



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

2009 ANNUAL REPORT

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ABOUT THE MUSEUM  
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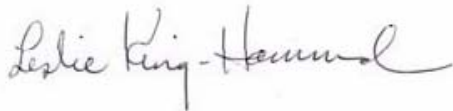
Dear Friends:

There are any number of ways to remember fiscal year 2009. It was memorable for its dynamic and engaging slate of exhibitions and programs. Also, 2009 offered terrific fun and enjoyment, as was the case at the December Gala, honoring Eddie and Sylvia Brown. The year also brought the inauguration of our "Thursdays at the Lewis" programming and the extended summer hours, and new talents and energies to our board and staff.

But, unfortunately, any accurate record of 2009 must be informed by the tremendous economic challenges that gripped the nation. We survived thanks to our partners and friends. While the challenges promise to abate at some point in the not too distant future, it is unlikely that we will soon return to a recognizable "normal." The landscapes for operating museums, serving publics, and pursuing missions will be different. Our next challenge, then, will be to respond to this changed environment in ways that will allow us to continue to provide high quality experiences and educational outcomes.

We must, therefore, continue to identify and cultivate new friends and means of support. We must acknowledge the obstacles of the moment without letting them define the possibilities of our future. With the continued support of our donors and friends, we are confident that the loftiest of our goals will be achieved, and our best moments are still to come.

Kindest regards.



Leslie King-Hammond, Ph.D.  
Chair of the Board



David Taft Terry, Ph.D.  
Executive Director



## ABOUT THE MUSEUM

The State of Maryland undertook a unique opportunity in 1998, authorizing a new museum, the Maryland Museum of African American History and Culture, as it was created. With a statewide mandate, the museum was to be built in Baltimore. When it opened, it would be the largest of its kind on the East Coast. In 2002, before it opened, by unanimous decision by the State Board of Public Works and museum leadership, the new museum was renamed as the Reginald F. Lewis Museum of Maryland African American History & Culture, in honor of a worthy native Marylander. The Reginald F. Lewis Foundation made a \$5,000,000 gift to the new museum in support of its educational activities. The Reginald F. Lewis Museum (RFLM) is located on Pratt Street, at the corner of President Street.

### MISSION

To be the premier experience and best resource for information and inspiration about the lives of African American Marylanders. The museum seeks to realize its mission by collecting, preserving, interpreting, documenting, and exhibiting the rich contributions of African American Marylanders from the state's earliest history to the present and future.

### VISION

To share globally, and with integrity, the human drama of Maryland's African American experience.

### VALUES

We stand for integrity and truthfulness.  
Our foremost concentration is education.  
We demonstrate social responsibility and ethical behavior in our activities.  
We approach all of our activities and partners with a sense of pride and respect.  
We emphasize the importance of family and community.  
Our behavior mirrors our commitment to inclusiveness and involvement.

## REGINALD F. LEWIS

The museum's namesake, Reginald Francis Lewis was born on December 7, 1942, in Baltimore, Maryland. He was strongly influenced by his family, who taught him the importance of saving some of everything he earned. During his high school years at Dunbar, Reginald excelled in both his studies and sports. In 1961, he entered Virginia State University, majoring in economics, and graduating on the Dean's List. In his senior year at Virginia State, Reginald participated in a summer program at Harvard Law School designed to introduce talented black students to legal studies. At the end of the program, Reginald was invited to attend Harvard Law School. He graduated from Harvard Law School in 1968.

Within two years of his Harvard graduation, Lewis established his own firm – the first African American law firm on Wall Street. He focused on corporate law, and also helped many minority-owned businesses secure badly needed capital. A desire to “do the deals” himself led him to establish the TLC Group, LP, in 1983. His first major deal involved the \$22.5-million leveraged buyout of the McCall Pattern Company, which he later sold in 1987, earning \$50 million in profit.

In October 1987, Reginald Lewis purchased the international division of Beatrice Foods, creating TLC Beatrice International. At \$985 million, it was the largest deal of its kind at the time by an American company. As Chairman and CEO, he increased the company's worth, and by 1992, TLC Beatrice had sales of over \$1.6 billion annually. Yet, with all of his success, Lewis did not forget others; giving back was part of his life. In 1987 he established The Reginald F. Lewis Foundation, which funded grants totaling approximately \$10 million to various non-profit programs and organizations during its first six years.

In January 1993, Reginald's remarkable career was cut short by his untimely death at the age of 50 after a short illness. During his illness, however, he made known his desire to support a museum of African American culture. In 2002, becoming aware of such a project underway in Lewis's own hometown, Baltimore, his foundation made its largest grant to date, giving \$5 million to the project. Reginald F. Lewis lived his life according to the words he often quoted to audiences around the country: “Keep going, no matter what.”







## COLLECTIONS & EXHIBITIONS

On the third floor at the museum, visitors explore the galleries of our permanent exhibitions. Taken together, these engaging interpretations of Maryland's African American heritage introduce museum-goers to rare artifacts and photographs, historical documents, and interactive displays:

- ***Things Hold, Lines Connect: African American Families and Communities in Maryland*** explores community and social history across the state
- ***Building Maryland, Building America: Labor and the Black Experience*** is an examination of work culture and its meaning over time
- ***The Strength of the Mind: Black Art and Intellect*** engages cultural traditions, learning institutions, and artists – performing, fine, and folk



Expanding the themes of Maryland history and culture engaged by our permanent exhibitions, the museum offers deeper exploration through several changing exhibitions programs, each with a special function and focus. The major changing exhibition program, ***Special Exhibitions***, showcases high-quality exhibitions developed by the museum, or brought to the museum from other venues, which contextualize the Maryland stories of the permanent galleries. The ***Arts Wall*** exhibitions program allows the museum to offer visitors works by and/or about African Americans artists in Maryland and beyond. The museum uses its ***Maryland Community Space*** to develop exhibitions in collaboration with other entities. As the museum is a collecting institution, our ***Recent Acquisitions*** program allows the museum to hang new additions to its collections.



## EXHIBITIONS SUMMARY: SPECIAL EXHIBITIONS

### ***A PEOPLE'S GEOGRAPHY: THE SPACES OF AFRICAN AMERICAN LIFE***

May 2, 2008 – September 2, 2008

All people have a history of movement—a geography of roots and routes that may be physical or cultural. For African Americans, the geographic roots begin in Africa, extend across the Atlantic Ocean and traverse the American landscape. The exhibition features photography, sculpture, installations, and films that explore how African Americans have navigated their physical environments, from slavery to the present. Both mobility and stability have played critical roles in the geography of African American experience. A map of African American history and culture would encompass southern roads and the North Star; eastern shores and mid-western towns; black belts, black meccas, and the black 'burbs. The art works in this exhibition highlight key sites for sustenance and resistance—from the church, to the barbershop, to the front stoop. In visualizing the varied environments of African American life, the exhibition reveals spaces sacred and profane, public and private, architectural and anatomical, which shape the legacy of Africans in the Americas. *Curated by Michelle Joan Wilkinson, Director of Collections and Exhibitions*



### ***COURAGE: THE VISION TO END SEGREGATION, THE GUTS TO FIGHT FOR IT***

October 11, 2008 – March 1, 2009

Half a century ago Carolina families launched a lawsuit that changed America. This lawsuit was the first of five across the country that would lead to the 1954 landmark Supreme Court decision *Brown v. Board of Education*. The Brown decision ruled racially segregated schools unconstitutional and set in motion a series of events that continue to shape our lives today. This groundbreaking new exhibit tells the story of ordinary people – people outside the traditional power structure, without wealth and often with little classroom education – and how they worked together to begin the process that ended legal segregation of the races in America's schools. *This show was developed by the Levine Museum of the New South, Charlotte, North Carolina, and traveled nationally.*



## ***EAST SIDE STORIES: PORTRAITS OF A BALTIMORE NEIGHBORHOOD, THEN AND NOW***

April 25, 2009 - July 26, 2009

This exhibition of more than 100 photographs offers both a historic view of Baltimore's East Side, and a modern focus on "Middle East" Baltimore, Belair-Edison in the northeast, and Latino communities in the city's southeast. Through audio and visual portraits, residents' stories of family, home, neighbors, and belonging provide a mirror to East Baltimore's past and a tour through its most recent history. The featured photographers are Ken Royster, Elizabeth Barbush of Art on Purpose, Ellis L. Marsalis, III, and Michela Caudill. Additional historic photographs documenting immigrant and ethnic communities of East Baltimore are included



## **EXHIBITIONS SUMMARY: RECENT ACQUISITIONS**

### ***HALE A. WOODRUFF***

May 17, 2008 – September 14, 2008

Hale Aspacio Woodruff was one of America's important creative pioneers. His legacy as an artist and teacher endures in the various styles, including paintings, prints, drawings, and murals, in which he worked. Born in Cairo, Illinois in 1900, Woodruff grew up in Nashville Tennessee, but his work took him to Atlanta, New York, Paris, and Mexico City. In his block prints from the 1930s, Woodruff uses a social realist style to document the harsh realities of Depression-era life for African Americans in the south. This exhibition of works from our permanent collection finds Woodruff bearing witness to the deprivation and pride, the struggle and strength within African American communities.



***Lift Every Voice: Portraits of African American Musicians by Russ Moss***

October 7, 2008 – January 25, 2009

This exhibition features black and white photographs of Baltimore's African American musicians. The selected photographs were originally created for *Sounds & Stories: The Musical Life of Maryland's African American Communities*, an oral history project developed by the Peabody Institute of the Johns Hopkins University. Grants from the Maryland Historical Trust and the Maryland Humanities Council enabled the Peabody to record the memories of the musicians. Moss's candid portraits present a visual legacy of their lives in music.



**EXHIBITIONS SUMMARY: ARTS WALL**

***The Beauty of Now: Maya Freelon Asante***

May 13, 2009 – August 16, 2009

Maya Freelon Asante is a dynamic young artist working in an unusual medium: tissue paper. Her vibrant monoprints are created by saturating colored tissue paper with water and using the released ink to form a new work on paper. Sometimes embedding old photographs into her prints, Freelon Asante introduces family stories into a collective history of African American resilience. For this exhibition, the artist created a site-specific installation in the museum.



## EXHIBITIONS SUMMARY: MARYLAND COMMUNITY SPACE

### ***Thurgood's Baltimore: the Education of a Revolutionary, 1908 - 1938***

July 1, 2008 - October 12, 2008

To commemorate Maryland native Thurgood Marshall (1908 – 1993) on the 100th anniversary of his birth, this exhibition examines the history and context of Marshall's Baltimore upbringing and rise to national prominence. Tracing his life from his earliest days through his ascendancy to Chief Legal Counsel of the National Association for the Advancement of Colored People, this exhibition returns the Thurgood Marshall lore to its Maryland roots.



### ***One Night in '64: African American Voices and Television in the Civil Rights Era***

November 4, 2008 - January 18, 2009

A unique event occurred in Baltimore, Maryland, during February 1964 on WBAL-TV. After viewing a program on crime in Baltimore, a 75-year old retired truck driver named James Emory Bond took his opinion on how the crime problem could be solved to the Television Hill studio of WBAL. Bond found himself and his voice broadcast to all of Baltimore, bringing an authentic African American perspective to current issues. *One Night in '64: African American Voices and Television in the Civil Rights Era* contextualizes this event within the history of African American representations in television broadcasting.



### ***Sisters, Soldiers: Black Women and the Modern Military***

February 20, 2009 – June 14, 2009

*Sisters, Soldiers* examines the past and present military service of black women, from the Civil War to the War on Terror. After placing black women as soldiers within a broad historical context, the thematic panels of the exhibition highlight the impact of race and gender issues on military service as well as the “breakthrough” moments in the history of that service. Over the last forty years, the roles available to black women in the military have shifted dramatically. This exhibition offers perspective on today's African American women within the present conflicts in which the nation is engaged and the sacrifices that some, like Marylander Tocarra Green (pictured right) have made in the line of duty.





## EDUCATION

RFLM's Education Department worked with teachers and school groups across the state, and throughout the year, on projects and programs related to general museum education, as well as the continued development, implementation, and evaluation of its curriculum, *An African American Journey*, produced in collaboration with the Maryland State Department of Education (MSDE), and currently available to grades 4 - 8. During FY2009, greater than 300 copies of the curriculum, *An African American Journey: A Resource for Learning the History of African Americans in Maryland and the United States*, were distributed to public school teachers in grades 4 – 8. Some examples:

### SCHOOLS AND CURRICULUM

- Professional development courses offered whereby teachers received one (10 credit from the MSDE toward recertification upon completing the 15 hour course
- At Cradlerock Middle School, Howard County, museum staff set up musical performances with pilot teachers for the elementary/middle school curriculum. Students performed Negro Spirituals and gave presentations at the museum for museum visitors after completing a curriculum lesson on this topic
- In cooperation with programs funded by the U.S. Department of Education's *Teaching American History* (TAH) initiative, the museum has hosted seminars for public school teachers, honing their understanding of topics such as "Slavery in Maryland," and "The Harlem Renaissance."



Lastly, the museum continued to offer many of its successful series of engaging public programs during FY 2009. These included: **Saturday's Child** – workshops and programs designed for children and families; **Generations Series** – intergenerational programming about life, traditions, and history; **Signature Series** - lectures, discussions, and book signings with writers; **Film Series** - documentaries by independent film makers; and **First Friday Series** - performances by regional and national musicians and artists.

## EDUCATION: INTERNS AND VOLUNTEERS

The Scholars Program (internships) is designed to expose college students to the museum's professional programs, exhibitions and services. The museum offers internships throughout the academic year, including undergraduate and graduate opportunities. In FY2009, the museum hosted seven interns: three graduate and four undergraduate students from across the country, who worked closely with staff from the Education and Collections and Exhibitions departments. Education interns assisted in the development of interpretive materials and collections along with research in the museum's Resource Center. Interns in Collections and Exhibitions worked closely with staff by assisting with research for upcoming exhibitions and cataloging new acquisitions.

The strength of the museum's volunteers can be felt in every aspect of operations, from helping the museum fulfill its education mission to developing new audiences by serving as community ambassadors. In FY09, over 75 volunteers donated more than 1,000 hours to the museum. The continued leadership of the Volunteer Council, which serves as a "voice" for the volunteers and docents. The council assists with program development, recruitment initiatives and training.

FY2009 also brought continued growth to the museum's youth volunteer program entitled "The Travelers." The Travelers are high school students who learn about the permanent collection, assist visitors in the galleries, and help create public programs. The Travelers public program, Floetic Fridays is a bi-monthly event that introduces high school and college students to the museum and its offerings. The evening includes spoken word, music and art displays from local high school and college artists.

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Linda Sparks  
Reginald Warner, II  
Pamela Wells

## FINANCIAL HIGHLIGHTS

### MARYLAND AFRICAN AMERICAN MUSEUM CORPORATION

#### Statements of Financial Position

June 30, 2009 and 2008

	<u>2009</u>	<u>2008</u>
<b>Assets:</b>		
Current Assets:		
Cash and cash equivalents	\$ 420,389	\$ 630,529
Pledges receivable	137,000	159,500
Other receivables	44,549	41,959
Deposits	2,500	38,000
Prepaid expenses	<u>26,989</u>	<u>28,405</u>
Total current assets	631,427	898,393
Property and Equipment, net	2,291,652	2,543,359
Non Current Assets:		
Pledges receivable, net of current portion and unamortized discount of \$19,195 and \$21,900 for 2009 and 2008, respectively	65,805	162,600
Investments	3,372,362	3,876,341
Restricted cash	<u>3,068,473</u>	<u>2,605,122</u>
Total non current assets	6,506,640	6,644,063
Total Assets	<u>\$ 9,429,719</u>	<u>\$ 10,085,815</u>
<b>Liabilities and Net Assets</b>		
Current Liabilities:		
Accounts payable	\$ 178,910	\$ 263,439
Accrued payroll expenses	110,812	176,934
Accrued expenses	34,954	30,000
Refundable advance	89,708	-
Line of credit	700,000	250,000
Obligation under capital lease	-	-
Deferred revenue	<u>99,143</u>	<u>24,207</u>
Total current liabilities	1,213,527	744,580
Net Assets:		
Unrestricted net assets		
Unrestricted	871,534	2,387,795
Reserved (management)	<u>140,000</u>	<u>-</u>
Total	1,011,534	2,387,795
Temporarily restricted net assets	29,549	117,696
Permanently restricted net assets	<u>7,175,109</u>	<u>6,835,744</u>
Total net assets	8,216,192	9,341,235
Total Liabilities and Net Assets	<u>\$ 9,429,719</u>	<u>\$ 10,085,815</u>

## FINANCIAL HIGHLIGHTS

### MARYLAND AFRICAN AMERICAN MUSEUM CORPORATION

#### Statements of Revenue, Expenses, and Changes in Net Assets

Years Ended June 30, 2009 and 2008

	2009				2008			
	Unrestricted	Temporarily Restricted	Permanently Restricted	TOTAL	Unrestricted	Temporarily Restricted	Permanently Restricted	TOTAL
<b>Revenue and Support:</b>								
Grants	\$2,114,759	\$19,500	\$ -	\$2,134,259	\$2,258,373	\$6,000	\$ -	\$2,264,373
Contributions	524,778	-	339,365	864,143	585,583	-	410,187	995,770
Admissions	169,010	-	-	169,010	191,919	-	-	191,919
Membership dues	74,527	-	-	74,527	68,004	-	-	68,004
Rental income	146,032	-	-	146,032	142,800	-	-	142,800
Investment income	8,983	194,697	-	203,680	15,374	229,465	-	244,839
Realized and unrealized gains (losses) on								
endowments	(445,512)	(194,697)	-	(640,209)	(105,323)	(31,406)	-	(136,729)
Other income	21,804	-	-	21,804	48,916	-	-	48,916
Net assets released from restrictions	107,647	(107,647)	-	-	553,574	(553,574)	-	-
<b>Total revenue and support</b>	<b>2,722,028</b>	<b>(88,147)</b>	<b>339,365</b>	<b>2,973,246</b>	<b>3,759,220</b>	<b>(349,515)</b>	<b>410,187</b>	<b>3,819,892</b>
<b>Expenses:</b>								
Bad debt loss	-	-	-	-	-	5,627	-	5,627
Collections and exhibitions	897,657	-	-	897,657	830,949	-	-	830,949
Education and public programs	531,132	-	-	531,132	704,442	-	-	704,442
External affairs	518,028	-	-	518,028	655,688	-	-	655,688
Management, building and security	2,151,472	-	-	2,151,472	2,252,764	-	-	2,252,764
<b>Total expenses</b>	<b>4,098,289</b>	<b>-</b>	<b>-</b>	<b>4,098,289</b>	<b>4,443,843</b>	<b>5,627</b>	<b>-</b>	<b>4,449,470</b>
Changes in net assets	(1,376,261)	(88,147)	339,365	(1,125,043)	(684,623)	(355,142)	410,187	(629,578)
Net assets at beginning of year	2,387,795	117,696	6,835,744	9,341,235	3,072,418	472,838	6,425,557	9,970,813
<b>Net assets at end of year</b>	<b>\$1,011,534</b>	<b>\$29,549</b>	<b>\$7,175,109</b>	<b>\$8,216,192</b>	<b>\$2,387,795</b>	<b>\$117,696</b>	<b>\$6,835,744</b>	<b>\$9,341,235</b>

## DONORS

*The museum makes every effort to ensure that donors are properly recognized, so if we have inadvertently omitted your name from the above list or if your name is misspelled, please contact the Development Department at 443-263-1810*



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## IMAGE CREDITS

- p. 2 clockwise: rear signage; *Things Hold, Lines Connect* Gallery; view of the skylight; from *The Beauty of Now: Maya Freelon Asante*
- p. 4 from *East Side Stories*, Courtesy of the Afro American Newspaper Archives and Research Center
- p. 5 Reginald F. Lewis (1942 – 1993), detail, Courtesy of the Reginald F. Lewis Foundation
- p. 6 from *East Side Stories*, Courtesy of Ellis Marsalis III
- p. 7 Gallery shots from *Things Hold, Lines Connect*, and *The Strength of the Mind* of the permanent exhibitions
- p. 8 from *A People's Geography*, courtesy of Linda Day Clark; from *Courage*
- p. 9 from *East Side Stories*, courtesy of Ellis Marsalis III; from *Hale A. Woodruff*
- p. 10 from *Lift Every Voice*; from *The Beauty of Now: Maya Freelon Asante*
- p. 11 from *Thurgood's Baltimore*; from *One Night in '64*; from Tocarra Green, *Sisters, Soldiers*
- p. 16 from December 2008 Gala in honor of Eddie C. and C. Sylvia Brown, featuring Marilyn McCoo and Billy Davis, Jr., and Ashford and Simpson
- p. 17 Red Wall (interior)
- p. 18 *The Strength of the Mind* gallery view
- p. 19 Museum at dusk



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