers?

The responses to this question were organized into the following categories:

- Distance/Location (6)
- Comfort Level (2)
- Time/Money (14)
- Program/Activities (2)
- Maintaining Interest (9)
- No-Barriers (3)
- Publicity/Advertising (5)
- Importance of Others Going (7)

This first category provided insight into the issue of where the museums were located being problematic for access on a regular basis. Some of the responses in this category were:

- Too far to get to
- Not available in every city
- A lot of Black people don't know where they're at
- Convenience
- General ignorance that museums solely devoted to Black culture exist. My barrier is my ignorance and laziness. I prefer to be in a book than out in public
- No access to them, not known

There were two responses that centered on the barrier of comfort in going to places such as museums. The student that interviewed one of the respondents reported that the person did not feel comfortable going to a museum because they didn't feel worthy of being there. Another reported that their respondent said that they didn't go because they did not fully understand how important museums are to the culture.

Another barrier for some of the participants had to do with issues of time and finances. There were fourteen separate responses that indicated that they just didn't have the time and/or the money to go to museums. There were two responses that were categorized as

program/activities. The interviewees said that (1) some of the activities are variety but not popular for everybody to know (2) Difficult because of slavery.

The following responses were categorized as maintaining interest. Several of the interviewees reported that their ideas about museums were that they were places that were boring. If they had to go for some particular reason (e.g., research project, school trip, or part of some function), then they would not object but to make the decision on their own to go to a museum would be difficult in light of the other things that were available. Some of the responses follow:

- People sometimes visit a couple times and not interested in it anymore
  - No interest in certain museums
  - Gets bored very easily, seeing the past of suffering of Black people makes me sad and is discouraging
  - Sometimes the museum is not interesting because there's not enough exhibits
  - Not wanting to remember the past
  - Not offending or getting offended by certain beliefs of individuals
  - Boring
  - Don't want to learn the history
  - Just never came around to it. I just haven't really made it a priority
  - Aren't able to stimulate interest, perceived as boring
- The next category—the importance of others going—speaks to issues of social leisure

choice and sometimes those choices are made because of other people who are important in our lives. The following responses indicate that the barrier to museum-going can be socially constructed around the question how important is it to you to be with other people when you are making leisure decisions such as going to a museum?

- Nobody that I'm around goes to those kinds of things
- That they go in a big group
- I don't like to go to places alone.
- Family issues, family never able to take him to museums. There is a big family of six kids
- Parents being occupied
- Don't know we don't necessarily know about museums culture we were not raised like that
- Lack of museums, lack of encouragement, no one to go with-I would never go to that sort of thing alone

## Tables: Breakdown of Responses Interview Question 9 by POB

### Africa

Table 6-22. Responses Question 9 by POB-Africa

<b>POB</b>	<b>Age</b>	<b>Sex</b>	<b>Response</b>
Niger	21	Male	Boring
Niger	27	Male	People sometimes visit a couple times and not interested in it anymore
Nigeria	22	Male	Influences more toward older generation and younger generation needs to go. The one he went to was very one sided and only showed the negatives.

### Caribbean

Table 6-23. Responses Question 9 by POB Caribbean

<b>POB</b>	<b>Age</b>	<b>Sex</b>	<b>Response</b>
Jamaica	19	Female	My barrier is usually time; for my parents it could be money or times
Trinidad	16	Female	I don't like to go to places alone.
Haiti	19	Male	Too busy so I can't go as often
Jamaica	49	Male	Convenience
Haiti	65	Male	Parents being occupied
Jamaica	40	Female	Don't want to learn the history
Jamaica	30	Female	Not offending or getting offended by certain beliefs of individuals
Trinidad	66	Male	Lack of museums, lack of encouragement, no one to go with-I would never go to that sort of thing alone
Brazil	20	Male	I don't see any barriers. I have always been interested in my culture
Trinidad	21	Female	They tend to form biases. I have no barriers since I haven't been to a Black museum

## Florida

Table 6-24. Responses Question 9 by POB-Florida

<b>POB</b>	<b>Age</b>	<b>Sex</b>	<b>Response</b>
Florida	29	Male	Too far to get to
Ocala	22	Female	Not feel comfortable got to a museum because they didn't feel worthy of being there. Also not fully understanding how important museums are to the culture
Orlando	23	Male	Time
Tampa	22	Male	Time, interest
Jacksonville	20	Female	Time, interest
Tampa	22	Male	Activities are variety but not popular for everybody to know
Florida	25	Male	Time, informative about hours, no interest in certain museums
Orlando	23	Male	Time, informative about hours, no interest in certain museums
Gainesville	35	Female	Time , emotional memories
Florida	29	Male	No, every race needs to go and see it, help respect others as people
Gainesville	38	Female	Money
Gainesville	43	Female	There's not a lot of easy to see advertising
Gainesville	21	Male	Nobody that I'm around goes to those kinds of things
Gainesville	25	Male	A lot of Black people don't know where they're at
Miami	18	Male	That they go in a big group
Miami	19	Male	Gets bored very easily, seeing the past of suffering of Black people makes me sad and is discouraging
Acadia	18	Female	Time and interest
Jacksonville	19	Male	Time, money, transportation./ laziness
Tallahassee	21	Male	Transportation and money to get there./ both of those
Gainesville	21	Male	Not wanting to remember the past./ Same
St. Petersburg	48	Male	Time constraints
Miami	23	Male	No advertisement
Gainesville	42	Female	Don't know we don't necessarily know about museums culture we were not raised like that
Jacksonville	22	Male	Lack of education, parents with no education
Ft. Lauderdale	21	Female	People don't know about them, the one that I have been to I didn't know they were considered museums
Miami	21	Female	Not knowing they exist
Plantation	20	Female	Aren't able to stimulate interest, perceived as boring.
Ft. Lauderdale	53	Male	No access to them, not known

## Other US

Table 6-25. Responses Question 9 by POB-Other US

POB	Age	Sex	Response
North Carolina	35	Male	Time
New York	20	Female	Cost, distance, time
Alabama	20	Female	Don't know really (maybe gov't or white suppression)
New York	21	Male	Limited publicity and public sponsorship
Colorado	20	Male	Family issues, family never able to take him to museums. There is a big family of six kids
Alabama	22	Female	Knowledge of
Texas	18	Female	Just never came around to it. I just haven't really made it a priority
New York	51	Female	Ignorance about what museums are
Alabama	21	Male	Difficult because of slavery

## Interview Question 10

10a. What cultural activities introduced by your parents or other household members do you continue to incorporate in the leisure choices you make today?

The first part of the question relates to passing on traditional cultural belief and values.

The responses were organized into the following categories:

- Family(10)
- Church/Religious (24)
- Food/Dining out (26)
- Sports (5)
- Music( 5)
- Cultural Traditions (16)
- Movies/Entertainment (5)

10a. Do you think that early socialization to Black museum-going can contribute to increased participation of museums in adult leisure choices?

The responses that follow fall into these categories (1) Exposure, (2) Incorporation, (3)

Cautions, (4) Awareness, (5) Responsibility to others, (6) Cultural knowledge, (7) Benefits, and (8) Education.

### (1) Exposure

- If I had been exposed more when younger then I would be more used to going

- Yes, I believed it will educate me more about my culture
- Yes, I think that being exposed to going to museums early you will continue that as you grow older.

**(2) Incorporation**

- Yes, if you incorporate things in early life it can spill over into adult life
- “if my parents had taken me to more museums as a boy, I might enjoy going to museums more often now as an adult”
- If I went more as a kid, I would go more now
- Yes I believe that if you start interest early the more interest they’ll have

**(3) Cautions**

- Most of my friends are Black, parents taught to stay away from seemingly harmful whites and never become a hypocrite and become racist

**(4) Awareness**

- You have to go at some time to know its okay to go and that you can have a good experience there.
- You have to have that experience from an early age. Even so if it is not activated and nurtured it won’t be there later

**(5) Responsibility to Others**

- Making other African Americans aware of their past will certainly affect the way they live out their life and could make them want to keep learning more and help out

**(6) Cultural Knowledge**

- Yes, attending museums teaches one his/her history

**(7) Benefits**

- Early socialization can only aide in enforcing a positive self image in a Black child when they are presented with an accurate representation of their history

**(8) Education**

- Once a child is taught something they always have that legacy in them to return to it so museums will be a great way to have a child have a visual interaction with their history

**Tables Breakdown of Responses Interview Question 10 by POB**

## Africa

Table 6-26. Responses Question 10 by POB-Africa

<b>POB</b>	<b>Age</b>	<b>Sex</b>	<b>Response</b>
Niger	27	Male	Sports events, movies
Niger	21	Male	Food
Nigeria	22	Male	Home cooked meals, celebrate Kwanzaa and MLK , church

## Caribbean

Table 6-27. Responses Question 10 by POB-Caribbean

<b>POB</b>	<b>Age</b>	<b>Sex</b>	<b>Response</b>
Jamaica	19	Female	Religion and some traditions like what I eat and the way I dress
Trinidad	16	Female	Yes, I socialize with Black people and I always will
Haiti	19	Male	I am a Black person so I have no other choice
Jamaica	49	Male	Cooking, hunting/Yes
Haiti	65	Male	Religion
Jamaica	40	Female	Crafts-sewing, cooking, church, braiding hair/ you have to go at some time to know its okay to go and that you can have a good experience there.
Trinidad	66	Male	Tennis, watching sports, You have to have that experience from an early age. Even so if it is not activated and nurtured it won't be there later
Brazil	20	Male	I continue to go to church, family gatherings
Trinidad	20	Female	Carnival, Mass, Fetes (Caribbean parties)
Jamaica	20	Female	Reading, plays, poetry nights, Jazz clubs

## Florida

Table 6-28. Responses Question 10 by POB-Florida

POB	Age	Sex	Response
Gainesville	29	Female	Family gatherings at least once to every two weeks
Florida	27	Male	Religion, music, food
Florida	45	Female	If I had been exposed more then I would be more use to going
Ocala	22	Female	Family reunions, traditional hair braiding, cookouts, going to church every Sunday morning
Daytona Beach	17	Female	Reunions, going to church, family oriented, get together for dinner once a month
Orlando	23	Male	Church
Tampa	22	Male	Music
Jacksonville	20	Female	Movies, church, dining out
Tampa	22	Male	Sports events, church, dining out, movies
Florida	25	Male	Music, rap music, family activities
Orlando	23	Male	Cooking,
Gainesville	35	Female	Braiding of hair, soul food. Yes, if you incorporate things in early life it can spill over into adult life.
Gainesville	43	Female	Church cookouts
Gainesville	21	Male	Soul food and cookouts
Gainesville	25	Male	Soul food, keeping family first
Miami	18	Male	Eating with the family and going to church
Miami	19	Male	Church and church socials “if my parents had taken me to more museums as a boy, I might enjoy going to museums more often now as an adult”
Arcadia	18	Female	Family reunions, birthdays, cookouts/No
Jacksonville	19	Male	If I went more as a kid, I would go more now
St. Petersburg	48	Male	Dinner at the table
Gainesville	18	Male	Cornrows, honesty, hard work, confidence
Plantation	19	Male	Oh yes, the museum taught me about my culture, I think that we lost a lot from our Black culture
Miami	23	Male	Church, festivals, organizations, clubs, town hall meetings
Ocala	24	Female	Church
Palm Beach	18	Female	The main one is religion. No matter where I go my religion goes with me.
Garden			
Ft. Lauderdale	21	Female	I don’t mind going to plays dances or concerts, I’ve been to some while in college
Miami	21	Female	Yes, cooking, church going, keeping in touch with family
Miami	19	Female	Bible reading/devotional time
Plantation	20	Female	Cooking, the music I listen to
Ft. Lauderdale	53	Male	Reading, subscribing to magazines like Jet, Ebony just like my parents

## Other US

Table 6-29. Responses Question 10 by POB-Other US

POB	Age	Sex	Response
North Carolina	35	Male	Cooking
Alabama	20	Female	Church, most friends are Black, parents taught to stay away from seemingly harmful whites and never become a hypocrite and become racist
New York	21	Male	African American holiday celebrating Black history, Black family traditions
New Orleans	28	Male	Church and education
Colorado	20	Male	Family gatherings when everyone gets together has been going on in this family for generations
Alabama	22	Female	Food, eating habits
Texas	18	Female	My mother influenced what I do now. I most likely just shop, softball, movies, date and do normal teenage stuff. Yes I believe that if you start interest early the more interest they'll have

## Florida Museum Participation

Table 6-30. Recap Museum Participation

(2) Heard of it	(3) Single Visit	(4) Multiple Visits	(5) Child/Parent-School Visit
FAMU (21)	FAMU (6)	FAMU (6)	Bethel (3)
Bethune (21)	Zora/Eatonville (4)	Research Library – Ft. Lauderdale (5)	Black Heritage – Miami (3)
Bethel (16)	Ritz (3)	African Heritage-Miami (4)	
(2) Heard of it	(3) Single Visit	(4) Multiple Visits	(5) Child/Parent-School Visit
Sojourner (15)	Kingsley (3)	Black Heritage Miami-(4)	
Zora/Eatonville (15)	Durkeeville (3)	Bethel (3)	
African Heritage Miami (12)	Bethel (3)	Riley House (3)	
Ritz (11)	Black Heritage Miami (3)	Zora/Eatonville (3)	
Old Dillard (11)		Bethune (3)	
Black Heritage Miami (11)		Old Dillard (3)	

Museums at HBCUs were the most recognized and had more single and multiple visits.

It's interesting, but it is also indicative of the responses to interview questions about how culture

is maintained and the leisure choices in the Bethel Baptist Church Museum. Note that it has appeared in every column including parent child early socialization to museum going. Also of note is the Black Heritage Museum in Miami. This museum also appears at every level.

### **Florida Black Museum Survey (FBMS)**

The Florida Black Museums Survey was administered to the same 68 participants who agreed to be interviewed. The museums that were recognized most frequently were on the campuses of Black colleges. The Black Archives at Florida A & M University was the most recognized and the most visited of the museums (Table 6-31). The survey was a scale of 1 -5. One meant that they had never heard of the museum, 2 meant that they had heard of it, 3 meant that they had actually visited the museum once, 4 meant that they had visited more than one and 5 meant that the respondent had visited as a child or with a school group. The analysis of the responses to the FBMS only reflects those answers of 2-5. The FBMS was tallied and scored as an ordinal scale as the AAAS-33 in order to see if some correlations could be made using the two instruments. Then, each response was assigned a ordinal scale value. This time 1 means no involvement (NI) with this museum which will be at the lowest end of the scale, 2 means some involvement (SI) ,3 which is an actual visit is moving toward the high end and is involvement (I), 4 means more involvement (MI), and 5 means early socialization to museum attending which could later easily translate into adult leisure choice of Black museum participation, is at the highest end of the scale. Table 6-32 below shows recap of the scores of the FBMS by POB

### **African American Acculturation Scale II**

The African American Acculturation Scale II (Short Form-AAAS-33) was completed by 68 participants who also completed interviews and the Florida Black Museums Survey.

Acculturation is yet another type of cultural change. According to Haviland, “acculturation

occurs when groups having different cultures come into intensive first hand contact, with subsequent massive changes in the original cultural patterns of one or both groups.”

Table 6-31. Recap Scores Florida Black Museum Survey

	No Involvement (NI)	Some Involvement (SI)	Involved (I)	More Involved (MI)	Very Involved (VI)
<b>Scores</b>	<b>0-34</b>	<b>35-68</b>	<b>69-102</b>	<b>103-136</b>	<b>137-170</b>
Africa	0	3	0	0	0
Caribbean	0	11	0	0	0
Florida	5	38	1	0	0
Other US	2	8	0	0	0
<b>Totals</b>	<b>7</b>	<b>60</b>	<b>1</b>	<b>0</b>	<b>0</b>

The results of the acculturation scale were extremely interesting. At one end of the scale the responses to the questions will place participants in the area of being acculturated. This means that the respondent has incorporated the beliefs and values of the dominant group. At the other end the respondent has fully accepted and incorporated the traditional values and beliefs of his or her own cultural group in this case the respondents have a preference for things African American. There were no respondents who fell into the acculturated category. However, there were six who were traditional. The majority of the respondents registered in the middle categories of Bi-cultural mostly to slightly acculturated or Bi-cultural mostly to slightly traditional (AAAS-33 Scores Table 6-32).

Table 6-32. AAAS-33 Scores by POB

<b>POB</b>	<b>A</b>	<b>MA</b>	<b>BI-SA</b>	<b>BI-ST</b>	<b>MT</b>	<b>T</b>
Africa	0	0	0	3	0	0
Caribbean	0	0	3	6	2	0
Florida	0	0	10	15	14	5
Other US	0	2	1	4	2	1
<b>Totals</b>	<b>0</b>	<b>2</b>	<b>14</b>	<b>28</b>	<b>18</b>	<b>6</b>

A= Acculturated  
MA= Mostly Acculturated  
BI-SA= Bicultural Slightly Acculturated  
BI-ST= Bicultural Slightly Traditional  
MT= Mostly Traditional  
T= Traditional

The table below shows the relationship between the scores on two instruments used in this study. I specifically wanted to know if there was any relationship between acculturation and museum-going.

The AAAS-33 scores for the 68 participants show that six of them are clearly at the traditional end of the scale. Using the table below, you will see that the scores on the FBMS place only one participant in involved (I) which is the middle range. Although this is the highest of the actual scores, the extreme end that would match with traditional (T) would have been very involved (VI). None of the participants in the study scored in the high end of the FBMS (MI and VI). The majority of the participants were in the second range which is some involvement (SI). Using the next range on the AAAS-33, which is mostly traditional (MT) and matching it with the FBMS. See Table 6-33 below; two participants' scores reveal no involvement (NI) when matched.

### **Discussion**

This chapter shows that people born and raised in Florida have different ways to maintain culture. I wanted to find if people who were highly traditional, who exhibited self-determination, who identified with their African history and culture, and who had values and beliefs preferring things African American would have a comparatively high awareness of and participation in Black museums. In other words, I wanted to find if those cognizant of their own culture would support Black museums using the acculturation to enculturation scale.

Using the participants, those who were traditional or mostly traditional gave the first variable to determine whether or not there was a correlation. Another variable would be the high correlation on the FBMS. We used the highest scores on the survey to determine the correlation. I found that six of the participants scored in the traditional category. Of these six, only one was outside of Florida, the rest were Florida natives. Only one participant scored at the highest level

on the FBMS. All other's scores were SI. This tells us that the traditionally enculturated were somewhat involved in museums. This seems to indicate there is minimal or no real correlation between acculturation and museum-going. However, looking at qualitative research of community involvement, we may be able to determine a correlation between the two. Given early studies in mainstream museum-going, there might not be high levels of museum-going regardless of enculturation.

Table 6-33. Relationship between AAAS-33 Scores and FBMS Scores by POB and Age

<b>POB</b>	<b>Age</b>	<b>AAAS-33 Score</b>	<b>FBMS Score</b>
Other US-CO	20	T	SI
Florida-Gainesville	35	T	SI
Florida-Gainesville	30	T	I
Florida-Gainesville	42	T	SI
Florida-Miami	21	T	SI
Florida-Ocala	22	T	SI
Caribbean-Brazil	20	MT	SI
Caribbean-Jamaica	40	MT	SI
Other US-AL	20	MT	SI
Other US-NY	20	MT	SI
Florida-Florida	27	MT	NI
Florida-Florida	45	MT	SI
Florida-Arcadia	18	MT	SI
Florida-Gainesville	29	MT	NI
Florida-Gainesville	43	MT	SI
Florida-Gainesville	21	MT	SI
Florida –JAX	19	MT	SI
Florida –JAX	22	MT	SI
Florida-Miami	18	MT	SI
Florida-Miami	23	MT	SI
Florida-Miami	21	MT	SI
Florida-Palm Beach	19	MT	SI
Florida-Tampa	22	MT	SI
Florida-Tampa	20	MT	SI

## CHAPTER 7 FUTURE WORK

Rain beats a leopard's skin, but it does not wash out the spots. Ashanti proverb

### **American Culture, Acculturation, and Enculturation**

This study of the evolving role of Florida's Black museums and Florida's Black communities was designed to investigate Black culture and acculturation in Florida and the role of the Black museums in cultural maintenance. The study focused on three research aims: (1) to identify Black museums in Florida (2) to define them and determine their role in maintaining culture among Black community members (3) to explore the relationship between ethnic identity, acculturation, enculturation, and knowledge of and participation in Black museums.

The hypothesis and the main findings pertinent to each research question, the best practices are discussed and also I provide strategies for a diverse museum world. I conclude with some thoughts on how Florida's Black museums can build communities.

### **The Hypothesis**

My position has been that the problem is that Black museums in general and Florida Black museums specifically face challenges regarding active engagement with the museums by their own community members. Because examination of Black museums and their own constituency has not been the subject of scholarly investigation little data is available on this topic. However, from previous studies that have looked at the Black museums historically (Dickerson 1988; AAMA 1988; Collier-Thomas, 1988) and studies that have looked at Black/White visitation practices at mainstream museums, (Stamps & Stamps 1985; Falk 1993; DiMaggio and Ostrower 1990) and current studies of racial socialization and museum-going (Overby 2005) I became aware that culture and acculturation, ethnic identity and Afrocentricity could be a determinant of knowledge and participation of Black museum-going. Acculturation was defined for this study as

moving in the direction toward White norms beliefs and values. I strongly believed that these institutions would struggle and fail, possibly become extinct, if low levels of participation by community members continued. It was important to find out if participation will be higher or lower depending on how acculturated a person may be. It was my hypothesis that people who are highly acculturated will be less likely to participate in Black museums. People who are more traditional (Afrocentric) are more likely to participate. The hypothesis was not born out by the data. In part this could be due to geographic/regional concerns, particularly since some of the participants were born outside of Florida or interest could be heavily influenced by Circum Caribbean background. According to Falk, regionality has been suggested as a major African American contributor to leisure time preferences, including museum-going. Individuals growing up in a part of the country where museums generally are absent, or were functionally absent due to segregation, i.e., the rural south, likely did not develop a museum-going habit. This lack of a museum-going habit could contribute to present day patterns. Parental region of origin and childhood region of origin no doubt contribute to adult museum-going behavior, but compared to all the other variables that can affect museum-going behavior, these pale into insignificance (Falk 1993:81).

Another possible problem that could have bearing on the outcome was the use of the acculturation scale. Many of the items on the scale were clearly reflective of historical dimensions. Participants would need to have interests in history and cultural associations with southern US topics such as religion, superstitions, and racist experiences. In Falk's study (1993) a recurring theme in his research was interest by participants to learn more about their African and/or African American heritage and culture. Falk says, this notion came up time and time again, in many different forms and cut across gender, age, education, and income. However, this

widespread interest in things African was not reflected in attendance at African-oriented museums or by reading and subscribing to African American newspapers or magazines. He provides the following example

despite a major presence in the Anacostia community for many years, the Anacostia Museum was mentioned by less than 10% of those surveyed (4 individuals out of 54). This was despite the potential bias introduced by using contacts from the Anacostia Museum as a mechanism for identifying potential subjects for the study. (Falk 1993:69-70)

Because these museums are grassroots the museums have tremendous diversity (history, cultural centers, medical, art, etc.). Using the FBMS to determine if participants were able to recognize museums in their communities would allow me to see if people were aware of the museums they would possibly attend and participate given an interest and preference for things African American. This also was not born out by the data. Participants hadn't heard of the museums and the item most often mentioned by participants as a barrier to museum-going and participation was that they did not know about them. This could be due in part to a sense of ownership associated with many founders of museums. The museum is often associated with individuals and although the community members may have knowledge of the work of the museum for them it is tied to those individuals as opposed to community/group concerns.

After two years of research and after collecting a considerable amount of data, I still believe that there is no single variable sufficient to explain the museum-going and non-going behavior of African Descended Peoples in Florida, particularly given the diversity of Florida's Black communities and the diversity of Black museums. However, examining the relationship in terms of acculturation and enculturation has allowed me to see patterns that are not obvious when simply conducting a visitor study. Because there were a number of people participating in the study who have visited museums future analysis of actual visitors at selected museums throughout the state should be done with modification of the AAAS-33 to account for diversity

of population. Also, because the results of the survey were predicated on total scores of all factors it might be interesting to see if individual sub-scores of the 10 factors will provide additional insight around one of the factor areas such as religion. If you have a lot of people on acculturation and a lot of them don't go to museums it will possibly dilute whatever is correlated for the people who do go to museums. So what would be interesting for future work would be to find out what would be those persons [museum-goers] acculturation sub-scores that would make them different than those who don't go to museums.

### **Identification of Florida Black Museums**

Black museums were identified throughout the state of Florida using a primary list of ten museums that were found during earlier research and included in Culture Keepers-Florida (Johnson-Simon 2006), internet, Florida Association of Museum (FAM), Association of African American Museum (AAAM), and the Florida Black Heritage Trail brochure. Thirty-four of museums were placed on a Florida Black Museums Survey (FBMS) and participants in the study were asked to rank each museum by the using the following scale: (1) never heard of it (2) heard of it, (3) visited once, (4) visited two or more times (5) visited with parents or with a school group. All participants in the study self identified as African American, Black, or as an African Descended Person, who had lived in predominantly Black communities. The participants were categorized by place of birth as follows: Africa (3), Circum-Caribbean (11), Florida (44), and Other US (10). Overall, the participants were unable to identify most of the museums. In both quantitative scale (FBMS) measures and through qualitative (structured interviews) conversations, the findings were that levels of knowledge (identification) were indeed lower than expected. However, when participants were given the survey to complete, most were surprised by the number of museums appearing on the survey and commented that some of them they would not have considered museums.

## **The Case Studies**

The problem of minority museums for the purpose of this study is the problem of acculturation as opposed to enculturation as a determinant of participation in Black museums. When I discovered that there were thirty five museums throughout the state I realized it would be a tremendous undertaking to try to do in-depth study of all of them. Older established museums have been members of museum associations locally and nationally, they had websites, and possibly some core programs. These museums would offer a different perspective for looking at acculturation and participation issues, such as longevity i.e. being able to determine community support overtime with participants who may have supported the museum for Afrocentric reasons. However, newly developing museums particularly museums with ethnic posture outside of U.S. African American southern positions would provide an interesting perspective to this study. For those reasons the two museums were selected for this study. The Haitian Heritage Museum in Miami is the first ethnic museum in the state to be developed exclusively to celebrate Haitian heritage. The museum is scheduled to open late 2007 and offers for this study different insight about participation specifically expectations of the museum practitioners and the Haitian community.

Chiumba Ensemble, Inc. and Cultural Arts Center in Gainesville was selected for a slightly different reason. While doing my research in Gainesville I found that there were several individual efforts to get museums established. After attending several programs and performances at multiple venues of the Chiumba Ensemble, I was intrigued to find that the Chiumba Ensemble, Inc. was in the planning stages of forming a museum and cultural arts center. I immediately scheduled an interview with the founder and realized that here was a museum that was literally on the drawing board. Given the history of the performance group and the founder's background with museums in New York and Miami, I determined that Chiumba

offered a special opportunity for this study to examine the participation on a totally different level—entry level and with a focus on Circum Caribbean (Cuba) and African symbols with its programming directed toward Yoruba language, Afro-Caribbean spiritualism. From the perspective of these two new museums, attending to the public requires a public that can identify with the mission of the museum, which could mean decidedly “Black” [African] beyond traditional North American notion of Black.

### **The Role of Black Museums in Maintaining Black Culture**

Participants were asked during structured interviews to discuss the ways they see that Black culture is being maintained in Florida. Because museums historically are linked to the dominant culture, and the dominant views of African Americans have been negative, it was important for this study to understand the perceptions of the Black community regarding their own institutions’ roles in cultural maintenance. From interview question responses, participants were able to talk about multiple ways that Black culture is maintained. It was my hope that museums would be included among the top ten responses. Of the following are ten ways that the participants perceived that Black culture is being maintained (museums appeared as number five, indicating that the 68 participants in this study consider museums have a fairly significant role): (1) Music, (2) Family, (3) Religious/Church, (4) Food, (5) Museums, (6) Special Events, (7) Sports, (8) Dance, (9) Hair, and (10) Clothing.

### **The Relationship between African American Acculturation and Knowledge and Participation in Black Museums**

Analysis of the structured interview/conversation data provided extensive evidence of racial/ethnic socialization themes as well as a means of understanding levels of enculturation. Conversations were also helpful for determining self identity and self determination, cultural socialization and involvement in museums. Participants were able to discuss their own personal

barriers to attending Black museums and those they perceived were barriers for others members of the group. So, understanding if African Americans are cognizant of their own culture and had strong identification with cultural traditions would allow for patterns to surface that would indicate if acculturation would influence knowledge and participation in Black museums.

The African American Acculturation Scale-33 (AAAS-33), developed by Landrine and Klonoff, (1995) was used to measure participants' level of acculturation. The Florida Black Museums Survey (FBMS) was developed by me to determine the level of knowledge and participation in Florida Black museums. Participant scores on the AAAS-33 were correlated with the FBMS.

Of the 68 participants in the study, six had acculturation scale scores that placed them as traditional. The next level on the AAAS-33 scale is mostly traditional (MT) and 18 of the 68 participants scored as mostly traditional. The FBMS measures levels of knowledge and participation. The scores on the FBMS revealed that only one of the 68 participants score was I. This score was received by a 30 year old Gainesville female who also scored a T on the AAAS-33.

The final scores only analyzed those participants who scored T or MT on the AAAS-33 and matched those scores with the FBMS. Two of the participants who scored MT on the AAAS-33 had a score of NI on FBMS. All others' scores were SI. The scores from both of these scales were used to analyze which museums were used by participants.

Two museums at HBCUs (Historically Black Colleges and Universities) were the most recognized, the FAMU Black Archive and the Mary McLeod Bethune House on the campus of Bethune Cookman College. The FAMU Black Archive was also the museum most visited.

The largest surprise of the study was that the museum at Bethel Baptist Institutional Church in Jacksonville. This museum is one of the museums that appeared in all categories; (2) heard of it, (3) single visit, (4) multiple visits, (5) Child/Parent-School visit. The only other museum to appear in all categories is the Black Heritage Museum in Miami. The other museums recognized (knowledge) by participants are: Sojourner Truth, Zora Neale Hurston –Eatonville, African Heritage Cultural Arts Center-Miami, Ritz Theatre and LaVille Museum-Jacksonville and the Old Dillard Museum in Ft. Lauderdale.

The museums ranked for participation (3) single visit are: Zora Neale Hurston-Eatonville, Ritz-Jacksonville, Kingsley Plantation, Jacksonville, and Durkeeville Historical Society Museum-Jacksonville. Participation level two(4) multiple visits participants ranked: African American Research Library and Cultural Center-Ft. Lauderdale, African Heritage Cultural Arts Center-Miami, Riley House-Tallahassee, Zora Neale Hurston-Eatonville, Bethune-Cookman- Daytona Beach, and Old Dillard-Ft. Lauderdale.

### **Best Practices and Strategies for a Diverse Museum World**

One of the interesting things that I found while conducting this study was the diversity of types of Black museums throughout the state. For someone like me who enjoys any opportunity to visit all types of museums, it was a delightful smorgasbord. However, as an anthropologist and museologist it makes it extremely difficult to provide a sort of laundry list of “how to” of good Black museum practices. The museums that I visited throughout the state range from small (single individual-private) to large (state governed) small museums in small towns to small museums in large cities to large museums in large cities. One thing is clear all of the museums I visited expressed similar problems; (1) inadequate budgets, and (2) lack of participation from local community members. Some of the barriers discussed by study participants presented in

Chapter 4 on the Florida Black Museum World can provide some insight to problems some community members discussed regarding participation.

Below I have listed museums that I have visited and encouraged others to visit who are doing a fantastic job of reaching out to develop their local audience. One of the most important things that I see all of these museums doing is outreach.

When I say outreach this time, I am really not speaking about taking programs into the community via schools and as such, I mean I am impressed that after I have visited the museum they continue to try to stay in touch with me. Each of the museums I have listed below (Table 7-1) has kept me abreast of the programs they are doing and they also send me newsletters, e-mails, or invitations to opening etc. Several people whom I have sent to these museums have also indicated to me that this has been something that has actually helped them to plan return visits and to tell others about specific programs of interests, such as summer programs for children, special speakers and performances. It's important to mention here that signing the guest book at the museum is what has facilitated the interaction with the museum. One of the comments I received from someone I encouraged to visit several of these museums was, "I don't know how many times I have signed guest books and hoped to hear something only to find out that was the end of it. What a waste of time. I am always so happy when I sign for something of interest and I actually hear back from them"

Table 7-1. Museums with Best Sources for Effective Outreach

North Florida	Central Florida	South Florida
Ritz Theatre and LaVilla Museum-Jacksonville FAMU Black Archives-Tallahassee	Zora Neale Hurston National Fine Arts Museums-Eatonville Black Heritage Museum-New Smyrna Beach	Family Heritage House-Bradenton Old Dillard Museum-Ft. Lauderdale African American Research Library and Cultural Arts Center-Ft. Lauderdale African Heritage Cultural Arts Center-Miami

Something else that is very important, all of these museums have buildings that are open to the public on a regular basis. They have websites and they offer educational programs and cultural activities as well as historical displays. The Zora Neale Hurston Museum in Eatonville has a large festival that's nationally recognized generally the following week the Black Heritage Museum in New Smyrna Beach has a folk heritage festival with traditional activities such as cane grinding etc. The Family Heritage House has been successful by engaging local Black organizations such as NAACP and AKA sorority members participate actively.

### **Some Thoughts on How Black Museums Build Communities**

Gail Dexter Lord, co-founder of LORD Cultural Resources Planning and Management, Inc. (1999), in her keynote address at the CMA Annual Conference in Toronto, provides an excellent format to follow as I look at how Florida's Black museums build communities. Lord described the following ways.

(1) Of foremost importance is the fact that culture, residential spaces, and educational facilities are the essential ingredients for a living downtown. Although cities are for everybody, empty nesters and young professionals are the main new markets for downtown living. At some point, many young professions decide to have children and become young families. The critical quality of life issue then becomes the availability of good schools in the downtown.

Unfortunately, there is a crisis of public education in Florida's Black communities and the availability of high quality public school is one of the main reasons for flight to the suburbs. Although in many ways this is the main thrust of most of the museums I visited, Florida's Black museums must structure themselves as available resources for schools and for lifelong learning in order to ensure that the quality of education for its Black community members, particularly those in areas where FCAT and other testing scores have been poor.

(2) Culture is also a primary resource for the dominant information economy. Cultural institutions were not essential to the economy. However, in the knowledge-based, post-industrial, or information economy, culture provides raw material for workers who thrive and survive on ideas and information. Cultural institutions are places to discover new knowledge and to create new meanings. They are, therefore, essential experiences for knowledge and information and one of the reasons that businesses are attracted to cities that “have culture.” Black museums, in the variety and diversity shown in this study, provide clear opportunities for economic relationships that will be advantageous for building better communities where all workers can value the diversity of peoples in their community.

(3) A thriving not-for-profit sector, which includes museums, equals livable or sustainable cities. The for-profit sector, according to Lord, will always move in and out of cities as modes of production and means of transportation change. Convenience to markets and impact on the bottom line determine an appropriate location. However, not-for-profit institutions operate by different rules; they make location decisions based on community benefit since this is at the core of what the not-for-profit sector is all about. A clear example from this study is the Black Heritage Museum in Miami, which has for the past 20 years taken the collection of rare African and African American artifacts to schools, prisons, malls and the metro zoo, many times without a permanent facility that potential patrons could come to but constantly forging ahead. Had this been a for-profit it would have found another venue but this not-for-profit continues because it has a vested interest in the Black community that it serves.

(4) Museum and cultural institutions reinforce a sense of place, which is fundamental to identity and community building. There are tremendous social class divisions in Florida—a sense of place is an overwhelmingly unifying force. Black communities have been singularly

successful in sustaining this sense of place, and museums are central in this effort. Museums are repositories of memory and transform experiences into meaning.

(5) One important thing to remember is that museums can survive if they can in some way begin to think of connections that can be made between sports and cultural facilities. As indicated in the interview questions, sports is one of the top leisure activities for Black Floridians, and sports is also one of the primary ways that the participants in this study see themselves as maintaining their Black culture. According to Lord, major cultural facilities plus professional sports together result in a “big league” downtown.

(6) Museums increase community activity, particularly museums that are located in downtown areas. They can play a major role in making a city livable. Mainstream museums attract peak numbers of visitors on daytime weekends, which are periods when offices are empty and other not-for –profits including hospitals and universities, scale back. Black museums need to begin to see their role in shaping the downtown ethnically. Higher-attendance museums and sports events enhance activity downtown by bringing hundreds of thousands of people into the centers of our communities at a time when most workers are at home. Without people in the main streets, no community can be livable. Museums also create a sense of safety and provide retail, food services, and washrooms.

(7) Museums enhance the convention market. Conventions are a huge business. When they are close to hotels and convention facilities, museums are places for attendees to visit and also interesting places to hold special functions and memorable events. In terms of economic impact, conventions represent important sources of export money, because they bring new money into the community and there is a direct connection between the degree to which a city will attract conventions and the strength of the overall cultural infrastructure. Black museums in Florida

have historically not taken a share of the convention market that flourishes in many areas of the state where Black museums are located such as Orlando, Jacksonville, Miami, and Tallahassee. Taking the lead of the Riley House in Tallahassee with the new grant money for African American museums, these museums can now position themselves to be destinations, particularly during convention times.

(8) Museums can be visitor destinations. It is not true that all museums will be visitor destinations, just as it is not true that a Guggenheim Museum will always lure a million people. But a great museum in an architecturally significant building can be a national and international attraction.

(9) In addition to providing an important service to downtown residents and outside visitors, museums attract suburban and regional audiences. One, or more, really good museums downtown may overcome such increasingly common comments from suburban residents as “I only go downtown to work,” or “I never go downtown; there’s not much to do there.” This is especially important for attracting visiting friends and relatives into the cities. The presence of museums and cultural institution creates a sense that there is so much to do that one visit will not suffice.

(10) Finally, museums can contribute to a livable city by creating meaningful connections between urban and natural life. We must overcome the notion that urbanism and nature are somehow in opposition. Urban life and natural life coexist as part of our environment, just as culture and sports do. Museums—especially zoos, botanical gardens, natural history museums and arboreta—remind us of our essential relationship with the natural environment. One of the special projects of the Chiumba Cultural Center in Gainesville is to construct an African outdoor market with educational programs that addresses African American ecology, teaching patrons

about how African Americans have learned to use the natural world. The African Bahamian Museum in Key West already has an outside area that has incorporated Yoruba shrines and cultural symbols.

Clearly, there are many ways in which Florida's Black museums build livable communities. But, they must see clearly the value of reaching past invisible barriers that are rarely discussed that have roots in how acculturated Black people have become. Museum practitioners must continue to think in Pan-African terms from which most of them have been structured. However, understanding the make-up of the community is essential and finding ways that build and strengthen self-identity and self-determination. When the Kwanzaa principle of self determination is applied to all that we do we as a people in Florida, we will be building and sustaining our cultural institutions and our communities. Kujichagulia—self determination—is essential because self-definition is important in the Black experience and the Black experience is the Black museum.

APPENDIX A  
INTERVIEW QUESTIONS

**The Evolving Role  
An Ethnography of Florida's Black Museums and Their Communities: A Model toward Cultivating Audiences of  
African Descended Peoples (ADP) for African American (AA) Museums**

**INTERVIEW QUESTIONS**

1. How do you think Black culture is maintained by ADP in Florida? What are the ways?
2. Have you ever been to a Black museum? Have you been to one in Florida? (attached list)
3. What was that experience like for you?
4. When you were growing up, did your parents or other adult members of the household take you to plays, dances or classical performances, museums?
5. What were some of your childhood leisure activities?
6. What leisure activities do you engage in at least 4-5 times per year? (e.g., plays, movies, sports events, concerts, museums, art gallery, dining out, church religious, club meetings and special functions etc.)? Please list as many activities as apply.
7. What about Black history and culture interests you?
8. Of the things that are of interest to you about Black history and culture which one do you think should or could be addressed by the Black museum in your area?
9. What do you think are some of the barriers for ADP attending Black museums? What have been some of your barriers?
10. What cultural activities introduced by your parents or other household members do you continue to incorporate in the leisure choices you make today? Do you think that early socialization to Black museum-going can contribute to increased participation of museums in adult leisure choices?

APPENDIX B  
FLORIDA BLACK MUSEUM SURVEY

**The Evolving Role**

**An Ethnography of Florida's Black Museums and Their Communities: A Model toward Cultivating Audiences of African Descended Peoples (ADP) for African American (AA) Museums**

**FLORIDA BLACK MUSEUMS SURVEY**

In the space next to each museum indicate the number that best describes your experience in regard to that museum: **1**= I never heard of it; **2**= I have heard of this museum; **3**=I have visited once; **4**=visited 2 or more times; **5**=visited as child with parents/with school group

**NORTH**

- \_\_\_\_\_ Ritz Theatre & LaVilla Museum-Jacksonville
- \_\_\_\_\_ Kingsley Plantation-Ft. George Island
- \_\_\_\_\_ Sojourner Truth Traveling Museum-Jacksonville
- \_\_\_\_\_ Durkeeville Historical Society Museum-Jacksonville
- \_\_\_\_\_ Bethel Baptist Church-Jacksonville
- \_\_\_\_\_ Clara White Mission Museum-Jacksonville
- \_\_\_\_\_ Julee Cottage Museum-Pensacola
- \_\_\_\_\_ African American Heritage Center-Pensacola
- \_\_\_\_\_ John Riley House-Tallahassee
- \_\_\_\_\_ FAMU Black Archives- Tallahassee
- \_\_\_\_\_ Mary Proctor American Folk Art Museum & Gallery- Tallahassee
- \_\_\_\_\_ Carver-Hill Museum-Crestview

**CENTRAL**

- \_\_\_\_\_ African American Cultural Center-Palm Coast
- \_\_\_\_\_ Dorothy Thompson African American Museum-Clearwater
- \_\_\_\_\_ Zora Neale Hurston National Art Museum-Eatonville

\_\_\_\_\_WellsBuilt Museum of African American History & Culture-Orlando

\_\_\_\_\_Carter G. Woodson Museum of African American History-St. Petersburg  
\_\_\_\_\_Museum of Arts & Sciences/African Art Gallery-Daytona Beach

\_\_\_\_\_Mary McLeod Bethune House/BCC Campus-Daytona Beach

\_\_\_\_\_African American Museum of the Arts-DeLand

\_\_\_\_\_The Black Heritage Museum- New Smyrna Beach

## **SOUTH**

\_\_\_\_\_Old Dillard High School Museum-Ft. Lauderdale

\_\_\_\_\_African American Research Library & Cultural Arts Center-Ft. Lauderdale

\_\_\_\_\_Beatrice Russell Center Museum of African American History-Punta Gorda

\_\_\_\_\_African American Cultural Center-Miami

\_\_\_\_\_Black Heritage Museum- Miami

\_\_\_\_\_Black Archives & Research Foundation- Miami

\_\_\_\_\_Historic Virginia Key Beach- Miami

\_\_\_\_\_Haitian Heritage- Miami

\_\_\_\_\_Williams Academy Black History Museum-Ft. Myers

\_\_\_\_\_Family Heritage House-Bradenton

\_\_\_\_\_Lofton B. Sands Home/African Bahamian Museum-Key West

\_\_\_\_\_The Spady Museum-Delray Beach

\_\_\_\_\_Zora Neal Hurston House-Ft. Pierce

APPENDIX C  
AFRICAN AMERICAN ACCULTURATION SCALE-II

**African American Acculturation Scale**

Approximately 13 percent of the population in the United States is African American. As with other microcultural groups, some African Americans are more acculturated than others. Hope Landrine and Elizabeth Klonoff have developed an instrument designed to measure levels of African American acculturation. Landrine and Klonoff argue that within the microcultural context, acculturation refers to the degree to which microcultural groups (for example, African Americans, Asian Americans, Native Americans) participate in the traditional values, beliefs, and practices of the dominant White culture, remain immersed in their own cultural traditions, or blend the two traditions.

African Americans who complete the instrument are asked to indicate their preference for things African American, their religious beliefs and practices, their experience with traditional African American foods, childhood experiences, superstitions, interracial attitudes and cultural mistrust of the White majority, “falling out”, traditional African American games, Black family values, and family practices. This scale is designed for African Americans in the United States and is not applicable to other microcultural groups.

The scale is a valid indices of acculturation for African Americans and indicate that cultural diversity can be measured reliably. Such measurements give a better understanding of an individual’s perceptual context. The more we know about a person’s individual level of acculturation, the better able we are to provide culturally competent services to him or her.

## **African American Acculturation Scale**

### **Beliefs and Attitudes Survey**

On a scale ranging from 1 to 7, indicate the extent to which you agree or disagree with the statement. 1= totally disagree, 2 = disagree, 3 = slightly disagree, 4= don't know, 5 = slightly agree, 6= agree, and 7 = totally agree. There is no right or wrong answer. We want your honest opinion

1. \_\_\_\_\_ Most of the music I listen to is by Black artists
2. \_\_\_\_\_ I like Black music more than white music
3. \_\_\_\_\_ The person I admire most is Black
4. \_\_\_\_\_ I listen to Black radio stations
5. \_\_\_\_\_ I try to watch all the Black shows on TV
6. \_\_\_\_\_ Most of my friends are Black
7. \_\_\_\_\_ I believe in the Holy Ghost
8. \_\_\_\_\_ I believe in heaven and hell
9. \_\_\_\_\_ I like gospel music
10. \_\_\_\_\_ I am currently a member of a Black church.
11. \_\_\_\_\_ Prayer can cure disease.
12. \_\_\_\_\_ The church is the heart of the Black community.
13. \_\_\_\_\_ I know how to cook chit'lins
14. \_\_\_\_\_ I eat chit'lins once in a while
15. \_\_\_\_\_ Sometimes, I cook ham hocks
16. \_\_\_\_\_ I know how long you're supposed to cook collard greens
17. \_\_\_\_\_ I went to a mostly Black elementary school
18. \_\_\_\_\_ I grew up in a mostly Black neighborhood
19. \_\_\_\_\_ I went (or go) to a mostly Black high school
20. \_\_\_\_\_ I avoid splitting a pole
21. \_\_\_\_\_ When the palm of your hand itches, you'll receive some money
22. \_\_\_\_\_ There's some truth to many old superstitions
23. \_\_\_\_\_ IQ tests were set up purposefully to discriminate against Black people
24. \_\_\_\_\_ Most tests (like SAT and tests to get a job) are set up to make sure Blacks don't get high scores on them
25. \_\_\_\_\_ Deep in their hearts, most White people are racists
26. \_\_\_\_\_ I have seen people "fall out"
27. \_\_\_\_\_ I know what "falling out" means
28. \_\_\_\_\_ When I was a child, I used to play tonk
29. \_\_\_\_\_ I know how to play bid whist
30. \_\_\_\_\_ It's better to move your whole family ahead in this world than it is to be out for only yourself
31. \_\_\_\_\_ Old people are wise
32. \_\_\_\_\_ When I was young, my parent(s) sent me to stay with a relative (aunt, uncle, grandmother) for a few days or weeks, and then I went back home again
33. \_\_\_\_\_ When I was young I took a bath with my sister, brother, or some other relative

Scoring: Sum your responses to the above 33 items. Your score must range between 33 and 231.

Scores 33-60 = Acculturated

Scores 66-85 = Mostly acculturated

Scores 99-130 = Bicultural (slightly acculturated).

Scores 165-185 = Bicultural (slightly traditional).

Scores 198-200 = Mostly traditional

Scores 200-231 = Traditional

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Source: "The African American Acculturation Scale II" from H. Landrine & E. A. Klonoff, "The African American Acculturation Scale II Journal of Black Psychology. Vol 21, 1995/ pp 124-153. Copyright 1995 Association of Black Psychologists.

APPENDIX D  
PROFILE OF FLORIDA BLACK MUSEUMS

Table D-1. Profile Florida Black Museums

	<b>Institution</b>	<b>Location/County</b>	<b>Date Est.</b>	<b>Type</b>
<b>North</b>				
1	Ritz Theatre & LaVilla Museum	Jacksonville/Duval	1999	History
2	Kingsley Plantation	Ft. George Island/Duval	1955	Historic Site
3	Sojourner Truth Traveling Museum	Jacksonville/Duval	1989	History
4	Durkeeville Historical Society Museum	Jacksonville/Duval	2000	Historical Society
5	Bethel Baptist Institutional Church	Jacksonville/Duval	1995	Archive
6	Clara White Mission Museum	Jacksonville/Duval	1978	History, Mission
7	Julee Cottage Museum	Pensacola/Escambia	1988	Historic House
8	African American Heritage Center	Pensacola/Escambia	1990	History, Culture
9	John Riley House	Tallahassee/Leon	1996	Historic House
10	FAMU Black Archives	Tallahassee/Leon	1971	Archive

Table D-1. Continued.

	<b>Institution</b>	<b>Location/County</b>	<b>Date Est.</b>	<b>Type</b>
11	Mary Proctor American Folk Art Museum & Gallery	Tallahassee/Leon	1995	Folk Art
12	Carver-Hill Museum	Crestview/Okaloosa	1979	History, Culture
		<b>Central</b>		
13	African American Cultural Center	Palm Coast/Flagler	1991	Cultural Center
14	Dorothy Thompson African American Museum	Clearwater/Pinellas	1978	History
15	Zora Neale Hurston National Fine Art Museum	Eatonville/Orange	1990	Art, Culture, History
16	Wells' Built Museum of African American History & Culture	Orlando/Orange	1999	History, Culture
17	Carter G. Woodson Museum of African American History	St. Petersburg/Pinellas	2006	History
18	Harriette & Harry Moore Cultural Center	Mims/Brevard	2004	History, Civil Rights, Culture
19	Mary McLeod Bethune House/BCC Campus	Daytona Beach/Volusia	1975	House, Historic Site
20	African American Museum of the Arts	DeLand/Volusia	1995	Art, Performin g Arts
21	The Black Heritage Museum	New Smyrna Beach/Volusia	1999	History, Culture

Table D-1. Continued.

	<b>Institution</b>	<b>Location/County</b>	<b>Date Est.</b>	<b>Type</b>
		<b>South</b>		
22	Old Dillard High School Museum	Ft. Lauderdale/Broward	1990	Art, History
23	African American Research Library & Cultural Arts Center	Ft. Lauderdale/Broward	2002	Research Library & Cultural Center
24	Blanchard House Museum of African American History	Punta Gorda/Charlotte	2004	History, Culture
25	African Heritage Cultural Arts Center	Miami/Miami-Dade	1976	Cultural Arts Center
26	Black Heritage Museum	Miami/Miami-Dade	1987	Anthropology, Art, History
27	Historic Virginia Key Beach	Miami/Miami-Dade	1999	Historic Site
28	Haitian Heritage Museum	Miami/Miami-Dade	Opens 2007	Ethnic, Art
29	Black Archives & Research Foundation	Miami/Miami-Dade	1977	Archive
30	National Medical Museum	Miami/Miami-Dade	2006	Medical
31	Williams Academy Black History Museum	Ft. Myers/Lee	2001	History
32	Family Heritage House	Bradenton/Manatee	1990	History, Culture
33	Sands Home/ African Bahamian Museum	Key West/Monroe	1998	History
34	The Spady Museum	Delray Beach/Palm Beach	2001	History
35	Zora Neal Hurston House	Ft. Pierce/St. Lucie	2004	Heritage Trail

## Museums in North Florida



Figure D-1. Deborah Johnson-Simon visits the Ritz Theatre and LaVilla Museum photo credit- Deborah Johnson-Simon 2004

### **The Ritz Theatre and LaVilla Museum- Jacksonville-Duval County**

The Ritz Theatre & LaVilla Museum is located in Jacksonville, Duval County (Figure D-1) was established in 1999. The Ritz Theatre seats 400 and features a state of the art sound system. Receptions business meetings, private affairs, weddings and other community events are held in the lobby. The LaVilla Museum houses an exhibit of the history of African Americans in northeast Florida. The permanent Lift Ev'ry Voice and Sing exhibit salutes LaVilla's native sons, James Weldon and John Rosamond Johnson through music, projected images, dialogue and theatrical lighting. The voices of educator Dr. Johnnetta B. Cole, a Jacksonville native, singer/actor Harry Burney and renowned actor Ossie Davis set a dramatic tone as you "witness" the brothers share their history. In addition to the permanent collection, the Museum gallery presents a variety of exhibits including fine art, folk art, photography, multi-media and historical

themes. They celebrate the rich legacy of the African American community that thrived in LaVilla for more than 100 years. The stories and legends of LaVilla known once as the “Harlem of the South,” live on within the walls of the refurbished museum and theatre. They are committed to reclaiming the past, celebrating the present and embracing the future. (Governed by City of Jacksonville)(Museum brochure) (Personal interview Lydia Stewart 2003) Also see Culture Keepers Florida, Johnson-Simon 2006:42-43.



Figure D-2. Slave Cabin Kingsley Plantation; Photo credit Deborah Johnson-Simon 2004

### **The Kingsley Plantation-Ft. George Island-Jacksonville-Duval County**

The Kingsley Plantation, administered by the National Park Service, is located on Fort George Island (Figure D-2). Included are the plantation house, a kitchen house, a barn and the ruins of 25 of the original slave cabins. The Kingsley Plantation was named for Zephaniah Kingsley who operated the property from 1813-1839. Purchased as a slave, Kingsley’s wife, Anna Madgigine Jai, was freed in 1811. She was active in plantation management and became a

successful business woman owning her own property. As an American territory, Florida passed laws that discriminated against free Blacks and placed harsh restriction on African slaves. This prompted Kingsley to move his family impacted by these laws, to Haiti, now the Dominican Republic, where descendants of Anna and Zephaniah live today. Kingsley Plantation has been established since 1955. (Governed by National Park Service) (Museum brochure)



Figure D-3. Barbara Halfacre founder Sojourner Truth Traveling Museum; Photo credit-Deborah Johnson-Simon 2004

### **The Sojourner Truth Traveling Museum, Jacksonville-Duval County**

Beginning in 1989, the Sojourner Truth Library Museum was designed by Barbara Halfacre to give insight into African American heritage (Figure D-3). Her portable exhibit was shown in numerous churches, schools, colleges and museums. Through her Traveling Museum, Halfacre told the stories of Sojourner Truth and other Black women of vision and courage who made contributions to the culture of this nation. During my interview with Mrs. Halfacre in March 2004 she said “Our museum was set up like Sojourner we were going to tell the truth and

we were traveling like she did... The mission was to inform people about little known facts in Black history.” Freedom to Read has been a guiding exhibition for Halfacre. She says “I do like reading so much and I always try to encourage that. The other mainstay or permanent traveling exhibition has been ‘Learning through Black Heritage Stamps’ I did a lot of lecturing with these two exhibits...” Mrs. Halfacre is no longer with us and I debated whether to include the museum in the survey and found that I couldn’t. I have not met a more dedicated individual than this strong woman with a beautiful spirit. Therefore, this museum is included in hopes that this legacy will live on. (Governed by private owner) (Personal Interview) Also see Culture Keepers -Florida, Johnson-Simon 2006-44-45.



Figure D-4. Dr. Carolyn Williams Executive Director Durkeeville Historical Center

### **The Durkeeville Historical Center**

The Durkeeville Historical Center was established in 2000 (Figure D-4). The mission of this historical society is to present an accurate historical record of the greater Durkeeville community, establish a sense of pride, preserve the past, document the present, and plan for the

future. The founders of the Durkeeville Historical Society began meeting as a small assembly in 1998. The Historical Center presents the story of the greater Durkeeville area in pictures, artifacts, personal items, local history, videos and memorabilia of the area and its residents from the 1920s to the present. The history of churches, schools, businesses, recreation, nightlife, employment and everyday life are depicted in its many displays. The Durkeeville Historical Center is located in the Durkeeville community of Jacksonville in Duval County. (Governed by Durkeeville Historical Society) (Personal Interview with Dr. Carolyn Williams 2004) Also Culture Keepers-Florida, Johnson-Simon 2006:46-47.



Figure D-5. Bethel Baptist Institutional Church, Jacksonville, Photo credit Deborah Johnson-Simon 2004

### **The Bethel Baptist Institutional Church Archives-Jacksonville – Duval County**

Bethel Baptist Institutional Church Archives/Museum is an outgrowth of interest in preserving valuable information, artifacts, documents, photographs, and other memorabilia. (Figure D-5) Many of these items were in the Waldron House (Bethel's former parsonage) and in

the homes of members. The official opening of the Archives/Museum in 1995 is the culmination of many years of planning and organizing. Special holdings of the Archive/Museum include the cornerstone from the site on which the 1868 church building was located, dated 1869; original architecture rendering of 1904 Church building by M.H. Hubbard; legal documents of the Articles of Incorporation of Bethel Baptist church as Bethel Baptist Institutional church, dated October 17 1894; Christian flag from 1920 or earlier. Other holdings include original and copies of legal documents, certificated, letters, publications, program directories, plaques, trophies, photographs, artifacts and furniture. (Governed by Bethel Baptist Institutional Church) (Personal interview with Camilla Perkins Thompson) Also Culture-Keepers-Florida, Johnson-Simon 2006:48-48.



Figure D-6. The Clara White Center, Jacksonville, Photo credit Deborah Johnson-Simon 2006

### **The Eartha M.M. White Historical Museum –Jacksonville-Duval County**

The Eartha M.M. White Historical Museum located upstairs in the Clara White Mission in Jacksonville (Figure D-6). The Clara White Mission provides a daily feeding program, a prevention program for at risk youth and a museum of history, featuring the agency's founder,

Dr. Eartha M. M. White. It chronicles the Mission's historic role in the provision of services to the needy. When Clara went to work for the John Rollins family, who owned the old Kingsley Plantation on Fort George Island, she and Eartha lived in Anna Jai Kingsley's former home. In Daytona, Eartha went to what later became Bethune-Cookman College. In 1899, Eartha became a public school teacher at Bayard, in Jacksonville. The museum provides a glimpse into Victorian Jacksonville (Governed-private, non-profit organization with a 501(c) (3) tax exempt status) (museum brochure)



Figure D-7. Julee Cottage, Pensacola; Photo credit-Deborah Johnson-Simon 2006

### **The Julee Cottage-Pensacola –Escambia County**

The Julee Cottage was the home of Julee Panton, a free woman of color, who purchased the house from Francisco Heidenburg in 1804(Figure D-7). The cottage is located in the Historic Pensacola Village. During the last Spanish period and the American ante-bellum days, there were many free Blacks in Pensacola. They were allowed to buy property and some even owned slaves. Legend has it that Panton purchased the freedom of slaves and helped them start

new lives. Also, the house holds architectural value as the only surviving Pensacola house reminiscent of the Creole cottages of the French Quarter in New Orleans. It also contains an exhibit on Black history in West Florida. The museum is located in Historic Pensacola Village, which the museum operation of West Florida Historic Preservation, Inc. which is a direct support organization of the University of West Florida. (Museum brochure)



Figure D-8. The African American Heritage Center, Pensacola; Photo credit-Deborah Johnson-Simon 2006

### **The African American Heritage Center-Pensacola-Escambia County**

The African American Heritage Center was founded September 12, 1990 to preserve, promote, and perpetuate cultural diversity through partnership with public and private organizations. (Figure D-8) Its vision is to initiate, facilitate and promote the practices of African American culture and cultural diversity. The society's headquarters are located at 200 Church Street, Pensacola, Florida in the historic Kate Coulson House. The Center is an integral component of cultural tourism in Northwest Florida. The society has recently produced the very first Pensacola African American Heritage Trail brochure, which highlights over twenty-two (22)

historically significant sights (Governed by African American Heritage Society).(Museum brochure)



Figure D-9. The John G. Riley Center Museum; Photo credit Deborah Johnson-Simon 2005

### **The John G. Riley Center Museum of African American History and Culture-Tallahassee-Leon County**

The John G. Riley Center/Museum of African American History and Culture is located on East Jefferson St. in Tallahassee (Figure D-9). The Riley House is especially significant when compared to other historical sites in that it is the last vestige we have of the accomplishments of the Black middle class, which emerged in the latter part of the nineteenth century. In 1978, through the efforts of local preservationists, the Riley House became the second house in Florida owned by a Black person to be placed on the National Register of Historic Places. In 1995, a group of Tallahassee citizens established a museum at the Riley House dedicated to African American history and culture. The museum components are: an oral history program; an intercultural and multicultural outreach program that included workshops, lectures, a speaker's

bureau, walking tours, special exhibits and cultural events; an instructional program focusing on genealogical studies and architectural surveys; an archival resource center available to the community for historic research. (Governed by Board of Directors)(Personal interview with Riley House director Altamese Barnes Feb.2003) Also Culture-Keepers- Florida, Johnson-Simon 2006:50



Figure D-10. Deborah Johnson –Simon at the FAMU Black Archives Research Center Museum, Tallahassee Photo credit Deborah Johnson-Simon 2005

### **Black Archives Research Center-Florida A & M University-Tallahassee-Leon County**

The Black Archives Research Center and Museum is located in Carnegie Library, the oldest brick building on the campus of Florida A & M University (Figure D-10). In 1976, FAMU president Benjamin L. Perry, Jr. designated Carnegie library as the home of the Black Archives Research Center and Museum. The majority of Carnegie Library is used as museum exhibition areas. These exhibit areas consist of informative displays on various people, groups, and subjects

important to African American history and culture. The exhibits span from ancient Africa to the present. The center also schedules special traveling exhibits that are pertinent to African Americans in the nation and the State of Florida. (Governed by Florida A & M University) (Personal interview with Dr. James Eaton) Also Culture Keepers-Florida, Johnson-Simon 2006:52-53)



Figure D-11. American Folk Art Museum and Gallery

### **The American Folk Art Museum and Gallery-Tallahassee-Leon County**

Folk artist and missionary Mary Proctor created the American Folk Art Museum and Gallery in Tallahassee. To some observers more familiar with traditional art gallery spaces, the museum may appear to be another junkyard, but this fenced in space is spiritual (Figure D-11). She limits her visitors to those she feels possess positive energy, and she believes that God gave her the gift of a healing touch to help people of all backgrounds. Proctor uses doors, plywood, and found objects as the base of her paintings. The doors, however, are particularly important in her art, as they represent passages to new life. In addition to painting them, she adorns them with

objects such as beads, mirrors, coins, small toys, fabrics and even S&H Green Stamps. She usually incorporates verbal narratives too. Proctor deals with themes of love, spirituality, respect, non-violence, and self-esteem. Since beginning to paint in 1995, Proctor has earned a national reputation; her work has appeared in numerous publications and exhibitions nationwide.

(Bucuvalas 2003:37) (Personal Interview with Mary Proctor Nov 2006)



Figure D-12. The Carver-Hill Museum; Photo credit Deborah Johnson-Simon 2006)

### **The Carver-Hill Museum-Crestview-Okaloosa County**

Carver-Hill Museum—Crestview: In the 1970s Mrs. Caroline Allen worked to convince the school district that what has been the Carver Hill School’s lunchroom should be converted into the Carver Hill Museum (Figure D-12). She gathered school memorabilia and wrote grant applications for state and federal assistance. Later, she envisioned building a larger museum and shepherded its construction from fund raising to completion. Throughout the remainder of her retirement, Mrs. Allen contributed to her community by advising small businesses, writing letters and providing advice to citizens. (McCarthy 1995)

## Museums in Central Florida



Figure D-13. African American Cultural Society, Palm Coast Photo credit Deborah Johnson-Simon 2006

### **The African American Cultural Society-Palm Coast-Flagler County**

African American Cultural Society, Inc. has built a Cultural Center on five acres of property on US 1 in Palm Coast (Figure D-13). The Center is a multiphase project that provides a place for the exploration, development, display and exhibition of the visual and performing arts. Phase II will house a Museum, and expansion of the research library into a full-scale library, and several additional classrooms. The Center is the first of its kind in Flagler County devoted entirely to cultural activities. Artifacts of cultural and historical significance from private collections are exhibited at selected intervals. Multimedia and film presentations focusing on Black filmmakers are presented on a regular basis. The Center's research library is devoted to the culture and history of people of African ancestry. Living history tapes and online access are also available. (Governed by Board of Directors) (Museum brochure and personal interview



Figure D-14. The Dorothy Thompson African American Museum, Clearwater; Photo credit Deborah Johnson-Simon 2003

### **The Dorothy Thompson African American Museum-Clearwater- Pinellas County**

Dorothy Thompson African American Museum is located in Clearwater (Figure D-14). The museum opened in 1978, housing a private collection of African American books, records, tapes, cookbooks and artifacts from the 75 pioneer African families who settled in Clearwater. Included is an exhibit about Annie Sypes, a Black woman who was born in and lived most of her 107 years in the Clearwater. Mrs. Thompson was very active in the African American museum movement in Florida. I remember in the 1980s meeting her and seeing the school buses lined up to take school children in to see the museum. I also remember its impact during the planning stages for the first Florida Black Heritage Trail. I was stunned during my visit to the museum in 2003, when I started this research, to find that Mrs. Thompson had been confined to a nursing home and the museum closed. I later learned that she had passed and this truly saddened me. The museum has been closed and I haven't been able to find out the status of this facility. (McCarthy, 1995) (Note: personal communication during fieldwork 2003)



Figure D-15. Zora Neale Hurston National Museum of Fine Arts; Photo credit Deborah Johnson-Simon 2006

### **The Zora Neale Hurston National Museum of Fine Arts-Eatonville-Orange County**

The Zora Neale Hurston National Museum of Fine Arts (Figure D-15) was established in 1990 in Eatonville, to provide a place in the heart of the community “where the public can



Figure D-16. The Wells' Built Museum of African American History & Culture, Orlando

view the work of artists of African descent, who live on the Continent and/or in the Diaspora,” says founder executive director N.Y. Nathiri. This modestly sized museum is known nationally and internationally for the Zora Festival that it hosts annually. The whole town is a historic site, I was told during my interview with the executive director. (Governed by the Association to Preserve the Eatonville Community (P.E.C) (personal interview N.Y Nathiri 2003) Also Culture Keepers-Florida, Johnson-Simon 2006:40

### **The Wells’ Built Museum of African American History & Culture-Orlando-Orange County**

The Wells’ Built Museum of African American History & Culture, located in Orlando Florida. Dr. William Monroe wells, one of Orlando’s first African American physicians, opened the Wells’ Built Hotel in 1929 to provide lodging to African Americans visiting the Orlando area (Figure D-16). Second floor hotel rooms complemented three first floor storefronts. The adjacent South Street Casino attracted many famous entertainers, and the hotel became the favorite stopping place for such greats as Thurgood Marshall, Ella Fitzgerald, Roy Campanella and Jackie Robinson. Today the hotel is the Well’s Built Museum of African American History & Culture. Artifacts include such items as official hotel documents, an original Negro League baseball jersey, multi-media exhibits and slave records. Fully restored by the Trust for Public land and the Association to Preserve African American Society, History and Traditions, Inc. (PAST), the Museum focuses on African American contributions to jazz and entertainment. (Governed by P.A.S.T. Inc.) Also Culture Keepers-Florida, Johnson-Simon 2006:56

### **Dr. Carter G. Woodson African American History Museum-St. Petersburg**

Dr. Carter G. Woodson African American Museum opened on April 2006 (Figure D-17) is a 501 (c) (3) tax exempt, not-for-profit organization. Located in the historic Jordan Park Housing Community the facility encompasses 4,500 square feet of space for reception areas, gallery

exhibits, classrooms, offices and collection storage. The museum's name was selected from entries submitted to the Name the Museum contest sponsored by the St. Petersburg Housing Authority in 2004. The name for the museum was submitted by teenagers representing the Frank Pierce Recreation Center. The museum serves its immediate community of Midtown St. Petersburg, the greater St. Petersburg area, and the Tampa Bay region (Governed City of St. Petersburg; Board of Directors). (Museum Fact Sheet)



Figure D-17. Dr. Carter G. Woodson African American History Museum, St. Petersburg Photo credit Deborah Johnson-Simon 2005

### **Harry T. & Harriette V. Moore Cultural Complex-Mims-Brevard**

The Harry T. & Harriette V. Moore Cultural Complex, Inc. is a 501(c)(3) not for profit corporation, formed to enhance the development and operation of the Moore Memorial Park and Cultural Center through fund-raising, programmatic activities and physical improvements (Figure D-18). Harry T. and his wife Harriette organized the first Brevard County chapter of the NAACP and were instrumental in this organization and the fight for equality and justice until their deaths. They were murdered in 1951 for their involvement in the Civil Rights Movement

when a bomb placed under their home exploded on Christmas night. The Board of Directors consists of individuals from the surrounding community who volunteer their time, talent and resources to develop plans and programs for the enhancement of the Moore Cultural Center.

(Governed by Board of Director) (Museum brochure)



Figure D-18. The Harry T. & Harriette V. Moore Cultural Complex, Mims Photo credit Deborah Johnson-Simon 2006

### **Mary McLeod Bethune Home-Bethune Cookman College-Daytona Beach-Volusia County**

Mary McLeod Bethune House located on the campus of Bethune Cookman College in Daytona Beach, the campus's most popular landmark is Bethune's home. (Figure D-19) Bethune often hosted dignitaries at her home include her close friend, First lady Eleanor Roosevelt. Upon her death in 1955, Bethune was laid to rest in a simple gravesite behind her home, which now serves as headquarters for the Mary McLeod Bethune Foundation. Visitors can discover Bethune's legacy through the numerous citations, plaques, artifacts and photographs displayed

throughout the home. The Bethune foundation and gravesite is open for tours year round.  
(McCarthy 1995)



Figure D-19. The Mary McLeod Bethune House, Daytona Beach, Photo credit Deborah Johnson-Simon 2004



Figure D-20. The Johnson's founders of the African American Museum of the Arts, DeLand; Photo Credit Deborah Johnson-Simon 2003

## **African American Museum of the Arts, DeLand-Volusia County**

African American Museum of the Arts is a not-for-profit arts facility dedicated to promoting multicultural artistic excellence and providing educational opportunities to all ages, in visual, literary and performing arts through on site and outreach exhibitions, presentations and historical research (Figure D-20). The museum, founded in 1994, is the only one in the area devoted primarily to African American cultures and art. The museum houses a revolving gallery featuring works of established and emerging artists. The museum is also the home to a permanent collection of more than 150 artifacts, including sculptures and masks from countries of Africa. In addition to the visual arts, the museum founded the Little Theater of Deland in 1999 to afford children and adults an opportunity to develop their dramatic abilities. (Governed by Board of Directors)



Figure D-21. Black Heritage Museum, New Smyrna Beach, Photo credit Deborah Johnson-Simon 2006

### **Black Heritage Museum - New Smyrna Beach-Volusia County**

The Black Heritage Museum is housed in the old Sacred Heart/St. Rita building, built in 1899 (Figure D-21). The Centennial Celebration was December 11, 1999, marking 100 years of the building's existence and the official opening of the Museum. The Black Heritage Museum displays a collection of memorabilia and artifacts used to educate citizens and students about history and race relations in small town Florida. The information dates back to the late 1800's. It offers a glimpse of African American History centered around, but not restricted to, the heritage of African Americans prior to and including that period. The Museum is owned by the Black Heritage Festival of New Smyrna Beach, Inc. It is operated by the "Friends of the Museum", a group of volunteers. It is a 501 (c) (3) organization. A collection of hundreds of photographs shows the Catholic Sister of the Christian Doctrine and the part they played in molding the future of African Americans in this and other areas in the State of Florida. More than 100 replicas of African American invention are housed in the Museum with literature documenting this information. The Florida East Coast Railroad exhibit chronicles the key role it played in the social and economical development of the West Side community. (Museum brochure)

### **Museums in South Florida**

#### **The Old Dillard Museum - Ft. Lauderdale-Broward County**

Old Dillard Museum is located in Ft. Lauderdale (Figure D-22). The first school for African Americans in Fort Lauderdale was the new "Colored school," completed in March, 1924. Today the Old Dillard Museum occupies the upper floor of the building, where former classrooms and the principal's office have been converted into exhibition galleries and a Library Resource Room. These interpretive spaces include a permanent heritage Gallery, complete with the original chalkboard wooden classroom desks, historic photographs and memorabilia which tell the story of African American life in early Fort Lauderdale. The Gallery acquaints



Figure D-22. Old Dillard Museum, Ft. Lauderdale, Photo credit Deborah Johnson-Simon 2006

youngsters and adults alike with fascinating African, Caribbean, Native American and local artifacts and activities that celebrate our rich and diverse heritage. The jazz Room houses an extensive permanent educational exhibition on America's original art form, paying special tribute to Fort Lauderdale legend Julian Cannonball Adderly and has become a highly popular venue for intimate performances in its night club ambience. The primary audience is people of color, says Ernestine Ray, Director (Governed by Board of Trustee) (Museum brochure) (personal interview Ernestine Ray Jan. 2003) Also see Culture Keepers Florida, Johnson-Simon 2006:38-39

### **African American Research Library and Cultural Center-Ft. Lauderdale-Broward County**

The African American Research Library and Cultural Center located at Sistrunk Blvd, Ft. Lauderdale (Figure D-23). This facility contains 75,000 books, documents and artifacts by and about people of African descent, a community cultural center, a 300 seat auditorium, meeting rooms, exhibit areas, a historic archive, a viewing and listening center and other



Figure D-23. The African American Research Library and Cultural Center, Ft. Lauderdale historical material on Black history in Broward County, South Florida, the Caribbean, the African Diaspora and the nation. Also included are the papers of W.E.B. DuBois, the Langston Hughes collection, the Bethune-Cookman College Collections, 1922 -1955, the papers of Carter G. Woodson and the Association for the Study of Negro Life and History, 1915-1950, and the Alex Haley collection. (Governed Broward County Library System)(Library brochure)

### **The Blanchard House Museum of African History and Culture - Punta Gorda, Charlotte County**

Blanchard House African American Heritage Museum is located at 406 Martin Luther King Blvd in Punta Gorda (Figure D-24). The museum educates the public on the preservation of African American culture. This center was formally known as the Bernice Russell Center Museum of African American History. Mrs. Bernice Russell, the African American community historian purchased the Blanchard House. Bernice Russell was also a humanitarian and social activist. At the time of her death, she left work unfinished. She felt it was important to publish the history

and contributions of African Americans in Charlotte County. She also felt that the historical character of her neighborhood should be preserved. (Black Heritage Trail brochure 2002:22)



Figure D-24. The Blanchard House Museum of African History and Culture of Charlotte County, Punta Gorda



Figure D-25. African Heritage Cultural Arts Center, Miami, Photo credit Deborah Johnson-Simon 2006

### **African Heritage Cultural Arts Center-Miami-Dade County**

African Heritage Cultural Arts Center located along Dr. Martin Luther King Jr. Blvd in Miami's Liberty City district (Figure D-25). The Amadlozi Gallery (In the presence of Our Ancestors) is rapidly emerging as a world-class venue for art exhibitions. It has been particularly valuable for its showings of diverse African World art forms. The Gallery and Center are operated under the auspices of the Miami-Dade County Park and Recreation department. (Amadlozi Gallery brochure 2006)

### **Black Heritage Museum-Miami Dade County**

Black Heritage Museum located in Miami established in 1987 by Priscilla Stephens-Kruize to promote racial harmony among the many cultural groups in Dade County. They provide the community with a positive look at Black heritage through our many exhibits, talks, and literature (Governed private non-profit).



Figure D-26. Sign Advertising Virginia Beach for Colored only Photo Credit: Florida State Archives

### **Virginia Key Beach Park Museum-Miami Dade County**

Virginian Key Beach Park Museum located in Miami was once the city's sole beach for Blacks (Figure D-26). In 1999 Black residents learned the city planned to sell the property and formed a task force to protest the move. They contacted one of the area's oldest African Americans to help the cause. This individual, who owned a funeral parlor, had given up any notions of retirement years ago and has spent much of her life as a community activist. Then, Lord Cultural Resources was selected to plan the Museum and Visitor Center that will tell the story of the Virginia Key Beach Park, seen as part of the larger story of African Americans in southern Florida. (Lord Cultural Resources brochure)



Figure D-27. Office of the Haitian Heritage Museum, Miami Photo Credit: Deborah Johnson-Simon 2005

### **The Haitian Heritage Museum-Miami Dade County**

The Haitian Heritage Museum located in Miami is schedule to open in late 2007 (Figure D-27). The Haitian Heritage Museum is a not-for-profit organization that is committed to highlighting and preserving Haiti's rich culture and heritage locally, nationally and

internationally. The goal is to create a cultural Mecca where individuals can come and enjoy beautiful Haitian art, historic artifacts, and enjoy a collection of Haitian literary works. (Personal interview Eveline Pierre and Serge Rodriquez co-founders Nov. 2005)



Figure D-28. Black Archives History and Research Foundation of South Florida, Miami; Photo Credit Deborah Johnson-Simon 2006

### **Black Archives History and Research Foundation of South Florida-Miami Dade County**

The Black Archives, History and Research Foundation of South Florida, Inc. founded 1977 by Dr. Dorothy Jenkins Fields and located in Building C Suite 101 at 5400 NW 22<sup>nd</sup> Avenue, in Miami (Figure D-28). The Center is comprised of preserved manuscripts, photographs, articles and other source materials that tell the story of the Black experience in Miami-Dade County from 1896 to the present. The Black Archives conceived the idea of developing a mixed-use marketplace to transform a two block area in Overtown into a cultural, entertainment district with a retail corridor. As part of its Heritage Education Program, they conduct a Speakers' Bureau, comprised of volunteer pioneers and Black Miamians who fulfill speaking engagements throughout. (Museum brochure)

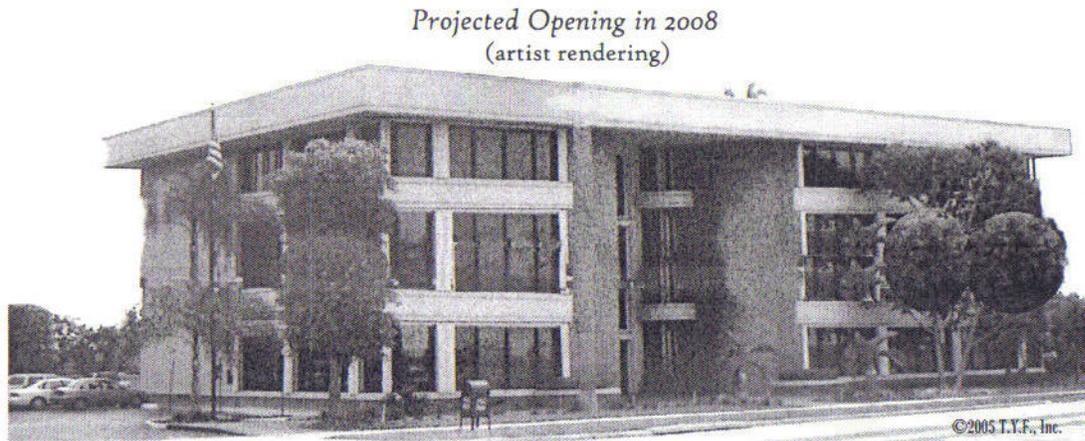


Figure D-29. National Medical Museum, Miami

### **National Medical Museum-Miami Dade County**

National Medical Museum, located at 1177 M.L.K. Blvd. Miami, envisions a museum that educates and inspires by celebrating people of diverse backgrounds who have impacted the world of healthcare (Figure D-29). The living museum and archives will highlight the contributions of minority health care pioneers via a unique array of exhibits and programs.

Visitors will be treated to an interactive tour that presents the people, technology and history of health care from the perspective of America's Black practitioners. Construction and compilation of archival information and artifacts commenced in January 2006. (Governed non-profit tax exempt 501(c) (3) publicly supported 509 (a) (2) organization) (Museum brochure-Fact Sheet)

### **Williams Academy Black History Museum-Ft. Myers-**

Williams Academy Black History Museum located at 1936 Henderson Ave. in Fort Myers (Figure D-30) The Black History Museum, established in 2001 is housed in the 1942 addition of the Williams Academy building originally built in 1913. The center's aim is to preserve and commemorate cultural and educational contributions made by both locally and nationally known Black people. Visitors can appreciate the museum's efforts via a range of exhibits featuring replication of local Black community members and their contributions to the area's history.



Figure D-30. Williams Academy Black History Museum, Ft. Myers; Photo Credit Deborah Johnson-Simon 2006

### **Family Heritage House-Bradenton-Manatee County**

Since its inception in 1990, Family Heritage House (Figure D-31) has shared an array of artifacts, literature and other resources, chronicling the history and cultural achievements of African Americans. Its founders, Mr. Ernest L. Brown Jr., and Mrs. Fredi Brown, began this institution on the campus of Head Start. In 2000, they loaned their abundant, diverse collection to Manatee Community College, which assists with the museum's site and facilities.

The Underground Railroad research center at Family Heritage House Museum includes books, articles and other information directly associated with the Underground Railroad, the experiences of slavery in the Americas, histories of various fights for freedom, free Black

communities in Spanish Florida, and biographies of prominent abolitionists(from website and personal interview with Fredi Brown).



Figure D-31. Family Heritage House, Bradenton, Photo credit Deborah Johnson-Simon 2005

### **Lofton B. Sands –African Bahamian Museum –Key West-Monroe County**

Lofton B. Sands House-The African Bahamian Museum located in Key West. Lofton B. Sands, the first African American hired by the City of Key West as master electrician, built this home in 1928. (Figure D-32) It was used as a rental property until he moved there in the late 1930s. Today it is the home of Florida's first African Bahamian Museum dedicated to the education of the children of Key West. The house now displays a pictorial exhibit of Key West's African Bahamian settlers, with a living Yoruba Africa village exhibit adjacent. The museum was established in 1998. (Governed by Bahama Conch Community land Trust of Key West) (Personal interview Norma Jean Sawyer director March 2005)



Figure D-32. Lofton B. Sands House-The African Bahamian Museum, Key West Photo Credit Dona Dorsey 2005



Figure D-33. The Spady Cultural Heritage Museum, Delray Beach; Photo Credit Deborah Johnson-Simon 2006

## The Spady Cultural Heritage Museum-Delray Beach

The Spady Cultural Heritage Museum is operated by EPOCH (Expanding & Preserving Our Cultural Heritage, Inc.) a non-profit 501 (c) (3) organization dedicated to communicating the rich history and cultural diversity of Delray Beach and Palm Beach County. (Figure D-33) The museum is the brainchild of Vera Rolle Farrington, a retired Palm Beach county educator, historian and native South-Floridian. The Spady Cultural Heritage Museum is the former home of the late Solomon D. Spady who was the most prominent African American educator and community leader in Delray Beach from 1922-1957. The house is an historic two storied Mission Revival styled home completed in 1926. (Museum brochure)



Figure D-34. Zora Neale Hurston Home, Ft. Pierce; Photo Credit Deborah Johnson-Simon 2006

### **The Zora Neale Hurston House-Ft. Pierce**

From early 1958 through late 1959, Zora Neale Hurston lived in this house,(Figure D-34) part of a new subdivision developed by Dr. Clem C. Benton, a prominent Fort Pierce physician and community leader. Dr. Benton allowed Zora, a family friend, to live in the house rent free. The house is on the National Register of Historic Places and was designated a National Historic Landmark by the U.S. Department of Interior and National Park Service in 1991. In 1995, it was moved 500 feet due north from its original location at 1734 School Court, to allow for expansion of Lincoln Park Academy where Zora briefly taught in 1958 (Heritage Trail Marker 2).

Zora Neale Hurston Home located in Ft. Pierce. In 1957, Zora Neale Hurston moved to Fort Pierce and was offered a small two-bedroom house, rent free by Dr. C. C. Benton, a family friend from her Eatonville childhood (Figure 36). Dr. Benton, a respected physician had worked to establish the School Court community for nearly a decade. He sold land for a new Black high school and built duplexes and houses on the south side. School Court was the first attempt by private enterprise to provide affordable, safe housing for the community's poor. This house was her home from 1957 until her death in 1960. During this period she worked for the Fort Pierce Chronicle and on her manuscript on *Herod the Great*. Contemporaries remember her dog Sport, a back bedroom full of papers, books and typewriter, a garden with beans, paws, onions, and collards and a beautiful flower yard with roses, zinnias and hibiscus in front.

APPENDIX E  
HISTORICAL BACKGROUND OF BLACK MUSEUMS AND INSTITUTIONS WITH  
MUSEUM FUNCTIONS 1800-1980

**Historical Background of Black Museums and Institutions with Museum Functions 1800-1980**

<b>Background Period</b>	<b>Function</b>	<b>Museum Function</b>
<b>1800</b>	Prior to the development of specific Black institutions, such as museums, churches and schools performed museum- defined functions.	As early as 1800, free Blacks in cities were sponsoring small, but significant exhibitions of Black art and handiwork. As Black religionists physically withdrew from white churches to form independent Black worship groups and after 1816 independent religious denominations, a variety of activities and programs having essentially museum type functions were developed.
<b>Prior to 1850</b>		Black museum-type functions are identifiable in simple exhibitions of local Black arts, small exhibitions of pictures and documents related to Phylis Wheatley, Toussaint L' Overture and other Black hero figures.
<b>1850</b>	Fairs were a common occurrence	Fine needlework, agricultural products, and a variety of crafts were exhibited and sold on these occasions. In the cities, free Blacks sponsored exhibits and gave awards for original poetry, original compositions of sacred music, original temperance essays, and oil, crayon, and water color paintings. The Reverend Daniel Payne, in the <i>History of the African Methodist Episcopal Church</i> , gives an excellent example of this. In 1849, in Baltimore, Maryland, the Bethel A.M.E. Church sponsored a "Literary and Artistic Demonstration for the Encouragement of Literature and the Fine Arts Among the Colored Population."
<b>1865-1900</b>	Growth of Black churches, benevolent institutions, normal schools and colleges and independent political and social organizations, spurred an increase in the number and kinds of exhibitions available in the Black community.	A few of the schools, established under the auspices of the Freedmen's Bureau, began to collect writing, art, historical documents and manuscripts related to Blacks in America and in the Diaspora. 20 <sup>th</sup> century institutions such as Atlanta, Fisk, and Howard Universities developed noted collections.
<b>1867</b>	Howard University and Wilberforce College established the first officially designated Black museums in America.	Howard has an officially designated museum dating from 1867 to the 1880s. In 1978, almost one hundred years later, the University inaugurated a second museum. Wilberforce College, in 1880, announced the opening of a museum valued at \$2,000. Bishop Daniel A. Payne was given credit for raising money for this venture. The museum incorporated a small collection in natural history, "specimens" from Lieutenant Flipper of the U.S. Army, and others. Howard University and Wilberforce College were the precursors to a movement which would gain momentum in the late twentieth century.
<b>1938</b>  Historic Home/Historic Sites	Prior to 1960, there were few Black institutions clearly designated as museums. The Paul Laurence Dunbar Home and the Frederick Douglass House are the most salient examples of house museums.	In 1938, in Dayton, Ohio, the home of the famed American poet, Paul Laurence Dunbar, was dedicated as a "state museum." In 1916, the Frederick Douglass Memorial and Historical Association and the National Association of Colored Women opened the Frederick Douglass House to the public. In 1962, Congress passed an act providing for the preservation and interpretation of the property under the aegis of the National Park Service.

1930's and 1940's	The Works Project Administration-Federal Arts Project and Black community arts centers deserve a great deal of credit for the productivity of Black artists during the 1930's and 40s.	
1939	Community Arts Centers	The Chicago-based South Side Community Arts Center and the Harlem Community Arts Center were prominent examples of what A. Phillip Randolph described in 1939 as institutions "of profound cultural significance to the Negro people, affording...opportunity for employment and creative development to Negro artists." In Chicago, Dr. Margaret Burroughs was the founder of the South Side Community Arts Center, and in New York, A. Phillip Randolph, the indefatigable labor leader, was the Chairman of the Sponsors Committee for the Harlem Community Art Center.
1960's	Apart from university and college art galleries and library rooms designed as museums, Black museums as separate and independent structures did not develop until the 1960s.	The Civil Rights Movement and the American Bicentennial Celebration were major factors contributing to this development. In 1960, there were no more than three independent Black museums or culture centers combining museum functions
As of October 1, 1980	The Bethune Historical Development Project has identified 96 such institutions, located in 26 states and the District of Columbia.	For the most part, there are small institutions, the majority of which have few full-time paid staff members; are operated by directors who usually maintain other jobs; are dependent upon the services of community volunteers.

(from Dr. Bettye Collier-Thomas's address delivered on November 21, 1980 in Chicago at "A National Conference on Black Museum: Interpreting the Humanities" *An Historical Overview of Black Museum & Institutions with Museum Functions 1800-1980*)

APPENDIX F  
MAINTAINING BLACK CULTURE IN FLORIDA

Question1: How is Black Culture Maintained in Florida [Alachua County]?

Interviewee	POB=Place of Birth/origin	Approx. Age	Occupation	Ways Black Culture maintained
1 Female	Florida	29	Care manager	Family reunions, natural hair, dating Black men, 5 <sup>th</sup> Ave. festival, frequenting Black businesses
2 Male	Florida	27	Production Assistant	Church, music, family, history
3 Female	Florida	45-50	Middle School language arts teacher	Church, family reunions, music
4 Female	Ocala Florida	22	In-stock employee Walmart	Family reunions, food, braiding hair, church
5 Female	Daytona Beach Florida	17	Student	Food, family reunions, church
6 Female	Jamaica	19	Student	Clothing, religion, special events, food
7 Male	Orlando, Florida	23	Workforce Advisor	Decorations, music, being close to family
8 Male				Martin Luther King Day, not really sure
9 Male				Family, church
10 Female	Jacksonville, Florida	20	Student	Talk, watch TV
11 Male	Tampa, Florida	22	Student	Watch TV, music, friends
12 Male	Niger	27	Student	Joining organizations, music
13 Male	Florida	25	Student	Family reunions, festivals, food
14 Female	New York	20	CSR Cingular Wireless	Reunions, trips, gatherings, church, museums, events

15 Male	Orlando, Florida	23	Hubert Construction	Gov't supporting and celebrating Black History month
16 Female	Gainesville, Florida	35	Accounting	Braiding daughter's hair, family reunions, church
17 Male	Florida	29	Office worker	Food, hair, clothing style, music
18 Female	Gainesville	38	Bank teller	Food, family, MLK celebration, dance, music, sports
19 Male	Live Oak, Florida	23	Manager Auto Zone	Family, church, family reunions, Sunday dinners
20 Female	Gainesville, Florida	30	Nurse	Music, church, listen to Black radio station
21 Female	Gainesville, Florida	43	Accountant	Gatherings with family on weekends, eating and conversing
22 Male	Gainesville, Florida	21	Customer Service	Music, partying, sports
23 Male	Gainesville, Florida	25	Rapper	Music, Black clubs, doing drugs
24 Female	Birmingham, AL	20	Student	Family, Black schools, church, food, teachings
25 Male	Jacksonville/Nigerian descent	22	Bar worker	Family heritage, morals taught, Black community, festivals, events
26 Male		21		Church, family, community associations
27 Male	Miami, Florida	18	Student	Going to church, eating with the family, family reunions,
28 Male	Miami, Florida	19	Student	Sports, music, religion

29 Male	New Orleans, LA	28-29	Property manager	Art, food, music
30 Female	Trinidad	16	Student	Black history month
31 Male	Haiti	19	Student	Black history month, museums
32 Female	Live Oak, Florida	19	Krystals	Going to church, family reunions, MLK, museums
33 Male				Don't know
34 Female	Arcadia, Florida	18	n/a	Family traditions, reunions
35 Male	Jamaica	49	Gleam publications	Through generations of proper upbringing
36 Male	Colorado Springs, CO	20	Student	Food, dress, music
37 Male	Jacksonville, Florida	19	Unemployed and not a student	Music, food, friends
38 Male	Tallahassee	21	Student	Church, music, family
39 Male	Gainesville, Florida	21	DJ/Promoter	Music, TV, church, family
40 Male		48	Restaurant worker	Music, family
41 Male	Haiti	65	Retired	Food, music, language, art, literature
42 Female	Jamaica	30	Café worker	Food, friends, family
43 Male	Gainesville	18	Stocker Winn Dixie	Clothes, hair (cornrows) music, movies, dance (crunk, break dance, booty)
44 Male	Plantation, Florida	19	Student	Celebrating holidays
45 Male	Miami, Florida	23		Music, activities
46 Female				Oral tradition
47 Female				Food, music
48 Male	Gainesville, Florida	23	Coach High School football	Hair, clothes, music, bling bling
49 Male				Food, music

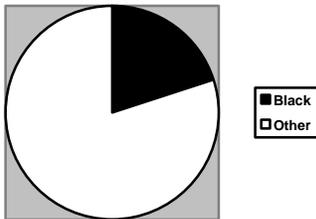
50 Female				The man
51 Male	Haiti	25	Music producer	Music, community, communication
52 Male	Texas	26	Corrections officer	Through children
53 Female	Jamaica	48	School teacher	Through students and community
54 Female	Florida	18	Student	Active in organization around school
55 Female	Texas		Student	Family
56 Male	Brazil	20	Student	Music, religion
57 Female	Palm Beach Gardens, Florida	19	Student	Food, dressing/clothes
58 Female				Family traditions, festivals, religion
59 Female	Trinidad	21	Student	Church, organizations, museums, family & social relationships, predominantly Black functions
60 Male	Jacksonville, Florida	22	Student	Music, movies
61 Female	Jamaica	20	Student	Music, games, food, speech
62 Female	Ft. Lauderdale	21	Student	Music, church, activities
63 Female	Miami, Caribbean descent	21	Student	Family, media
64 Female	Miami	21	Student	Speech, food, music, dance
65 Female	Miami –Haitian descent	19	Student	Family, church, community
66 Male	Alabama	21	Student	Speech, family, food, holidays (MLK), music (African)

APPENDIX G  
HISTORICAL OVERVIEW OF FLORIDA'S BLACK COMMUNITIES

**Northern Florida**

Pensacola, Escambia  
County: Served by two  
Black Museums.

Blacks make up 21.4% of  
Escambia's population.



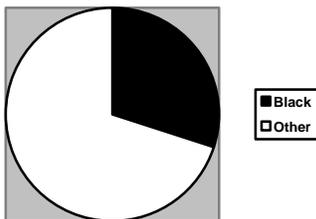
(U.S. Census 2005)

**Pensacola**

The first Blacks to the Pensacola area probably came with the Tristan de Luna expedition in 1559. Over the next few centuries, Blacks settled in the area to work as soldiers, farmers or fishermen. During Spanish rule in west Florida, many Blacks who were free owned property and operated businesses. Also, Blacks worked in the lumber industry, building Spanish fortifications. Later, when the United States took over Florida, Blacks worked in the bricklaying industry, building structures like Fort Picken. Eventually Black professionals worked as physicians, attorneys and journalists. The city had two private Black schools and Black barbers who served both races. By 1900, 43% of the total work force in Pensacola was Black (McCarthy 1995).

Jacksonville, Duval County:  
Served by six Black  
Museums.

Blacks make up 30.0% of  
Duval's population.



(U.S. Census 2005)

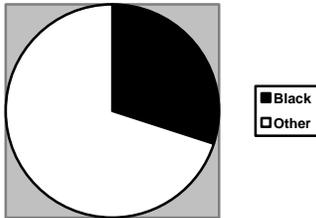
**Jacksonville**

The 1860 census showed that 908 of the city's 2,118 inhabitants were slaves and only 87 were free Blacks. Slave labor built the city's hotels, railroad and port facilities. During Reconstruction, Blacks had to contend with Black Codes and other forms of discrimination. But, by the end of the 19<sup>th</sup> century, Blacks were operating small businesses and owning property although most worked as laborers, barbers, laundresses or servants. In 1894, 62% of the city's Black workers were unskilled laborers. A poll tax and a confusing ballot system, meant to confuse illiterates, had virtually disenfranchised them. Many Blacks stressed education to their children to such an extent that by 1900 73% of the city's Blacks were literate. Today the county seat of Duval County has a population of 635,230, of whom 160,421 (25%) are Black (McCarthy 1995: 127-8).

Tallahassee, Leon County:

Served by three Black Museums

Blacks make up 30.2% of Leon's population.



(U.S. Census 2005)

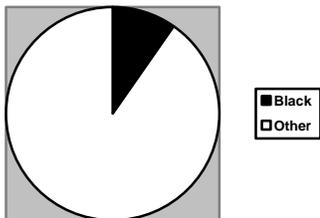
### Tallahassee

The Civil War ended for the city in 1865 when Union troops raised the stars and stripes on May 20<sup>th</sup>, a day that local Blacks celebrated as their day of emancipation for years to come. Hope that Blacks had during Reconstruction dissipated as white legislators eroded their rights, effectively disenfranchising them. Many Blacks had to become tenant farmers on cotton and corn plantations, remaining impoverished for decades. From 1840 to 1940, Blacks outnumbered whites in the area, but today Blacks make up 29% of the total population. The city's Florida Agricultural & Mechanical University (FAMU) is the oldest historically Black university in Florida. It began in 1887 when the Florida Legislature established the State Normal College for Colored students in order to train Black teachers for schools throughout Florida. Beginning with just 15 students that first year, FAMU now has over 90,000 students, more than 450 full-time faculty and is a member of the state university system (McCarthy 1995:296).

Crestview, Okaloosa County:

Served by one Black Museum

Blacks make up 9.7% of Okaloosa's population.



(U.S. Census 2005)

### Crestview

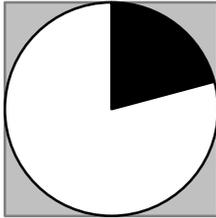
The town of Crestview 40 miles east of Pensacola on U.S. 90 is 223 feet above sea level, the second-highest altitude in Florida and the source of the town's name. In 1916, it became the county seat of the newly established Okaloosa County and later became even more prominent with the establishment of the nearby Eglin Air Force Base in 1944. Today the town of Crestview has a population of 9,886, of whom 1,930 (20%) are Blacks (McCarthy 1995:70).

## Central Florida

Eatonville and Orlando,  
Orange County:

Served by two Black  
Museums

Blacks make up  
20.7% of Orange's  
population.



(U.S. Census 2005)

■ Black  
□ Other

### Eatonville

Incorporated in 1888 as a Black community, Eatonville attracted many Black settlers, including John Hurston, a skilled carpenter, Baptist preacher, one-time mayor of the town, and father of writer Zora Neale Hurston.

Today Eatonville has a population of 2,192, of whom 2,027 (93%) are Blacks (McCarthy 1995:92-3). On August 18, 1887, 27 registered African American voters met and approved a proposal to incorporate the town of Eatonville, 10 miles north of Orlando. Eatonville, now a historic district listed in the National Register of Historic Places, became one of the first incorporated African American towns in the United States. The strength and character of the Eatonville community found expression in the works and words of its most famous resident, Zora Neale Hurston. Decades after her death in 1960, Hurston is acclaimed worldwide as a writer, anthropologist, and folklorist whose books and stories often reflect her life and times in Eatonville and Florida in the first half of the 20<sup>th</sup> century (McCarthy 1995).

### Orlando

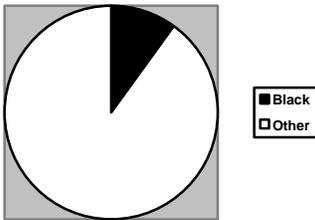
Some of the first orange groves in Central Florida were sown by African Americans seeking refuge in the Spanish-owned Territory after escaping the early 19<sup>th</sup> century slave states. Some escaped slaves enjoyed a productive co-existence with the Spanish and the region's Seminole Indians for decades, until the United States' acquisition of Florida in 1821 when slavery consumed their lives once again.

Freedom prevailed with the end of the Civil War in 1865. By 1884, Orange County's population was 1,162 white and 504 Black (McCarthy 1995).

St. Petersburg and Clearwater, Pinellas County:

Served by two Black Museums

Blacks make up 10.1% of Pinellas' population.



(U.S. Census 2005)

### St. Petersburg

This city is barely 100 years old, but burial mounds and ceramic remains indicate that Indians lived there for hundreds of years before white men arrived. When slaves ran away to the area, they began joining Creek Indians and formed a branch of the Seminole Indians. After the Seminole Indian wars and the Civil War, more whites moved to the area, as well as a few ex-slaves. Railroad builder Peter Demens used several hundred Black workers along with his own work force to bring the Orange Belt Railroad to the area in 1888. The Black workers who settled down in the town lived on Fourth Avenue South in what was called Pepper Town. Another Black community on Ninth Street was called Cooper's Quarters (McCarthy 1995:269-70).

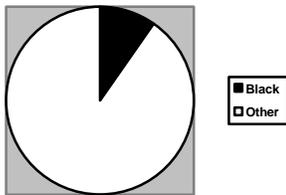
### Clearwater

From a small town in 1900 to a large city and the county seat of Pinellas County today, Clearwater has a population of 98,773, of whom 8,562 (9%) are Blacks (McCarthy 1995:47). In the early 1900's, the region now known as Greenwood was initially called Grovewood, as the area largely consisted of grapefruit, orange and tangerine groves (Clearwater Living History 1993: Vol.1). At this time, according to community elder Catherine Clark, whites still lived in and around south Grovewood. But, Clark says, as the groves gradually disappeared so did the whites, and the demographics of the region became more predominantly Black.

Gainesville, Alachua County:

Served by one Historic District

Blacks make up 20.0% of Alachua's population.



(U.S. Census 2005)

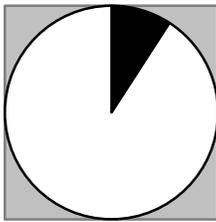
### Gainesville

The 1860 census indicated that 46 Blacks (21% of the total population) and 223 whites lived in Gainesville. By 1870, the 765 Blacks outnumbered the 679 whites in the city limits, partly because many of the Black soldiers stationed there during the Civil war. The Blacks migrated to Pleasant Street and Seminary Street. Pleasant Street became the religious, educational, and social center of the Black community. The Pleasant Street Historic District had some 255 historic buildings in this district, including churches, schools, and homes. Skilled Blacksmiths, carpenters, tailors, and teamsters found much work in the area and settled down with their families (McCarthy 1995).

Palm Coast, Flagler County:

Served by one Black Museum

Blacks make up 9.2% of Flagler's population.



■ Black  
□ Other

(U.S. Census 2005)

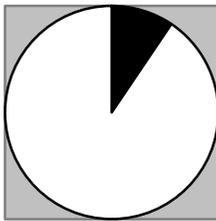
### Palm Coast

Like many southern states, Flagler County's plantation labor supplied the Confederate cause with timber, beef, citrus cotton and salt. While Union troops targeted these sources, often laborers and operations, like the Mala Compra Plantation, were moved east to avoid detection. The end of the Civil War and advent of railroad transport yielded increasing economic growth and prosperity in the region. However, working conditions were arduous, especially for newly freed Blacks, in frontier Florida. In her writings, Zora Neale Hurston, celebrated and gave voice to these disregarded laborers(<http://www.flaglerlibrary.org/history/flaglercounty/flagler3.htm>).

Mims, Brevard County:

Served by one Black Museum

Blacks make up 9.4% of Brevard's population.



■ Black  
□ Other

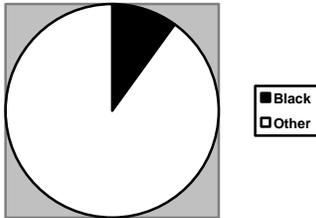
(U.S. Census 2005)

### Mims

This small town, which today has a population of 9,412 of whom 1,194 (13%) are Black, was the scene of a double murder in 1951 that has still not been solved. On Christmas night of that year, Harry and Harriette Moore retired for the night after spending the holiday with relatives in this quiet Brevard County town. They had spent a pleasant evening celebrating their 25th wedding anniversary. Soon after Harry and Harriette got ready for bed at around 10:15 that fateful night, a huge explosion ripped open the house, destroying the bedroom and killing one of this state's most effective civil rights activists. His wife would die nine days later from injuries suffered in that blast (McCarthy 1995:199).

DeLand, Daytona Beach, and New Smyrna Beach, Volusia County: Served by three Black Museums

Blacks make up 10.0% of Volusia's population.



(U.S. Census 2005)

### **DeLand**

In December 1876, industrialist Henry DeLand founded the town in central Florida that bears his name. At first, the townspeople relied on citrus products for their livelihood, but the 1894-1895 freezes ruined Henry DeLand, the town, and many other settlements in the state. Determined not to give up, the settlers rebuilt their economy, but diversified into producing naval stores, dairy products, and ferns. Among the Black businessmen in town were G.W. Miller, G.D. Taylor, and a Mr. Randall. Today DeLand has a population of 16,491, of whom 3,615 (22%) are Blacks (McCarthy 1995:82).

### **Daytona Beach**

One of the founders of Dayton Beach and the man after whom the city is named, Matthias Day, Jr. of Mansfield Ohio, came to the area in 1870, determined to operate a saw mill. According to Hebel's racial history of the area, he found a group of freedmen who had gone there after the Civil War. To clear the land and grow crops, he employed some of those slaves who had settled north of Port Orange on present-day U.S. 1 in a settlement called Freemanville. Many of their descendants still live in Daytona Beach., a city that has an official population of 61,921, 19,009 (31%) of whom are Blacks (McCarthy 1995:73).

### **New Smyrna Beach**

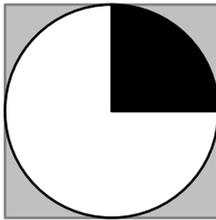
This town in Volusia County on the ocean was first developed by British entrepreneur Dr. Andrew Turnbull (1720-1792). During the Civil War, blockade runners used the area to bring in supplies for the Confederacy from the Bahamas. After the Civil War, among the settlers who came by steamer up the St. Johns River were Blacks, who settled west of U.S. 1 in what became known as the Westside. Many of them had farms and gardens and caught fish and crabs in the river. When a second railroad connection arrived in New Smyrna Beach in 1891 and the Florida East Coast Railroad built a locomotive repair shop and roundhouse in 1926, many Blacks found work on the railroad, but a 1963 strike for higher wages put many of those men out of work and forced many Black families to leave the area in search of good jobs. Today only 1,335 (8%) of the city's population of 16,548 are Black (McCarthy 1995:202).

## Southern Florida

Ft. Lauderdale, Broward County:

Served by two Black Museums

Blacks make up 24.9% of Broward's population.



■ Black  
□ Other

(U.S. Census 2005)

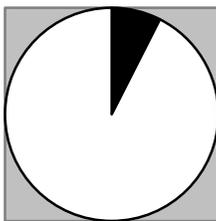
### Ft. Lauderdale

Broward County developed as more and more people moved to south Florida, and as Henry Flagler's railroad opened up the area for settlement and cultivation. As Flagler pushed construction of his Florida East coast Railroad south to Miami and the Florida Keys, he hired many Black workers, and, when they finished extending the railroad to Key West, many of them settled down in what became Broward County and became sharecroppers. Even if they did not own their own fields, many owned their own residential lots. Among the Blacks who moved here in the late 1880s and early 1890s were the descendants of freed or runaway slaves, immigrants from the Bahamas, and farmers and craftsmen seeking more opportunities. Fort Lauderdale was incorporated in 1911, four years before Broward County split from Dade County (McCarthy 1995:99).

Ft. Myers, Lee County:

Served by one Black Museum

Blacks make up 7.5% of Lee's population.



■ Black  
□ Other

(U.S. Census 2005)

### Ft. Myers

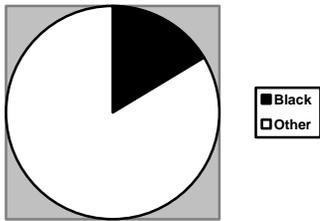
This city on the southwest coast was the site of a 19<sup>th</sup> century military outpost, from which military authorities shipped Seminole Indians to western reservations. Right before the Civil War, Major James S. Evans, a surveyor, brought in slaves from his Virginia plantation to cultivate the land, but the war disrupted life in the idyllic site, and it was not until the war ended and the telegraph line reached Fort Myers in 1869 that settlers began arriving in greater numbers. The first free Blacks to settle in the area may have been Nelson Tillis, who arrived in 1867; more than 100 of his descendants still live in Lee County (McCarthy 1995:106).

Ft. Pierce, St. Lucie County:

Served by one Black Museum

Blacks make up 16.5% of

St. Lucie's population.



(U.S. Census 2005)

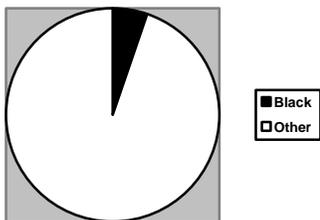
### **Ft. Pierce**

Fort Pierce honors in its name President Franklin Pierce's brother, Lt. Col. Benjamin K. Pierce, who built a fort there on the Indian River in 1838 to fight against the Seminole Indians. After the Civil War, settlers moved back into the area to cultivate the land and fish the waters offshore. The railroad that Henry Flagler built along Florida's east coast brought even more people, including many Black workers to build the line. The outlets to northern markets that the railroad opened up encouraged many farmers, including Blacks, to till the land, especially in the cultivation of pineapple, which required a lot of field labor. The Blacks that came to farm the pineapple crops stayed on to become part of the early Fort Pierce settlement. Today Fort Pierce has a population of 36,830, of which 43% are Black (McCarthy 1995:112-13).

Punta Gorda, Charlotte County: Served by one Black Museum

Blacks make up 5.3% of

Charlotte's population.



(U.S. Census 2005)

### **Punta Gorda**

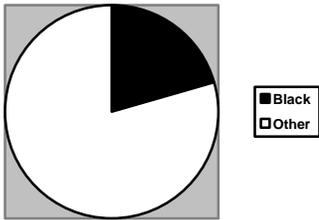
This town on the south side of the Peace River in southwest Florida traces its beginnings back to 1883, when Col. Isaac Trabue arrived from Kentucky and made plans to establish a settlement, called Trabue. Florida Southern Railway extended its line to the site and thus helped assure the steady growth of the place. Local townspeople voted to change the name to Punta Gorda, meaning "wide point," and it later became the county seat of Charlotte County, although the town grew very slowly in comparison to Tampa to the north. Punta Gorda, which had a population of only 1,883 by 1930, today has 10,878 residents, of whom 651 (6%) are Black (McCarthy 1995:246).

Overtown, Little Haiti, and Miami, Miami-Dade County:

Served by six Black Museums

Blacks make up 20.5% of

Miami-Dade's population.



(U.S. Census 2005)

### Overtown-Miami

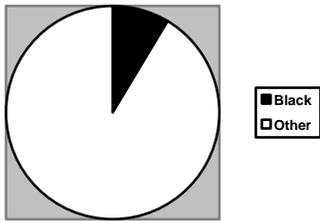
According to information provided by the Black Archives Foundation, Black men who supported the incorporation of the City of Miami built this community across the railroad tracks in 1896. Known then as “Colored Town,” Overtown grew and developed into a vibrant community anchored by churches and retail and entertainment establishments. Over the years, Overtown lost its magic to desegregation and urban renewal and many buildings fell into disrepair. Today, public and private partnerships are working together in the development of an “in-town” residential community with affordable housing adjacent Downtown.

### Little Haiti

In the newspaper supplement on June 2004 section The Haitian Community in Miami-Dade: A Growing the Middle Class Supplement Brookings Institution Metropolitan Policy Program, Gepsie M. Metellus writes that, The Haitian community of South Florida is a socio-economically and culturally vibrant community that has enriched Miami-Dade's multiethnic character. Little Haiti, walled in by 1-95 and the Florida East Coast Railways, spans from 54<sup>th</sup> to 87<sup>th</sup> Streets. It has a viable business district along N 2<sup>nd</sup> Avenue, which is of great social and cultural significance to the Haitian Diaspora because it is only geographical area in the history of Haitian immigration primarily inhabited by Haitians. It bustles with Haitian owned and operated businesses, where the aroma of Creole cooking, multi-hued artwork, the rhythm of Haitian compass, and the expressive tone of Haitian Creole greet residents and visitors alike.

Bradenton, Manatee County:  
Served by one Black  
Museum

Blacks make up 8.7% of  
Manatee's population.



(U.S. Census 2005)

### Bradenton

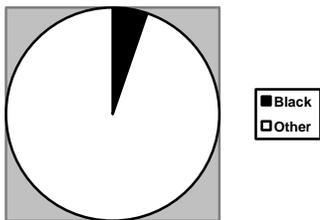
The town of Bradenton in Manatee County is named after Dr. Joseph Braden, one of the first white settlers. A man who had 95 slaves to work his 1,110-acre plantation. Another slaveholder was Robert Gamble, who had 102 slaves in 1850 to work the labor intensive sugar cane production he had on his 3,450 acres along the Manatee River in nearby Ellenton. Judah Benjamin, the secretary of state for the Confederacy, used the Gamble Plantation as a hiding place at the end of the Civil War as he fled the United States for England.

Blacks eventually moved into the area as free men after the Civil War, but they often had to be content with menial, back-breaking jobs. Today some 43,770 people live in Bradenton, plus many more in the winter season; the official Black population is 6,340 (15%) (McCarthy 1995:40-41).

Key West, Monroe  
County:

Served by one Black  
Museum

Blacks make up 5.4% of  
Monroe's population.



(U.S. Census 2005)

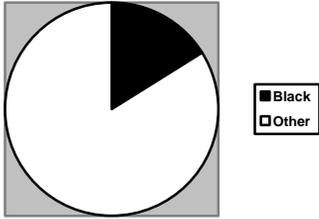
### Key West

The town of Key West, at the Southern end of U.S. 1 has a long history unlike that of any other American place. Isolated for most of its existence from the mainland, it finally became accessible from land when Henry Flagler extended his Florida East Coast Railroad to the town in 1912. The Bahamas Village, a 12-block area in Key West, surrounded by Whitehead, Louisa, Fort, and Angelo streets, is the chief Black residential area of the town. Persons of African descent who had arrived from the U.S. mainland, the Bahamas, and the Caribbean began settling here in the mid-1800s. Some of them came looking for freedom; others came looking for work in the sponge and turtle industries. The Frederick Douglass School was organized in 1870 just five years after the end of the American civil War, to educate Black children in Key West (McCarthy 1995:147-148).

Delray Beach, Palm Beach  
County: Served by one  
Black Museum

Blacks make up 16.0%  
of

Palm Beach's  
population.



(U.S. Census 2005)

## Delray Beach

The U. S. government built the Orange Grove House of refuge in 1876 to give shipwrecked sailors shelter and food in an area that later became Delray Beach. Over the years Blacks moved into the area and settled down to a life of hard work in agriculture and business. Today Delray Beach has a population of 47,181, of whom 12,415 (26%) are Blacks.

Local officials have placed various sites of importance to Blacks in Delray Beach on the Local Register of Historical Places. This section, which was incorporated as Linton in 1895, is bounded on the east by West 8<sup>th</sup> Avenue, on the north by Lake Ida Road, County, Blacks settled it and established churches, homes and schools (McCarthy 1995:86-87).

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## BIOGRAPHICAL SKETCH

Deborah Johnson-Simon was born in Petersburg, Virginia on September 9, 1949. She attended elementary school in Virginia then moved with her parents and siblings to Baltimore, Maryland where she attended Jr. High and High School. She graduated from Forest Park High School and married. After divorce and raising two children she returned to school and received her B.A Degree in anthropology/sociology with minor in African American Studies, from Rollins College in Winter Park Florida. She received an M.A. in anthropology/museum studies from Arizona State University in Tempe, Arizona. Deborah has worked for over ten years in museums and with cultural heritage projects in Florida, Maryland, Virginia, and Arizona.

In Phoenix, Arizona she developed and conducted the research that is the basis for this project as a part of her master's thesis on developing audiences for African American museums: Presentations of this study were made to Visitors Studies Association where she was the recipient of the VSA Travelship Award for 2001 and the Association of African American Museums Annual Conference in Cleveland, Ohio, 2001, as a part of a session on African American Travel and Tourism. Her experience with African American museums and history museums has included a broad range of positions. In many of these positions, she was involved with community outreach and partnering. Most recently she interned at the Smithsonian Institution working directly with the Smithsonian Early Enrichment Center (SEEC) researching African American participants in the program and early socialization to museum-going. She is currently an adjunct professor at Santa Fe Community College in Gainesville, Florida, Department of Social and Behavioral Sciences, and at the University of Florida, in the College of Liberal Arts and Sciences, Department of African American Studies.