Appendix 1

Topic History Research

Selected events from The Black Washingtonians: 300 Years of African American History

1970-

Stokely Carmichael returns from a year-long trip to Africa and is issued a subpoena to appear at the “Star Chamber Proceedings,” a closed-door Senate Conference to answer questions about black revolutionary activities.

Howard theater closes its doors.

DC Black Repertory Company formed by Robert Hooks.

Angela Davis is placed on the FBI’s ten most wanted list.

Howard University founds the black think tank: Joint Center for Political Studies. Its mission is to assist black elected officials and groom future leaders.

1971-

Julius Hobson, Sam Smith, Hilda Mason, Chuck Stone, Doug Moore, Jesse Anderson, and other political activist form the D.C. Statehood Party.

January 15. March for a national holiday celebrating Martin Luther King Jr. birthday and legacy demanding the “people’s holiday” be made a legal holiday.

Walter E. Fauntroy elected to the District’s non-voting delegate seat in the House of Representatives.

Political Activist Marion Barry is elected to the DC Board of Education and becomes president.

Black Congressional Caucus is founded.

Nine residents in Southeast DC sue the National Capital Housing Authority for failing to provide adequate maintenance service after public housing conditions fall to an all time low.
The association for the Study of African American Life and History moves from the home of its founder, Carter G. Woodson.

Howard University’s Soccer team wins NCAA Division I Championships. It is the first HBCU to do so.

1972-

Martin Luther King Jr. Public Library opens.


Dr. Ronald Scott establishes the Howard University Center for Sickle Cell Disease.

1973-

Richard Nixon’s inauguration held on January 20.

Dr. Luther A. Gibson founds the All Souls House of Prayer at 1830 9th Street NW.

Cathy Hughes becomes general manager of Howard University’s radio station WHUR.

Bernice Johnson Reagon forms “Sweet Honey in the Rock,” an a cappella group that combines political activism with song.

Nixon signs the “Home Rule Act” allowing DC to elect a Mayor and city council.

1974-

Human Kindness Day- 50,000 people gather at the Washington Monument, but violence breaks out.

“Pan African Day” is held at Malcolm X Park. Stokely Carmichael addresses a crowd of 12-15,000 people.

July. National Park Service unveils its statue of Mary McLeod Bethune. It is the first statue of an African American woman in a public park in the nation’s capital.

August 9. President Nixon resigns.
First National Annual Conference of Afro-American Writers is held at Howard. Attendees debate the black arts movement of the 60s and early 70s.

E.B. Henderson, graduate of Howard University and first African American certified to teach physical education, is inducted into the Black Sports Hall of Fame. Henderson was known in DC for writing letters to local newspapers and protesting racial discrimination.

Duke Ellington School opens its doors.

1975-

Walter E. Washington is sworn into the Office of the Mayor by Thurgood Marshall. He is DC’s first elected Mayor in over 100 years.

Howard Theater reopens for a brief time.

Freedman’s Hospital is changed to Howard University Hospital to reflect new enlarged vision for the facility.

1976-

Marion Barry is re-elected to the DC City Council on a platform of gay rights and poverty issues, building a loyal constituency.

Washington Metropolitan Area Transit Authority (WATMA) launches a rapid-transit rail system in DC and surrounding suburbs known as Metro.

Radio station WHUR deejay Melvin Lindsay begins hosting *The Quiet Storm*, it became one of the most popular shows in the area.

Home of Dr. Carter G. Woodson is declared a National Historic Landmark.

1977-

Vernard Gray opens Miya Gallery at 11th and G Streets NW. Gallery features African American art, clothing, and crafts. Gray also opens a hair-braiding salon on the first floor, the first of its kind in DC.

Plans for building a chain supermarket (Giant) in DC’s inner city, the first in nearly 10 years, are announced. It is part of a
redevelopment plan for the former O Street Market, which closed after the riots.

Marion Barry is shot and reporter Maurice Williams is killed in the Hanafi hostage crisis at the District Building.

Dunbar High School is torn down.

1978-

4,000 people celebrate Malcolm X day in Anacostia Park.

Fifteen-year-old Terrence Johnson shoots and kills two Prince George’s County police officers. Claiming self-defense, the Terrence Johnson Legal Defense Fund was established by community and political activists.

Marion Barry becomes Mayor of DC.

Civil rights activist Ella Baker celebrates her 75th birthday at Howard University.

Positive Image, a photography organization is established.

1979-

Jerry Washington, also known as “The Bama,” broadcasts a blues program from 11-2pm on WPFW. *The Bama Hour* becomes the most popular blues program in the country.

**Audience Research**

**Encouraging Diversity**

An excellent example of a museum making a conscious effort to understand and connect with the diverse community that surrounds them is the Levine Museum of the New South in Charlotte, North Carolina. The museum states that it is committed to “fostering understanding in the community, celebrating diversity and acting as a catalyst of community dialogue.” Identified as a place with low levels of “inter-group trust,” the city of Charlotte, NC and the Levine museum have an important task in confronting the issues that cause that mistrust. The Levine Museum in 2004, began developing
exhibitions specific to issues around race, racism, and trust. “They re-envisioned the museum as a model institution for using history as a catalyst for a deeper understanding of contemporary community challenges.” The excerpt from the AAM report outlines the museum’s most recent projects, which confronts the community’s rapidly changing demographics and is relevant to this proposal and worth quoting in full:

“The project, ‘Changing Places: From Black and White to Technicolor,’ has been particularly ambitious, including a museum exhibition, public programming, dialogues for groups of teens and adults, a public television documentary and an interactive website (changingplacesproject.org) that encourages video responses and personal narratives that feedback to become part of the ongoing exhibit. The hallmarks of the project are engaging and provocative questions that get people talking about tough issues: Who judges you without knowing you? Who do you judge? What parts of your cultural heritage have you kept? Let go of? What cultural aspects of the South most surprised you? For the museum staff, the most unexpected and gratifying aspect of this project has been the extent to which Levine Museum of the New South has taken on a leading civic role in their region, using their exhibit to structure the opportunity for a broadly based community dialogue about the transformative demographic changes in this community that are at once local and global.”

Other examples of organizations working in museums to bring greater inclusion are Cool Culture and the Incluseum. Cool Culture founded in 1999 is committed to help "New York City's most diverse families access and enjoy New York City's rich cultural life, in order to provide educational experiences for their children, and to serve as their child's primary educator.” By acting as a conduit between museums and communities, Cool Culture bridges social inaccessibility issues between New York City’s cultural institutions and diverse and low-income communities with pre-school age children. Similarly, The Incluseum, a project based in Seattle, Washington, seeks to encourage social inclusion in museums. Through a wide variety of projects, the organization acts as an advocate for diversity in museums. Their goals are to: 1. Encourage conversations about social inclusion in museums, 2. Build community around issues of social inclusion; 3. Expand access to a network of resources and current research related to social

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166 Demographics pg 21
inclusion; 4. Showcase examples of how regional, national, and international museums are thinking of and promoting social inclusion.167

Site Research:

Cultural museums in the DC metropolitan area

Currently there are twelve museums in the DC metropolitan area that are dedicated to the study and preservation of African American History and culture. These institutions vary from the National Museum of African American History and Culture (set to open summer 2016) to the Great Blacks in Wax Museum in Baltimore, Maryland.168 These twelve do not include the various heritage trails, monuments, music halls, and libraries that also provide access to the area’s rich cultural history.

In order to narrow my research I focused on three major institutions in the DC metropolitan area that are already telling complex cultural stories: National Museum of African American History and Culture, National Museum of the American Indian, and Reginald F. Lewis Museum of Maryland African-American History & Culture. For each of these institutions I looked at the experiences they offer visitors and the approaches they took to displaying history and aligning with their mission.

National Museum of African American History and Culture:

First I began with the newest and most anticipated museum: the National Museum of African American History and Culture, currently under construction on the National Mall and set to open to the public by Summer of 2016. The 380,000 square-foot museum “seeks to help all Americans remember, and by remembering, this institution

167 http://incluseum.com
will stimulate a dialogue about race and help to foster a spirit of reconciliation and healing.”

The sheer size of building automatically sets up expectations for experience. It would be impossible for the museum to delve deeply into a specific community or create and intimate experience for visitors. It will play an important role on the National Mall, but in serving such a broad audience at such a massive scale it cannot adapt flexibly to community needs or contemporary issues.

National Museum of the American Indian

NMAAHC’s neighbor on the National Mall, National Museum of the American Indian, is another key institution because of its similarities with the new museum and it’s experience in navigating integral relationships of an invested constituency. In fact Lonnie Bunch, director of the NMAAHC, said that when he was offered the job of director at the newest Smithsonian his first call was to W. Richard West Jr., founding director of NMAI. West said that, “like the American Indian Museum, the African American one will give the nation both a centralized podium for pride in a group’s achievements and a forum for painful but necessary conversations about injustices past and present. The space should be a safe place for unsafe ideas.”

Opening in 2004, the museum faced sometimes harsh criticism for it’s unique approach to interpreting and presenting the history of American Indians, including allowing unprecedented influence from the community and allowing them to tell their own story. The Washington Post said the failure of the museum was that it acted “as a vessel for [American Indian] stories, but left outsiders confused and frustrated. Majority of visitors are nonnative.”

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Reginald F Lewis Museum of Maryland African American History and Culture

The Reginald F. Lewis Museum in Baltimore, Maryland mixes the local history of African Americans in Maryland with national and global contexts. A review in *The Public Historian* describes the museum experience at Reginald F. Lewis like, “taking a stroll through a living history with glimpses into the scrapbooks, photo albums, diaries, and work ledgers of black Marylanders, both famous and ordinary.”171 The museum is unique it showcases the daily lives of “ordinary people” and in doing this it shares a meaningful story, with visitors of all backgrounds, of the “joys and pains and struggles and triumphs of the human spirit.” 172 Proving that the approach to a more personal history is successful, the Reginald F Lewis Museum is unique in its balance of both local and national histories. However, the museum still struggles for attendance and has a hard time reaching new audiences in surrounding neighborhoods.

The experiences that these three institutions offer, while different in approach and content, are similar. They attempt to present a wide range of stories to a broad. While they provide resources and space to house important collections and stories, they cannot help but be removed from their communities either by physical location or by institutional constraints. Even NMAI, who allowed unprecedented influence from their constituency, has been widely criticized for creating confusion of the wider public. Their location on the mall and the scope of their mission does not allow for non-Western or intimate explorations of cultural pasts and heritage. It does however, educate massive amounts of people and reach audiences that local institutions cannot. Again, it is the clear articulation of the purpose of the site that seems crucial. Because of their very architecture and massive size they all fall into “the notion of the museum as a sacred

space” dedicated to the “timeless and universal values” or art or history or culture.\textsuperscript{173} It is not that these institutions do not serve a valuable function in exploring history and culture. They are immensely important and reach large audiences giving “legitimacy” to diverse experiences in the American story. In fact, because of their existence and their role as more “traditional” storytellers, they open the door to begin exploring diverse historical narratives in more intimate and community or site driven ways. It allows for the creation of “spaces of memory, exemplifying the postmodern shift from authoritative master discourse to the horizontal, practice-related notions of memory, place, and community.”\textsuperscript{174}

Unburdened with the need to present a whole historical or cultural narrative smaller neighborhood museums, like the one in this proposal, can provide “spaces [where] individual life-stories are attributed significance beyond the purely private.”\textsuperscript{175} In order to do so, the museum cannot simply rely on the “aura of the authentic object as a window onto the past, but deploy multi-medial technologies and performance as strategies of narrativization associated with art forms such as literature of film.”\textsuperscript{176} Neighborhood museums a vital role in their communities, “transforming living memory into institutionally constructed and sustainable commemorative practices which enact and give substance to a group identity.”\textsuperscript{177}

\textsuperscript{174} Ibid., 7.
\textsuperscript{175} Ibid.
\textsuperscript{176} Ibid.
\textsuperscript{177} Ibid., 9.
Neighborhood/Community Museums

The idea of a “neighborhood” or “community” museum is not a new one, it’s rooted in a long battle between traditional institutions and the communities that surround them. Starting in the 50s and taking off in the 1960s and 70s the idea of a “people’s museum” coincided with the Black Museum Movement where African American community museums, telling their own layered history, sprung up in homes, community spaces, and churches around the country’s urban centers. These urban center’s changed drastically after white flight, and traditional pre war museum didn’t look like the communities that surrounded them. At the time the idea of community and even Black museum was embraced by some and created fear in others. Even now questions about the museum role in society are still being debated and traces of that

debate can be found in these early discussions. The role of a neighborhood museum is to focus on “artifacts, documents, and oral history, which provide a better understanding of the present and can foster a stronger sense of community history and identity.”

Closely linked to the decentralization of museums and cultural institutions, “a distinguishing trait of Black Museums is the intimate relationship which they enjoy with their communities.” Both in the physical, geographical sense and the metaphysical concept of the African Diaspora. This type of museum is currently missing for the museum landscape of Washington, DC, despite the existence of the Anacostia Community Museum (ACM). ACM aligns closest with the mission of the proposed exhibition, which aims to connect and engage the community in which it is situated. However, ACM has had a long and tough road in fulfilling its mission and has had long history and complex relationships with its surrounding community, the findings of research on the Anacostia Community Museum can be found in more detail in the precedents research.

**Historic Homes and Narrative Spaces**

*“Every place carries meaning: the visual world cannot be separated from the world of thought.”*

-Frank Matero, *Interpretation, Experience, and the Past*

This research looks at how historic homes are traditionally interpreted and where they are challenged in creating interest and dialogue with their surrounding

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179 Harvey, Emily Dennis, and Bernard Friedberg, eds. 29.
181 Burns, Andrea Alison. 5-6.
182 Matero, Frank G., 158.
communities. Additionally, it looks at why exhibiting in historic sites, like the Carter G Woodson House, is supportive of the narrative in the proposed exhibition.

Historic house museums make up the majority of American museums, but unfortunately suffer from financial difficulty, declining visitorship, and an overall perception of irrelevance. One may ask, are there too many historic house museums? Why do they fail to attract or engage visitors? They suffer from “Historic House malaise.” Coined by Gerald George, former director of American Alliance for State and Local History (AASLH), this “malaise” can be attributed to a decline in maintenance, stale interpretation, and most importantly, lack of community involvement. Unfortunately, many historic homes fall into the trap of being unable to connect with new constituencies within their local communities and at the same time are unable to maintain or keep up with the needs of old constituencies (i.e. founding members, funders, donors). 183

Historic homes can provide an intimate space rooted in the community that has lived through the years in which the story is being told and re-engaging with that community can breathe life into their exhibitions and programming and help them “shed their roles as shrines.”184 But despite their potential, historic house Museums, in many cases, still fail to connect with the people they surround. One of the biggest issues they face is the slow progress toward embracing a more representational interpretive narrative, one that has the potential to engage a more diverse audiences. Change is slow to come in the historic house museum field, but “to be effective places to learn something about history, house museums must reflect in their interpretations not only knowledge of historical facts, but also knowledge of their audience-- who visits, what they expect,

183 Pustz, Jennifer, 14.
184 Ibid., 119.
why they come, how they learn, what they think about their experience, and who doesn’t come and why.”

“Historic sites must understand their transcendent power of authenticity and its fragile nature in defining the soul of a place.”

-Frank Matero, *Interpretation, Experience, and the Past*

Counter to their limitation, presenting and conserving heritage in historic homes can be impactful and transformative for visitors. Homes have the unique position of being able to preserve the human experience in a way that larger institutions cannot, which is why the Woodson house is ideal for the proposed exhibition. They can employ their site’s attributes to encourage empathy by “explaining the lives and emotions in other eras, and helping visitors understand their own relationships to larger communities.” To create this effect house museums need to embrace their layered and multidimensional spaces in ways that fully represent the “tangible” and “intangible” elements of heritage and connect with contemporary concerns. While it is understood that preservation is a key factor in limiting how historic house museums can physically engage visitors, contemporary practice should partner with design and focuses on finding a balance between protecting the physical or tangible elements of a historic site and engaging visitors in the narrative or intangible elements.

Historic homes are capable of telling complex and multidimensional stories by creating “narrative spaces” where “scenography, author, staging, and audience are all part of the dynamic system that define [it].” The concept of transforming tangible

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186 Matero, Frank G., 160.
187 Pustz, Jennifer, 14.
188 Matero, Frank G., 155.
heritage space and layering it with “intangible” stories to create narrative space “offers the possibilities for any location to tell its stories.” One way exhibition designers have been able to accomplish this is to create “multidimensional, nonlinear experience allowing multiple interpretations-- alternative ways of seeing and experiencing.” This elevates the historic houses to spaces of rich and complex narratives tied to visitors.

“The myriad ways a site can be mediated in the name of heritage directly affects how that site is experienced, transmitted, and therefore understood.”

-Frank Matero, Interpretation, Experience, and the Past

How we conserve, intervene in, and present heritage in a historical site has a “direct and powerful effect on visual legibility and indirectly affects how that site is experienced, transmitted, and therefore understood.” This will be especially true in the proposed exhibition. In utilizing scenography or narrative space design to create experiences, heritage sites can capitalize on their “uncanny ability to present multiple stories...simultaneously and over time, through all our sensory channels.”

Museology and Appropriating Culture:

“No matter how we define built heritage conservation, are we not appropriating and manipulating space in the interest of preserving and telling a story or stories?”

-Frank Matero, Interpretation, Experience, and the Past

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180 Ibid., 158.
190 Ibid., 155.
191 Ibid.
192 Ibid., 160.
193 Ibid., 159.
Museums change the meaning of things. Therefore the challenge of the site and the necessity of understanding this type of museology is that, historic homes, like all places of human interaction or activity, are constructed. They are layered in many complex stories and when they take on the role of museum or public space, shedding their private function, they rely on “legibility and perceived authenticity” to create meaning and appreciation. Yet they are also places that can provide powerful remembering and can elicit strong emotions, which will be essential in the proposed exhibition.\textsuperscript{194} It is this power to shape how “spectators” or actively engaged visitors think, feel, and experience the past that should guide design and interpretive experiences in the proposed exhibition space.

When interpreting a heritage site, it is imperative to ask these questions:

- How should we experience a place, especially one that is fragmented, accreted, and possibly illegible?
- How does intervention affect what we see, what we feel, and what we know?
- How can display promote effective and active dialogue about the past across space and time?\textsuperscript{195}

Designer’s role and responsibility when intervening in a space of historical significance affects the visual, the emotional, and the intellectual experience of a visitors and has powerful influence in understanding the past. The pursuit of an exhibition, in this context, cannot be approached lightly. Designers work in “things and words” and are agents in communicating “knowledge and insight.” It is the designer’s job to bring the space or environment to life for the visitor “using the language of the site.”\textsuperscript{196} The

\textsuperscript{194} Ibid., 160.
\textsuperscript{195} Ibid., 155.
\textsuperscript{196} Ibid., 157.
challenge for the designer, which is especially true in this proposed exhibition, is learning that new language.

The weight of this responsibility is explained clearly in an article written by Angela Davis, political activist of the 1960s and 70s, scholar, and author. Davis wrote in an article titled, *Afro Images: Politics, Fashion, and Nostalgia*, that when speaking at a conference she was introduced to an attendee who did not immediately recognize her name. When prodded by the man’s sister he exclaimed, “Oh... Angela Davis-- the Afro!”. Davis writes that this experience “was not exceptional, and it is both humiliating and humbling to discover that a single generation after the events that constructed me as a public personality, I am remembered as a hairdo.” She pieces apart this statement going on to say that the humiliation comes from the reduction of the fight for political liberation to a fashion statement and the humbling effect is in the realization of the “fragility and mutability of historical images, particularly those associated with African American history.”

It is in this reflection that Davis fears the apoliticizing and ahistorizing of photographs. Davis cautions that reducing history to nostalgia, especially in interpreting an African American narrative, erases the efforts and activism of a generation. Davis, the consummate activist, leaves the reader with a call to action: “Particularly in relation to African American historical images, we need to find ways of incorporating them into the ‘social and political memory, instead of using [them] as a substitute which encourages the atrophy of such memory.’”

Research revealed a possible solution for museums to this dilemma: New Museum theory. This approach acknowledges the presets of the past and the contextualization of museology and favors a transformation from “sites of worship and

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198 Ibid., 43.
199 Ibid., 45.
awe” to ones that encourages critical reflection and is “transparent in its decision-making and willing to share power.” Much like the Neighborhood Museum Model of the 1960s and 70s, New Museum Theory “decolonizes” the institution and gives power back to those represented allowing images to be properly positioned in their social, political, or historical context. Therefore, in connecting site with exhibition content by focusing the exhibition on real residents with pasts connecting way beyond the nostalgic and sentimental views of the 1970s, adds a richness and authenticity that helps, but does not eliminate the threat of, stereotyping the past. As a post-museum museum that embraces new museum theory, the site can “respond sensitively as it encourages diverse groups to become active participants” rather than acting as a vessel of universal knowledge to be transmitted to a general audience. Furthermore it breaks down the hierarchy of exhibitor, spectator, and object “by installing the ‘community’ as both addressee and facilitator of the ‘museum experience.’”

**Carter G Woodson House & the National Park Service**

“I am a radical.” - Carter G. Woodson

Carter G Woodson historic house exists and has existed in the Shaw community long before Dr. Woodson and long after. It’s not a new business or a new build and it is this rootedness in the neighborhood and its connection to the preservation of African American history that makes it the ideal location for the proposed exhibition.

1538 9th St NW was the home of the “Father of Black History,” Carter Godwin Woodson, from 1915 until his death in 1950. The three-story Victorian townhouse is a

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200 Andermann, Jens, and Silke Arnold-de Simine, 5.
201 Ibid., 6
202 Ibid.
short walk away from the campus of Howard University, where Woodson served as dean of the School of Liberal Arts. The home was designated a National Historic Landmark on May 11, 1976, and on February 27, 2006 became the 389th unit of the National Park System. Built in the 1870s, the home has seen the ups and downs of the neighborhood and is now being restored. “When we first purchased the property, it was in horrible condition,” Kinard said. “Drug addicts and prostitutes lived in the home before we got it.”

Woodson was also the founder of the “Association for the Study of Negro Life and History” the first nationwide preservation organization dedicated to African American history. The association used the home as its headquarters until 1970. His belief that “white people’s feelings of prejudice and Black people’s feelings of inferiority were largely a result of ignorance,” drove him to examine the presentation of history in this country and in his most famous work, The Miseducation of the Negro, written in 1933, he argued that true telling of African American history would combat the ignorance that shackled America. The Association aimed to correct this untrue history through programs like “Negro Week” (1926), which later became Black History Month. Woodson also emphasized the rich history of Africa in order to strike down the concept that African equals uncivilized. This shift in understanding African American history has become the cornerstone of scholarly thought. Insisting that scholars of African American history root their study in African history instead of starting with enslavement forever changed the narrative of African American history.

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opposed to Western or “white” story was widely cited in the 1970s during the Afrocentric movement.

The National Park Service is currently in the process of renovating the Carter G Woodson House as well as the adjacent two row houses where the proposed exhibition will be housed. Issues of accessibility, historic preservation, and other accommodations are addressed by the National Park Service, which allows this project to focus on the exhibition design within in the space. Additionally, “the National Park Service is currently conducting a study on the feasibility of making a historic walking tour of 17 African-American attractions in the Shaw community, patterned after the Freedom Trail in Boston. A refurbished Woodson home would serve as the orientation center for the tour.”

National Park Services states that it is committed to working with communities: use “dynamic conservation” to increase public engagement in historic sites and work to “recognize and promote local history.” And “a commitment to building and sustaining relationships with . . . communities of interest.” Additionally, in 2003, the NPS issued a Director’s Order charging its natural and cultural parks to embrace civic engagement as the essential foundation and framework for planning and managing programs.

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## Appendix 2

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<th>Audio</th>
<th>Kitchen, bedrooms</th>
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<td>8'x11'</td>
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Appendix 3

Survey Responses

The following pages are survey responses from the National Museum of African American History and Culture’s “Save our African American Treasures Event” at the Historical Society of Washington, DC. The survey was conducted on Saturday, November 8, 2014 and Sunday, November 9, 2014. Some respondents only wrote down their answers, while others wrote and then elaborated verbally. In those case I asked if I could take notes on what they were saying, when they said yes, I recorded their comments on their survey. One respondent didn’t have her reading glasses, so she answered questions verbally while I wrote down what she said. Many people who attended the event spoke with me, but did not fill out a formal survey. In those cases asked if I could write down their comments in my notes.
I'm proposing an exhibit about Shaw DC in the 1970s to be displayed at the Carter G Woodson House (NPS)... And I want to hear from you!

1. Did you grow up in the 1970s? **YES**  NO

2. What events from that time had the biggest impact on you growing up or living in the 70s?
   - Ringling Brothers at the Capital Center,
   - Ice capades,
   - Easter egg roll at the White House.

3. What did you do for fun? What music did you listen to?  **Riding my big wheel**, Bee Gees, Hopscotch, double dutch, jack, rotary phones, Jacksons 45's, LP's, National Geographic on TV, cartoon.

4. If you grew up here, do you have any special memories about DC from that time?
   - Metro opening 76, bicentennial celebrations.

6. What would you have to see an the exhibit about the 1970s?

_Thank you!_

If you have more to share I would LOVE to hear your story! Please take a business card or contact me at sbordeaux@gwu.edu.
I'm proposing an exhibit about Shaw DC in the 1970s to be displayed at the Carter G Woodson House (NPS)... And I want to hear from you!

1. Did you grow up in the 1970s?  YES  NO

2. What events from that time had the biggest impact on you growing up or living in the 70s?

3. What did you do for fun? What music did you listen to?

4. If you grew up here, do you have any special memories about DC from that time?

5. What would you have to see an the exhibit about the 1970s?

thank you!

If you have more to share I would LOVE to hear your story! Please take a business card or contact me at sbordeaux@gwu.edu
I'm proposing an exhibit about Shaw DC in the 1970s to be displayed at the Carter G Woodson House (NPS)... And I want to hear from you!

1. Did you grow up in the 1970s? **YES** **NO**

2. What events from that time had the biggest impact on you growing up or living in the 70s?
   - Busing
   - School, desegregation

3. What did you do for fun? What music did you listen to?
   - Play sports
   - Pop, R&B

4. If you grew up here, do you have any special memories about DC from that time?
   - President Nixon resigning
   - Assassination attempt on Ronald Reagan
   - Washington Redskins games & Super Bowls

6. What would you **have** to see an the exhibit about the 1970s?
   - The music at the time
   - Memories of RFK stadium and the Washington Redskins

**thank you!**

If you have more to share I would **LOVE** to hear your story! Please take a business card or contact me at sbordeaux@gwu.edu
I'm proposing an exhibit about Shaw DC in the 1970s to be displayed at the Carter G Woodson House (NPS)... And I want to hear from you!

1. Did you grow up in the 1970s? [ ] YES [ ] NO

2. What events from that time had the biggest impact on you growing up or living in the 70s?

3. What did you do for fun? What music did you listen to?

Sewing, Designing, Collecting
Rock & Roll, Old Music 1940-50

4. If you grew up here, do you have any special memories about DC from that time?

Summer in the Park
Events at the Monument

5. What would you have to see an exhibit about the 1970s?

Old Clothing for 1950, 1960

6. If you have more to share I would LOVE to hear your story! Please take a business card or contact me at sbordeaux@gwu.edu

Sarah Bordeaux
MA, Exhibit Design

THE GEORGE WASHINGTON UNIVERSITY
WASHINGTON, DC
I'm proposing an exhibit about Shaw DC in the 1970s to be displayed at the Carter G Woodson House (NPS)... And I want to hear from you!

1. Did you grow up in the 1970s? **YES  NO**

2. What events from that time had the biggest impact on you growing up or living in the 70s?
   - Afro-American Advancement in all aspects of life in the US & abroad. (Political, economic, etc.)
   - Help form the Black MBA Assn

3. What did you do for fun? What music did you listen to?
   - Sports (adult) - Coached youth programs -
   - Chess - Cards (all types) - Education (individual)

4. If you grew up here, do you have any special memories about DC from that time?

5. What would you have to see an the exhibit about the 1970s?

6. Thank you!

Sarah Bordeaux
MA, Exhibit Design
THE GEORGE WASHINGTON UNIVERSITY
WASHINGTON, DC

If you have more to share I would LOVE to hear your story! Please take a business card or contact me at sbordeaux@gwu.edu
I'm proposing an exhibit about Shaw DC in the 1970s to be displayed at the Carter G Woodson House (NPS)... And I want to hear from you!

1. Did you grow up in the 1970s? YES NO

2. What events from that time had the biggest impact on you growing up or living in the 70s?

   - Martin Luther King Jr
   - J F K assassination
   - Watergate
   - Convention
   - Soul Classics
   - Pledge of Allegiance
   - Disco
   - Pop
   - Bluetz
   - Afro hair
   - Light in the basement
   - Dashing clothes
   - Mini skirt
   - Afro
   - Roller skating
   - Disco party
   - Men you could not wear pants

3. What did you do for fun? What music did you listen to?

   - House
   - Nightclub/DISCO
   - Freestyle
   - Street dance
   - Hot Shop
   - Roller skating

4. If you grew up here, do you have any special memories about DC from that time?

   - Freedom to be out late
   - Street dance
   - Hot Shop

5. What would you have to see in the exhibit about the 1970s?

   - Afro
   - Hair
   - Style
   - Clothing
   - Style
   - Music
   - People – Black and Blue
   - Martin
   - Barry

Thank you!

If you have more to share I would LOVE to hear your story! Please take a business card or contact me at sbordeaux@gwu.edu
I'm proposing an exhibit about Shaw DC in the 1970s to be displayed at the Carter G Woodson House (NPS)... And I want to hear from you!

1. Did you grow up in the 1970s? 
   
   [ ] YES  
   [ ] NO

2. What events from that time had the biggest impact on you growing up or living in the 70s?

   Everything was big, Cars, hair, shoes belts. The music was so descriptive.
   Sex was not dangerous. Weed was everywhere.

3. What did you do for fun? What music did you listen to?

   Smoke weed, chase the girls, Motown, and hard rock.

4. If you grew up here, do you have any special memories about DC from that time?

6. What would you have to see an the exhibit about the 1970s?

Sarah Bordeaux
MA, Exhibit Design

THE GEORGE WASHINGTON UNIVERSITY
WASHINGTON, DC

Thank you!

If you have more to share I would LOVE to hear your story! Please take a business card or contact me at sbordeaux@gwu.edu
I'm proposing an exhibit about Shaw DC in the 1970s to be displayed at the Carter G Woodson House (NPS)... And I want to hear from you!

1. Did you grow up in the 1970s?  YES  NO

2. What events from that time had the biggest impact on you growing up or living in the 70s?
   HAVING A CHILD

3. What did you do for fun? What music did you listen to?
   WENT TO THE BEACH  -  AMUSEMENT PARK
   HOUSE PARTIES  -  MOVIES

4. If you grew up here, do you have any special memories about DC from that time?
   RIOTS  -  A LOT OF STORE CLOSINGS
   A RUSH TO MY OUT OF D.C.

6. What would you have to see an the exhibit about the 1970s?
   THE NEW CONSTRUCTION

thank you!

If you have more to share I would LOVE to hear your story! Please take a business card or contact me at sbordeaux@gwu.edu
I'm proposing an exhibit about Shaw DC in the 1970s to be displayed at the Carter G Woodson House (NPS)... And I want to hear from you!

1. Did you grow up in the 1970s? (YES) NO

2. What events from that time had the biggest impact on you growing up or living in the 70s?
   - Black Power Revolution
   - Events @ DuPont circle

3. What did you do for fun? What music did you listen to?
   - Motown
   - R&B
   - Soul
   - Jazz
   - Chicago
   - Funk
   - Earth Wind Fire

4. If you grew up here, do you have any special memories about DC from that time?
   - Kindness Day
   - Martin Luther King Jr.
   - Watergate
   - The People
   - To be voice heard

5. What would you have to see an the exhibit about the 1970s?
   - Watergate
   - Pantages
   - The People
   - To be voice heard

Thank you!

If you have more to share I would LOVE to hear your story! Please take a business card or contact me at sbordeaux@gwu.edu
I'm proposing an exhibit about Shaw DC in the 1970s to be displayed at the Carter G Woodson House (NPS)... And I want to hear from you!

1. Did you grow up in the 1970s? ☑️ YES NO

2. What events from that time had the biggest impact on you growing up or living in the 70s? Going to the movies for $0.50 to $1.00 and watching movies all day. Going to the Drive-In movies.

3. What did you do for fun? What music did you listen to? Swim. Played sports with the DC Department of recreation.

4. If you grew up here, do you have any special memories about DC from that time?

6. What would you have to see an the exhibit about the 1970s?

Sarah Bordeaux
MA, Exhibit Design

thank you!

If you have more to share I would LOVE to hear your story! Please take a business card or contact me at sbordeaux@gwu.edu
Share your Memories of the 1970s

I'm proposing an exhibit about Shaw DC in the 1970s to be displayed at the Carter G Woodson House (NPS)... And I want to hear from you!

1. Did you grow up in the 1970s?  

   - [ ] YES  
   - [x] NO

2. What events from that time had the biggest impact on you growing up or living in the 70s?

3. What did you do for fun? What music did you listen to?

   - [ ] Watch TV-Good times

4. If you grew up here, do you have any special memories about DC from that time?

   - [ ] Street Cars

5. What would you have to see in the exhibit about the 1970s?

thank you!

If you have more to share I would LOVE to hear your story! Please take a business card or contact me at sbordeaux@gwu.edu
I'm proposing an exhibit about Shaw DC in the 1970s to be displayed at the Carter G Woodson House (NPS)... And I want to hear from you!

1. Did you grow up in the 1970s? **YES** NO

2. What events from that time had the biggest impact on you growing up or living in the 70s?
   Times were changing. More awareness to what was going on in the world. Being unsatisfied with what was. Change had the biggest impact.

3. What did you do for fun? What music did you listen to?
   We danced at clubs. Funk and R&B, Blues, Rock and Roll.

4. If you grew up here, do you have any special memories about DC from that time?
   I didn't grow up here. I grew up in CT.

5. What would you **have** to see an the exhibit about the 1970s?
   I watched the special on PBS. That would make a great exhibit.

Thank you!

If you have more to share I would **LOVE** to hear your story! Please take a business card or contact me at sbordeaux@gwu.edu

Sarah Bordeaux
MA, Exhibit Design

THE GEORGE WASHINGTON UNIVERSITY
WASHINGTON, DC
I'm proposing an exhibit about Shaw DC in the 1970s to be displayed at the Carter G Woodson House (NPS)... And I want to hear from you!

1. Did you grow up in the 1970s? NO

2. What events from that time had the biggest impact on you growing up or living in the 70s?

3. What did you do for fun? What music did you listen to?
   Played football, played in Rock Creek Park.

4. If you grew up here, do you have any special memories about DC from that time?
   '68 Riots, many things, going to school, summer home - our street was one big playgound.

6. What would you have to see on the exhibit about the 1970s?
   Many things

Thank you!

If you have more to share I would LOVE to hear your story! Please take a business card or contact me at sbordeaux@gwu.edu

Sarah Bordeaux
MA, Exhibit Design

THE GEORGE WASHINGTON UNIVERSITY
WASHINGTON, DC
I'm proposing an exhibit about Shaw DC in the 1970s to be displayed at the Carter G. Woodson House (NPS)... And I want to hear from you!

1. Did you grow up in the 1970s? ☐ YES ☐ NO

2. What events from that time had the biggest impact on you growing up or living in the 70s?
   Sports had the greatest impact on me. I primarily played basketball and football.

3. What did you do for fun? What music did you listen to?
   I enjoyed reading comic books and riding my bicycle.
   I listened to R&B, gospel, classical.

4. If you grew up here, do you have any special memories about DC from that time?
   Fun in the park (Rock Creek), catching salamanders, going to the zoo.

6. What would you have to see in the exhibit about the 1970s?
   The clothes!

Thank you!

If you have more to share I would LOVE to hear your story! Please take a business card or contact me at sbordeaux@gwu.edu
I'm proposing an exhibit about Shaw DC in the 1970s to be displayed at the Carter G Woodson House (NPS)... And I want to hear from you!

1. Did you grow up in the 1970s? 
   - YES  
   - NO

2. What events from that time had the biggest impact on you growing up or living in the 70s?
   - Jax
   - Double Bee
   - Scotch
   - Rotary Phone
   - Jacon
   - Cartoon
   - Movies.

3. What did you do for fun? What music did you listen to?
   - Fun
   - Panimento
   - P-Form
   - R&B
   - Soul

4. If you grew up here, do you have any special memories about DC from that time?
   - Circus

5. What would you have to see in the exhibit about the 1970s?

Sarah Bordeaux
MA, Exhibit Design

The George Washington University
Washington, DC

Thank you!

If you have more to share I would LOVE to hear your story! Please take a business card or contact me at sbordeaux@gwu.edu
Our Stories
Shaw through the 1970s
A Washington, DC Neighborhood Museum
Sarah Bordeaux
MA Exhibition Design Thesis
Spring 2015
Community museums have always existed in the black community, on street corners, in backyards, on stoops. It’s just that it’s a living museum.

— Colin Carew,
Quoted in Museum for the People
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“Gentrification is a crime!” Dominic Mouldon of Organizing Neighborhood Equity (ONE) DC proclaims to a crowded Shiloh Baptist Church. The group has gathered for an Elevation DC community meeting titled, “Gentrification, Renaissance, or Revitalization.” His statement resonates with established residents, city newcomers, and DC housing activists alike. The meeting addresses the rapid redevelopment of the Shaw neighborhood, one of Washington, DC’s oldest African American neighborhoods.

Shaw has witnessed lots of change. From booming and vibrant in the 1920s and 30s to being destroyed by the 1968 riots. Now longtime residents feel squeezed out by redevelopment and skyrocketing property values.

This proposal is for an exhibition titled: “Our Stories: Shaw through the 1970s,” to be located at the Carter G. Woodson Historic Site in the Washington, DC neighborhood of Shaw. It aims to address the issue of gentrification by preserving and revisiting the cultural heritage of the place through site-specific interpretation.

In responding to the community-voiced issue of gentrification, the exhibition also challenges museums to look beyond the didactic and the safe and to begin to confront the issues that affect contemporary citizens in their surrounding neighborhoods.

“The destiny of the museum is the destiny of the community; their relationship is both symbiotic and catalytic.”

— John Kinard
Founding Director of the Anacostia Neighborhood Museum
The exhibition is about the links that connect us or barriers that disconnect us from each other. It is about the tenuous nature of shared experiences and the fragility of a place and time. It is about active remembering and sharing.

Following the stories of real people, connected by race, time, and the neighborhood of Shaw, the exhibition will explore ideas of power, identity, and memory.

Combating the shifting landscape of the neighborhood, this historic home will act as a site dedicated to preserving, exploring, and celebrating this neighborhood’s past.
All they care about is brunch.

— Arielle, Sophomore at Howard University, response when asked about Shaw’s newest residents
Gentrification

Gentrification is a term used for the arrival of wealthier people in an existing urban area, a related increase in rents and property values, and changes in the area’s character and culture. The effects of the phenomenon are complex and contradictory and have been the cause of painful conflict in many American cities, often along racial and economic fault lines.

— PBS, Point of View
**Audience**

The target audiences are longtime Shaw DC residents, multi-generational groups, and Howard University students.

The audience will play a key role in the exhibition experience: the exhibit hopes to facilitate conversations between the different generations, and become a place for past and longtime residents to tell and record their stories.

Community curators will engage local schools and organizations and partner with DC history stakeholders like the Historical Society of Washington, DC, Shaw Main Streets, and others. This will give multiple voices and perspectives to the narrative.
Goals

1. Act as a neighborhood museum that engages longtime Shaw residents.
2. Facilitate multi-generational dialogue between millennials and baby boomers.
3. Preserve the at-risk history of the Shaw neighborhood during the 1970s.
Culture is, after all, an intensely personal matter.

— Emily Dennis Harvey, Quoted in Museum for the People
Challenges

The proposed exhibition is not easy—it should not be taken on lightly, as it is steeped in complex historical tensions and contemporary frustrations. The challenges reach beyond those limitations of budget, space, and accessibility that affect any museum operation, but extend to the role of the museum itself and how it engages with a skeptical and frustrated audience. An audience that has seen too many new amenities or businesses pop up, not for them, but for the newcomers and in turn contribute to the displacement, skyrocketing rental prices, and erasure of the neighborhood they know and love.

This proposal will address each of these challenges by looking to precedents, examining what has been done before, what is successful, and what is not successful in order to ensure a meaningful exhibition. However, focusing solely on these challenges is, I believe, equally as dangerous as not addressing them. Doing so is to risk characterizing the neighborhood as closed-minded and unwelcoming, when in fact, it is culturally vibrant and committed to the preservation of Shaw's history. Yes, careful consideration has to be taken for each and every decision, but asking questions and listening to every response, through anger, frustration, or uncomfortable accusations is paramount for an effective exhibition.

“Do you know anything about us? What our needs, interests, and problems are? What our concept of culture is?”

— Colin Carew,
Quoted in Museum for the People
Outreach

To better inform this proposal I attended three different community events that drew longtime Shaw residents. I spoke to individuals about their experiences and frustrations.

Howard University Interviews

The interviews at Howard University revealed that many young people are interested in Shaw and the 1970s. About half of the students interviewed are not from Washington, DC, but those who are remarked that the Shaw neighborhood has changed drastically. One sophomore I spoke with said that she is sure past residents would love to see the exhibit, but that current [white] residents will not care and, to quote her, “all they care about is brunch.” This simple statement reveals so much about the current climate for DC residents and the importance of creating honestly inclusive spaces that honor and preserve Shaw’s heritage. Many current Howard students are legacy students, meaning their grandparents or parents also attended the University. It will be important to showcase Howard’s important history and its impact on the local community to draw in current students and their parents or other alumni.

Elevation DC Gentrification Event

The event hosted by Elevation DC highlighted the trepidation around the topic and the optimism and skepticism around the exhibit concept. Many believed that the Carter G. Woodson Historic Site would be a great location for a community museum and to quote one gentlemen I spoke with, “the newcomers don’t know about him yet.” Some worried that looking at the 1970s would again emphasize the story of the “black neighborhood in decline.” The experience made me hyper aware of: 1. the need to tell this story and 2. the importance of doing so in an honest and conscientious way, including creating a space for individuals and community groups to tell their story. By allowing them to curate a room or display historical objects significant to them, it frees the museum from speaking singularly about the past and creates a contemporary lens with which to view the neighborhood’s history.

Save Our African American Treasures

The Save Our African American Treasures Event drew in an older demographic and provided a comfortable environment for people to talk about their personal history. The purpose of the event was to allow the public to bring in personal artifacts and have “professional conservators, curators and collections managers contribute their expertise... identifying historical items and providing preservation guidance.” It was the perfect opportunity to engage with a captive audience who actively attended an event dedicated to the preservation of African American history. Most were very positive and several commented that they liked reflecting on that time period and they do not see much about it around DC. One of the issues I found with surveying people at this event was that only 4 out of the 30 people I spoke with live or lived in the Shaw area in the 1970s and only about half live in DC currently.
Surveys were conducted at the Save Our African American Treasures event at the Historical Society of Washington, DC. The results influenced the design and content of “Our Stories.”
The Carter G. Woodson House (1538 9th St NW) and its adjoining row houses serve as the perfect space for a community-focused exhibition in Shaw.

Woodson was the first scholar of African American history to move “away from telling the stories of the Black elite, and instead began to promote the rich history of Black folk culture, with its deep roots in Africa.”

This proposed inaugural exhibition will fill a gap in the museum landscape of DC that addresses important community issues and concerns, establishing itself as a relevant part of Shaw and will reflect the legacy and intentions of Dr. Woodson.
Interpretive Plan

By the very nature of the exhibition space, which is layered in time and experience, the goal of the interpretation is to directly engage with the community to give voice to their story through a space open to community curators.

In using this interpretive plan it is essential that a balance be struck between interpretative recreations and authenticity to avoid generalizations and also create content that resonates with visitors. The goal is to communicate the idea of “home, personal, intimate,” while also communicating broad diverse ideas about the neighborhoods history and the recognition that it is vital to preserve.

Strategies for accomplishing this experience will include abstraction, personification of cultural expressions by the built environment, audio visual media, “analog” interactives, immersive environments, and strategic use of lighting and ambient noise.

This will be achieved through the built environment, which does not attempt to trick the visitor into confusing past and present. Some of the ephemera will be graphically represented rather than exist in the home and will help “set the scene.”

“The construction of a spatial montage that never confuses the present with the past ...”

— Frank Matero, Interpretation, Experience, and the Past
Precedents

Historic Structures and Site Specific Narratives

- Weeksville Heritage Center
- Wing Luke Museum

Exhibits Shaped by Community Contributions

- Brooklyn Heights Exhibit
- Learn to Read Art Exhibit
- Scott Joplin Historic House
- Tenement Museum
- Wing Luke Museum
- Project Row House
Space Overview

- Third Floor | Page 64
- Second Floor | Page 46
- First Floor | Page 26
- Basement Floor | Page 38
- Exterior Treatment | Page 22
- Entrance
Experience & Content Organization

Content

Shaw Neighborhood Archive & Meeting Place
Allows for active participation, contribution, and research into the history of Shaw’s people and places.

Shaw’s Places
Highlights major places still active today, drawing in visitors who may have moved away, but still come back to the neighborhood for social and cultural events.

Shaw’s History
Introduces visitors to the major events of the time on a personal and local scale including the fight for Home Rule and oral histories.

Shaw’s Music
Music has a long tradition in the DC area, especially in Shaw. This section allows visitors to explore and enjoy the sounds of Shaw in the 1970s.

Experience

Active, participatory, vocal.

Reflective and contemplative.

Interactive and informative

Immersive and auditory
Mural Treatment

A mural will be commissioned from a local artist. Murals have a long tradition in the Shaw neighborhood and will attract visitors to this residential area.

Existing Shaw Murals

Proposed Placement
Portraits of longtime Shaw residents will establish the row houses as a public space dedicated to the community and separate the exhibitions space from the historic home.

Reference Images

Rendering
1970s were about Afro American advancement in all aspects of life...

— Longtime DC Resident, Survey Response
First Floor: History
Inspiration Images
First Floor: History

This is the entrance of the exhibition and will introduce visitors to the exhibition’s practice of collecting items donated by the community and their display. It will also introduce visitors to the major events that occurred in Shaw during the 1970s on both a personal and local level through interactives and oral histories.
First Floor: History

Entrance View
First Floor: History

Now & Then Interactive

This interactive will allow visitors to explore the changes in the neighborhood through a popular 1970s toy, the View-Master. Images of Shaw in the 1970s and today will alternate and allow visitors to compare what they see.

The table will have a “smart notebook” and pen where visitors can record their feelings and reactions to the changes they see. The handwritten notes are recorded digitally and made instantly available through the neighborhood archive’s website.

Graphic Panel

Now & Then

Take a view master and slides to look at Shaw through the 1970s

Share your thoughts and feelings on the changes you see.

View-Master and disks showing scenes of Shaw from the 1970s interspersed with images of today.

“Smart Notebook” for visitors to share feelings about the changes they see.
First Floor: History

Oral History Interactive

This interactive connects places with people and stories using oral history videos and a 3D map of Shaw's streets.

1. Locate a story on the interactive map display
First Floor: History
Oral History Interactive

2 Press the button on the tablet to start the story.

3 Projected oral history video will play on larger wall screen.
First Floor: History

Oral History Interactive Detailing

Audio will play when the tablet is pushed and the projection video begins on the larger screen.

Tablets displaying oral history recordings and videos are placed on the map where the stories took place, associating people with places in the neighborhood.
First Floor: History
Oral History Interactive Detailing

- Tablet inset into routed frame
- Back access panel, painted white
- Tablet mount and aluminum clips
- Tablet bolted to wall
- Tablet open
- Tablet bolted to floor

1. Elevation: Shaw Map Interactive
   Scale: 1/2" = 1'-0"

2. Section: Shaw Map Interactive
   Scale: 1/2" = 1'-0"

3. Section Detail: Shaw Map Interactive
   Scale: 1" = 1'-0"
First Floor: History

Fight for Home Rule Community Wall
First Floor: History

Family Table Interactive

A projection mapped table will display a video of family members passing newspapers, doing homework, celebrating holidays, and gathering together to discuss the events of the day.

Low level ambient noises of cooking, family members talking, and gathering accompanies video.
Everything was big ... the music was so descriptive.

— Longtime DC Resident,
  Survey Response
Basement Floor: Music

Inspiration Images
Basement Floor: Music

Shaw has a long history of music from Duke Ellington to Marvin Gaye to Chuck Brown, the God Father of Go-Go. This section of the exhibition honors and celebrates that rich history through an immersive experience that uses lighting and audio to set the mood.
Basement Floor: Music

Entry Wall

Visitors will walk down the stairs and be greeted by a bright neon sign that proclaims, “Say it Loud,” referencing James Brown’s famous song “Say It Loud — I’m Black and I’m Proud”. This bold statement embodies the mood and direction of African American music in Shaw and in the 1970s.

Music from famous Shaw artists and from the 1970s will play throughout the space at a high volume.
Basement Floor: Music

Album Wall and Lounge
Basement Floor: Music

Album Wall and Lounge

Tablets mounted throughout the room will allow visitors to record memories about the music that are then projected on the black walls in neon.
I remember playing football at Howard University in 1977.

— Longtime DC Resident, Survey Response
Second Floor: Places

This section of the exhibit highlights the history of Shaw’s most prominent social and cultural places: Howard University, Shiloh Baptist Church, and the Ujamaa School. Residents who have left the neighborhood regularly come back to participate in gatherings at these places and by showcasing their rich history the exhibit will engage visitors who have since moved on from the neighborhood.

1970s local radio stations like WHUR.
Second Floor: Places
Inspiration Images: Howard University
Second Floor: Places
Howard University

This section hopes to draw in Howard alumni and current students alike to the exhibition. Founded in 1867, Howard University is one of this country’s oldest and most prestigious Historically Black Colleges and Universities (HBCU). During the 1970s, the campus rallied in protest against the Vietnam War, fought for equal rights, and hosted some of the first recruits in the Black Panther Party’s DC chapter.

This space tells the story of a Howard University student through the recreation of her dorm room. Additionally, the facing wall displays items donated by Howard alumni from the classes of 1970-79.
Second Floor: Places
Howard University Interactive Table

Historic Artifacts

Digital Content - Visitors can touch projected images on the table to reveal more content.
HOWARD UNIVERSITY
Alumni of Classes of ’70 to ’79

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utatia se voldam sita nos dici omnismid rereput antor-
esti blabo. Sed quis et velliqua verum quoseam am re
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Second Floor: Places

Howard University

Blank spaces are left on the community walls to provide continuous opportunities for residents to contribute items to the display. Showing the gaps in the collection reinforces the concept that the museum is built by the community and leaves room for the visitor’s own voice.
Second Floor: Places
Inspiration Images: Shiloh Baptist Church
Second Floor: Places

Shiloh Baptist Church Member’s Room

Church is the number one reason that past residents, who have since moved out of Shaw, return to the neighborhood. Shiloh Baptist Church is a staple of the neighborhood, having existed in the community since the Civil War.

This section interprets the room of one of Shiloh’s members and in doing so recounts church people’s role in the civil rights movement and connects the struggles of that generation to the cultural and political gains of the 1970s. It reveals how ordinary people, through faith, fought injustice through peace.
Second Floor: Places

Shiloh Baptist Church Community Wall

Areas for continued contribution
Second Floor: Places
Shiloh Baptist Church Community Wall
Second Floor: Places

Inspiration Images: Ujamaa School
Second Floor: Places

Ujamaa School Student’s Room

The Ujamaa School was founded in 1968. It is the oldest Afrocentric school in the country and has the longest running Kwanza celebration.

The exhibit interprets the bedroom of a young boy who attended the Ujamaa school in the 1970s. The room reflects the influences of popular culture balanced with the influences of the teachings of the school.

As with each of the recreated rooms, the interpreted story is supported by community donated items from the Ujamaa School and its former students.
Second Floor: Places

Ujamaa School Community Wall

Areas for continued contribution
Second Floor: Places

Ujamaa School Community Wall
The seniors had an awful lot of wisdom to impart and we’re missing that kind of thing now.

— Long time Shaw Resident
Third Floor: Neighborhood Archive & Meeting Space

Inspiration Images
Third Floor: Neighborhood Archive & Meeting Space

The third floor of the museum will act as a community archive, where residents can donate artifacts, record oral histories, or research their own story.

Through partnerships with DC history stakeholders like Shaw Main Streets and the Historical Society of Washington, DC, residents will have access to archival photographs and historical records. Additionally, the space will be a meeting place for grass roots Shaw organizations like ONE DC.
Third Floor: Neighborhood Archive & Meeting Space

Community Meeting Place
Third Floor: Neighborhood Archive & Meeting Space

Neighborhood Archive

Upon entering the third floor visitors are met with a wall of keys, each inscribed with the name of someone who donated to the exhibition. This wall represents the ownership and access that the museum offers to longtime residents through the preservation of the neighborhood’s history.
Type and Colors

Title Treatment

Cooper Std Black, 200 pt

Sub Title Text
Univers 45 Light, 100 pt

Body Copy Text
Univers 55 Roman, 36 pt

C= 39, M=28, Y=100, K=3
C= 44, M=28, Y=32, K=0
C= 12, M=60, Y=99, K=1
C= 82, M=68, Y=34, K=17
“Our Stories” will be advertised through local organizations, including those featured in the exhibition, as well as through graphic posters that will be posted throughout Shaw’s local businesses, bus stops, and metro stops (Mt. Vernon Square and Shaw-Howard University).
Museums must be willing to dispense with whatever is stale and pernicious, and to replace it with functions that are relevant and socially responsive; they must also be willing to stand by their own honest efforts.

— Emily Dennis Harvey, 1969 Seminar on Neighborhood Museums