

#STRUGGLEFORJUSTFUTURESIB24

INHERITANCE BALTIMORE

AND THE STRUGGLE FOR JUST FUTURES:
CULTURAL WORK AS REPARATIONS



2024 CONFERENCE
NOVEMBER 14TH - 16TH
BALTIMORE



JOHNS HOPKINS
KRIEGER SCHOOL
of ARTS & SCIENCES

Humanities and Arts Education for Black Liberation
Inheritance Baltimore

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Welcome to Our Conference

Greetings Attendees,

The fall conference represents a culmination of four years of community engaged archival practice, Black cultural arts programming, applied teaching and learning pedagogy, anti-racist research and practice, and cultural practitioners' development. In partnership with diverse Black Baltimore cultural and religious organizations, we co-created events, ranging from archiving family artifacts to celebrating underappreciated community members, such as elders, artists and pioneers. Grounding our community engaged practice in social justice, internally we sought to create a relationship of repair with Black Baltimore cultural and religious organizations, which is needed when navigating relationships with Black Baltimore due to the historically extractive and one-sided relationship Hopkins had with the Black Baltimore community. Just community engagement, uplifting diverse ways of knowing, and creating equitable relational practices is central to the work that we do. In a summative and culminating way, we want to share our lessons learned with the larger community.

Thank you for joining us for this celebration and explication of our practices!

Best,

The Inheritance Baltimore Team

Welcome letter from the Billie Holiday Center for Liberation Arts

Dear IB Conference Attendees,

It is with esteemed pleasure that we welcome you to the 2024 Inheritance Baltimore Conference! We are excited to share in communion with each other, and take time to reflect, restore, and rejuvenate ourselves on community building and cultural work as reparations. The Billie Holiday Center for Liberation Arts' (BHCLA) mission is to document, preserve, and disseminate the unique history of Black life, letters, and art in Baltimore. We also work to navigate and develop intellectual linkages between the Johns Hopkins Homewood campus and the diverse neighborhoods and communities within Baltimore City. Our aim is to deliver opportunities for Black people in Baltimore and beyond to have access to, and see themselves reflected in, one of the largest historical holding institutions in the city. As a co-collaborator of Inheritance Baltimore (IB) since its inception, we are proud of the work both entities have been able to accomplish together over the last four years.

In addition to co-sponsoring with IB on the Community Archives and Curatorial Fellowships, the BHCLA continues to host free annual and year-long programming. The Helena Hicks Lecture Series is a monthly event that brings the academic thought being developed within academic spaces and directly into local Black institutions including the 2023 host St. James Episcopal Church and 2024 host the Eubie Blake National Jazz and Cultural Center. The annual Donald Bentley Memorial Lecture, occurring every April, is an event that highlights a particular theme of Black Baltimore's art history through a presentation, performance, exhibition, and reception at the Baltimore Museum of Art. Located at the historic Lafayette Square, our annual fall gathering is the Billie Holiday Jazz in the Square concert which brings together local Black businesses, vendors, and jazz artists for a full day of performances. Lastly, the BHCLA hosts two residencies each year: the Artist in Residence (AIR) and Elder in Residence (EIR) Programs. Each residency recognizes and provides support for one outstanding artist individual who has made, or is currently making, a notable and lasting impact on Black community life in Baltimore. Along with specific requirements for each, the main outcomes of the residency lie in the creation of an archival compilation of the person's life and work, progress on a current or forthcoming project of their choosing, and at least 2 public programs to celebrate their accomplishments in community.

As we work towards a physical building to house the Center, we are excited to share the continuation of partnerships with local institutions such as AFRO Charities, St. James Episcopal Church, the Eubie Blake Center, and more, as well the creation of new

partnerships with BHCLA being selected as a national Maryland First through Maryland Mosaic with the Maryland Two Fifty Commission, a program working towards the acknowledgement of the country's 250th year of existence.

We want to thank you all again for choosing to experience this moment of needed and timely reflection on the state of Baltimore cultural heritage, public history programming, and community building around Black art and archives. With the conclusion of the IB Just Futures grant, the Billie Holiday Center looks forward to continuing our shared mission of documenting and disseminating Black Baltimore's rich cultural history under the direction of our Director, Bloomberg Distinguished Professor of English and History Dr. Lawrence P. Jackson, as well as our newly appointed Assistant Director Xavier Walker, and our Programming Coordinator Jazmine Biggs. We welcome you all to the IB Just Futures: Cultural Work as Reparations Conference and look forward to interacting with you this weekend!

Best Regards,

Xavier Walker
Assistant Director, BHCLA

Lawrence Jackson
Bloomberg Distinguished Professor English & History
Director BHCLA



Welcome from the Chloe Center for the Critical Study of Racism, Immigration, and Colonialism

The Chloe Center for the Critical Study of Racism, Immigration, and Colonialism was inaugurated in 2024, building on the 18-year history of JHU's Program in Racism, Immigration, and Citizenship (RIC). The Center is a home for interdisciplinary, reparative research, education, and public programming that brings together undergraduate and graduate students with faculty, staff, and members of a broader constituency in Baltimore and beyond.

Through Inheritance Baltimore: Humanities and Arts Education for Black Liberation, RIC, and now the Chloe Center, focused on several projects. First, Nathan Connolly and Stuart Schrader have guided Racism and Repair in the Modern Academy: Cases Studies from Johns Hopkins University. This project entails original research by seven teams into histories of academic racism at and emanating outwards from Johns Hopkins, as well as historical efforts to overcome racial inequality. Over the past few years, these teams, researching histories based at both the hospital and the school of arts and sciences, have collaborated on developing a vital new approach to analyzing the university in the aftermath of Reconstruction, with an eye toward a new reconstruction, meaning achieving the anti-racist freedom aims that were discarded in the name of reconciliation at the dawn of the institution's history. The research teams are currently at work in the initial stages of publishing a book documenting their findings and methods.

Three postdoctoral fellows have joined us over the past few years: Jasmine Blanks Jones, Daniel Cumming, and Tali Ziv. Each exemplifies the interdisciplinary, community-engaged approach to scholarship and pedagogy we aim to cultivate. Dr. Blanks Jones has since become the Director of JHU's Center for Social Concern, responsible for enlarging the footprint of community-engaged learning at the university, including through internships in Baltimore, and many other types of programming and courses. Dr. Cumming has recently been awarded another prestigious postdoctoral fellowship at Queens College that builds on his experience in collaborative and participatory research. And Dr. Ziv is completing a second year of the fellowship currently, actively mentoring graduate and undergraduate students.

The Chloe Center has been fortunate to draw on the larger Inheritance Baltimore project to support a wide array of undergraduate and graduate research, as well as public programming, including last spring's blockbuster exhibit at The Peale: Baltimore's Community Museum, "Revolution In Our Lifetime": The Black Panther Party and Political Organizing in Baltimore, 1968–1974. We have also developed new undergraduate and graduate courses, working with wonderful teaching assistants. Additionally, we have

worked with the Orita's Cross Freedom School to provide educational programming for youth in Baltimore, helping to bridge divides in the city, encourage graduate students to learn how to reach young people, and address inequities wrought by the Covid-19 pandemic.

Fortuitously, through our emphasis on critical examination of the university's history and our efforts to develop new anti-racist pedagogy, the Chloe Center has become the home to a new undergraduate major, launching in Spring 2025, called Critical Diaspora Studies. This is a one-of-a-kind interdisciplinary and community-engaged major that is the brainchild of a remarkable group of students who collaborated with faculty to develop a new vision at the vanguard of critical ethnic studies.

Overall, there are many other activities that the Chloe Center has supported and will continue to support in the future. Inheritance Baltimore was a game-changer for us, and we are grateful to have had this opportunity for collaboration, building solidarity and envisioning just futures together. Our future is bright!

On behalf of Nathan Connolly and all of the Chloe Center community, I wish everyone a productive and enlightening experience at this conference.

Sincerely,



Stuart Schrader
Director
Chloe Center for the Critical Study of Racism, Immigration, and
Colonialism



Welcome from the Sheridan Libraries

Archival justice. Documenting and preserving the historic and ongoing achievements of Black Baltimore. Investing in Africana cultural competence in cultural heritage stewardship. An orientation to social memory that is alert to the dynamics of power. Inclusive, community-engaged, and celebratory approaches to curation and public history.

These are the big ideals that have animated the Sheridan Libraries' participation in Inheritance Baltimore. But, in the beginning, it was hard to know if we could live up to them—or carry them out.

Three years later, the answer is a resounding yes. Our guiding principles have been realized through a variety of substantial, boots-on-the-ground activities.

In collaboration with the Billie Holiday Center and the University of Baltimore library, the Sheridan Libraries piloted a Community Archives Program (CAP) that was new to our city. Led by Tonika Berkeley and Angela Koukoui-Rodgers, the mission of CAP—to offer archival resources and guidance to Black community organizations and individuals so that they might better document and preserve their own materials—was implemented through free archiving workshops, oral history workshops, and a series of public events that honored and illuminated the “data” of Black history: exhibitions, dialogues, and performances that drew on Black archives and community experience. CAP has also partnered with several historically significant Black institutions to offer tailored expertise and in-depth archival assistance—notably, Metropolitan United Methodist Church, St. James Episcopal Church, Union Baptist Church, the Eubie Blake National Jazz Institute and Cultural Center, and the *Afro* Charities. One truly innovative feature of CAP is the Community Archives Fellows program; bringing cultural competence in and experience with African American community engagement, four fellows over the course of the program have developed archival skills and impressive foundations for future employment through an immersion training program developed and led by the CAP co-directors.

Berkeley, CAP Co-Director, also designed and led a mobile digitization unit that brought the technology and expertise for digital preservation to the people—at festivals, public concerts, and history day events, for example. Recording oral histories, scanning precious personal photographs and documents for people who then receive the digital files to keep, and providing user-friendly how-to instructions, the digitization unit is helping to ensure that the historical record of Black Baltimore is preserved for future generations.

While CAP has been oriented to the knowledge embedded in Black communities, Curatorial Fellows working in the Sheridan Libraries and University Museums have undertaken a complementary approach: researching local Black history with the resources and collections of Johns Hopkins University, then conceptualizing and organizing major exhibitions and public humanities events that share these resources with communities. Two major projects, one headed by Dr. Jennie Chaplin and the other by Dr. Raynetta Wiggins-Jackson, have uncovered new information and transformed it into free, accessible, and community-engaged public events

open to JHU affiliates and the whole city. Dr. Chaplin has undertaken research into historic Black neighborhoods in the city and turned her findings into exhibitions and roundtable events that, in collaboration with neighborhood partners, have provided a platform for community advocates and helped put them into conversation with each other. Dr. Wiggins-Jackson's research on the life and legacy of the vocalist Ethel Ennis was represented in an exhibition of almost 200 archival artifacts, and extended and amplified through a series of concerts that brought Ennis's story to new venues around the city.

The experience of Inheritance Baltimore has also pushed us to think in new ways about African American cultural heritage stewardship. It has become clear that the best service to the historical record of Black Baltimore is to archive and curate simultaneously—to document and preserve archives, artifacts, and stories, while we also interpret, activate, and share those materials through exhibitions and public programs. This insight is expressed in several collaborations between CAP and Curatorial Fellows, such as *The Colors of Pontella Mason* and *Bearing Witness: Photographing Black Families* exhibitions at the Eubie Blake Cultural Center.

Another expression of this approach is a forthcoming volume of short, illustrated essays about under-appreciated Baltimore histories. Co-edited by myself with Dr. Ida Jones, University Archivist at Morgan State University, this volume, *Memory We Hold in Our Hands: Black History Artifacts from Baltimore and Beyond*, is unique in the way it brings historians, librarians, and community stewards together as authors—and illuminates the long history of cultural heritage stewardship at historically Black churches, societies, and museums.

The projects that we dreamed about in inspiring terms four years ago have proved to work in the real world. They are thriving, thanks to the expert, creative, culturally informed, and dedicated work of our fellows and staff members. In significant ways, this work is making a difference. Our next step is to build upon the foundations that Inheritance Baltimore has offered—to give these projects ongoing life in the service of Baltimore's extraordinary Black history.

Gabrielle Dean, PhD

William Kurrelmeyer Curator of Rare Books and Manuscripts,
Sheridan Libraries, Johns Hopkins University
Curatorial Lead and Co-PI, Inheritance Baltimore



Conference Program

Thursday, November 14th

Location: [Eubie Blake Cultural Center](#), 847 N Howard St.

4:00 pm – 4:10 pm

Welcome

(Re) Examining Community, Resistance, and Memory:
Bare Hills, Cross Keys, Hoes Heights, and Historic Sharp
Leadenhall *panel*

Moderator: Dr. Jennie Chaplin

4:10 pm – 5:00 pm

This presentation includes an exhibit and panel speaking to “community, resistance, and memory” in both extant and non-extant historic Black communities in Baltimore. Anchored in the “call and response” tradition from the Black American church. The panelists, Mrs. Joanne Kent, Mrs. Eleanor Matthews, and Mrs. Betty Stewart will “respond” to the moderator, Dr. Chaplin’s presentation on Bare Hills, Cross Keys, Hoes Heights, and Historic Sharp Leadenhall.

5:05 pm– 5:45 pm

Development is Not Always Progress *panel*

Moderator: Gia Greir McGinnis

Panelists, Ms. Sonia Eaddy (Poppleton), Ms. Bland Thomas (Historic Sharp Leaden Hall), and Ms. Edna Manns (Fayette Street Outreach) will discuss how the concept of development is not always a positive construct in their communities

5:45 pm – 6:45 pm

Food and music featuring Graduate Jazz Ensemble (GJE)

6:45 pm – 7:00 pm

Closing

Friday, November 15th

Day Location: [Johns Hopkins \(Scott-Bates Commons; Room Salon C\)](#),
 3301 N. Charles St.

9:30 am – 10:00 am

Mingle Breakfast

10:00 am – 10:15 am

Welcome

In conversation with Dr. Kali-Ahset Amen & Denise Pike: The Struggle for Just Futures

10:15 am – 11:30 am

A conversation with Dr. Kali-Ahset Amen, former Principal Investigator, Inheritance Baltimore, Johns Hopkins University and Denise Pike, Project Manager, Minnesota Transform: A Just University for Just Futures, highlighting the successes and challenges of implementing the Just Futures program on their respective campuses.

Racism and Repair: Case Studies in the History of Johns Hopkins *panel*

Moderator: Dr. Stuart Schrader

11:30am – 12:30 pm

This panelist Dr. Tara Bynum, Sanchita Balachandran, Dr. Kamna Balhara, and Dr. Erica Shelton will discuss the project, Racism and Repair: Case Studies in the History of Johns Hopkins. A contingent of Racism and Repair scholars will reflect on their involvement on conducting research that variously consider practices of segregation responsible for the built environment on which JHU sits and how university affiliates built racism into academic methods and disciplines with influence far beyond Baltimore. They will also consider what it means to repair these historical legacies and amend the adverse effects of “colorblind” racism.

Lunch and Tabling: Pastries, Posters and Pedagogy

12:30 pm – 2:00 pm

Current IB team members, postdocs, and faculty will share their pedagogical approaches to community engaged teaching and learning. This includes topics centering racial justices, surfacing the racial silences of the Black community in the archives, teaching with artifacts and working with the community through the Mobile Digitization Lab.

Curating Black History in Baltimore *panel*

2:00 pm – 2:45 pm

Panelists discuss two Inheritance Baltimore projects that have brought or will bring greater visibility to local Black history artifacts and archival material. Ethel’s Place: Celebrating Ethel Ennis, Baltimore’s First Lady of Jazz, an exhibition at the George Peabody Library from October 2023 through March 2024, curated by Dr. Raynetta Wiggins-Jackson, explored the career and impact of local jazz legend Ethel Ennis—and broke additional new ground through a series of public events that celebrated

and extended Ennis’s legacy. *Memory We Hold In Our Hands: Black History Artifacts from Baltimore and Beyond*, co-edited by Dr. Ida Jones and Dr. Gabrielle Dean, is a book-in-progress that will pair photographs of significant but frequently overlooked local Black history artifacts and documents with short essays, written by historians, librarians, and community stewards. After an overview of each project, we look forward to an open conversation about the challenges and opportunities specific to Black history and culture collections, and creative ways to share these collections with a wider public.



Evening Location: Eubie Blake Cultural Center, 847 N Howard Street


5:30 pm – 6:00 pm	Welcome and music by Artist in Residence Mr. Jamal Moore and Dr. Nik Francis
6:00 pm – 6:45 pm	<p>State of Cultural Arts in Baltimore: Community Cultural Workers <i>panel</i></p> <p><i>Moderator: Dr. Shawntay Stocks</i></p> <p>The panelist will share about the cultural arts of Baltimore city historically and currently. Additionally, they will share their individual contributions as well as organizational contributions to the Baltimore Arts community.</p>
6:45 pm – 7:30 pm	<p>Artist in Residence Showcase & Banquet</p> <p>This panel will showcase the talent of the Billie Holiday Center for Liberation Arts- Artist in Residence during the Inheritance Baltimore grant period featuring Jamal Moore, Brinae Ali, Baltimore Jazz Collective, and D. Watkins.</p>
7:30 pm – 8:30 pm	Baltimore Jazz Collective

Saturday, November 16th



Day Location: Baltimore Unity Hall, 1505 Eutaw Place

9:30 am – 10:00 am	Welcome and introduction of speaker
10:00 am – 11:00 am	<p>Keynote</p> <p>Dr. Gregg Carr</p>
11:00 am – 12:00 pm	<p>Repair and Reentry in Baltimore <i>panel</i></p> <p><i>Moderator: Dr. Stuart Schrader</i></p> <p>This panel featuring Monica Cooper, Dayvon Love, Troy Bradley, Tia Hamilton, and Kyla Graves discusses the theme of repair and reentry after justice system involvement.</p>

12:00 pm – 1:00 pm	Lunch
1:00 pm – 1:45 pm	<p>Community Archives Team Presentation</p> <p>Join the Co-directors of the BHCLA JHU/UB Community Archives Program (CAP), Angela Rodgers-Koukoui and Tonika Berkley, in dialog with Community Archives Fellows, Jessica Douglas, and Xavier Walker*, as they reflect on the CAP program, the program’s impact on several of Black Baltimore’s cultural arts and church institutions, the Community Archives Fellows component of CAP, and potential avenues for Black cultural arts archival preservation in Baltimore.</p>
1:45 pm – 2:30 pm	<p>Inheritance Baltimore & Church Community Partners <i>panel</i></p> <p><i>Moderator: Tonika Berkley</i></p> <p>Join members of the CAP team, along with leaders of several Baltimore City church history and archives teams, in their discussion of the importance of Black Baltimore church history, reveal hidden historical “gems” within their collections, and reflect on what is required to maintain these important repositories of Black Baltimore’s religious and civic life. Panelists include Mrs. Eleanor Brown (Metropolitan United Methodist Church), Mrs. Rebecca Johns-Hackett (St. James Episcopal Church), Mrs. Evelyn Chatmon (Union Baptist Church), and Ms. Megan McShea (Archivist, Afro-Charities Archive).</p>
2:30 pm – 2:45 pm	Break
2:45 pm – 3:30 pm	<p>Elder in-Residence <i>panel</i></p> <p>Panelists, Elder Charles Dugger, Ms. Deborah Mason, and Elder Walter Gill will discuss their experience as the Elder in Residence, Baltimore Living History Fellow with the Billie Holiday Center for Liberation Arts. This fellowship supported archiving their life histories, campus talks, exhibitions, and community engaged projects throughout Baltimore.</p>
6:30 pm – 8:30 pm	<p> Evening Location: <u>Reginald F. Lewis Museum, 830 Pratt St.</u></p> <p>The Chloe Center for the Critical Study of Racism, Immigration, and Colonialism Reception</p> <p>Join the Chloe Center for the Critical Study of Racism, Immigration, and Colonialism is an interdisciplinary reception. This center is a forum</p>

focusing on the intersections of empire, migration, and racial hierarchy. The Chloe Center supports reparative freedom education among students, faculty, and staff on campus and across Baltimore.

It will feature the exhibit, “Revolution in Our Lifetime”: The Black Panther Party and Political Organizing in Baltimore, 1968–1974 explores the founding, programs, and everyday activities of the Black Panther Party’s Baltimore chapter, as well as the party’s ideological foundations and state repression it experienced. The exhibit further examines the party’s links to other political organizations in the city within the broader context of political organizing in the period.

Refreshments will be served.

Transportation

Eubie Blake Cultural Center, 847 N Howard St.

Car: Parking is available on the street. Parking is also available in the parking garage across the street from the Eubie.

Public: CityLink Green, CityLink Pink Buses: 51, 53, and 54

Johns Hopkins (Scott-Bates Commons; Room Salon C), 3301 N Charles St.

Car: Street Parking, Parking B: 112 E 34th St and South Garage.

Public: CityLink Red, and CityLink Buses: 22, 51, and 95

Baltimore Unity Hall, 1505 Eutaw Place

Car: Street Parking

Public: CityLink Red, and CityLink Yellow, Buses: 53 and 54

Reginald F. Lewis Museum, 830 Pratt St.

Car: PMI Parking Garage: 815 East Pratt Street

Public: City Link Navy, City Link Brown, Buses: 63, & 65; Charm City Circulator, Orange Route #201, Green Route #109

Bios of Conference Panelists & Presenters

Alpha order by first name



Angela Koukoui is an Outreach Archivist and Public Service Coordinator at the University of Baltimore RLB Library, Special Collections, and Archives, where she leads instruction sessions in archival literacy. Angela has taught Community Archive Workshops through various partnerships and collaborations since 2017. In her archival work, Angela worked on the Preserve the Baltimore Uprising project at the Maryland Historical Society and curated The Baltimore Cultural Arts Program, 1964-1993 photography exhibit at UB in 2016. A revised version of The Baltimore Cultural Arts Program, 1964-1993, was featured as a digital exhibit in 2020. In 2021, Angela curated 40 years of HIV/AIDS digital exhibit collaborating with the Baltimore City Health Department in spring 2021.



Betty Bland-Thomas, as Community Association President and resident, committed to preserving the history of Historic Sharp Leadenhall, a South Baltimore neighborhood established by former slaves and German immigrants in approximately 1790. Many predominantly Black neighborhoods have been erased due to development and gentrification in Baltimore and Historic Sharp Leadenhall's proximity to the Inner Harbor and Downtown makes it appealing for redevelopment. Betty regularly hosts community meetings to make sure that residents are represented, the neighborhood's rich African American history is centered in discussions, and that proposed construction developments are equitable. Among many other accomplishments and accolades, Betty was awarded a 2023 Baltimore Community Foundation Spotlight Award, served 2 terms as a Democratic State Central Committee elected official, she was recently awarded a Baltimore National Heritage Area grant to host walking tours of the neighborhood, and is partnering with the Old Otterbein Lutheran Church to produce a lecture series about the history of the community.



Betty R. Stewart was born in Lower Marlboro, MD in Calvert County, MD. She spent her childhood between Calvert County and Washington DC. She lived with her godmother in Washington, DC. during her grade school years and attended Charles Sumner Elementary School at 17th and M Street, which is now a museum. She returned to Sunderland, MD in Calvert County and attended William Sampson Brooks High School in Prince Frederick, MD. She remembered her grandmother telling her she had healing hands and she would make a good nurse. It was then she wanted to be a nurse when she grew up. In 1968 she got a job at the Washington Hospital Center as a nursing assistance on a Neuro/Thoracic unit. It was then she knew she would go to school and get her nursing degree. She loved nursing and caring for the sick.

She got married to a Navy guy in 1984 and followed him to his duty station, Adak Alaska an island out in the Aleutian Islands. In 1992 she graduated from Tidewater Community College Nursing program with her Associate degree in nursing. She was the Vice President of her class. She moved to Baltimore, MD in 1996 and got a job on the Cardiac Progressive Care Unit at Johns Hopkins Hospital. This population of patients were Open Heart and Heart Transplant. She attended several classes to upgrade her position. She worked as a Charge Nurse and taught on the Educational Committee. She retired as a Register Nurse from Johns Hopkins Hospital in 2014. She also loved African American history and now she had the chance to do some research into black history. She joined the board of Benjamin Banneker Historical Park and Museum. She enjoyed learning the history of Benjamin Banneker and meeting the descendant of Benjamin Banneker. She is now the historian at the Diggs-Johnson Museum.



"Alexandria "Brinae Ali" Bradley was born and raised in Flint, Michigan and is an interdisciplinary artist who believes in using the power of the arts to transform the conditions of the human spirit. Brinae has served as the artistic director of Tapology, Inc. in Flint, MI, Fourth Wall Arts Salon, and Sound and Movement, LLC in Philadelphia. She has also partnered and served as a teaching artist with organizations such as Ping Chong and Company, NJPAC, Moving History, and the Apollo Theater Education Department. She has also received awards for Best Short Play at the Downtown Urban Theater Festival for her one woman show "Steps" and the Vox Populi Independence Music Award for "Destination Forever: Vol.1 EP"

Her Broadway and Off-Broadway experiences include Shuffle Along and STOMP. She was also a feature dancer in the TV/Film drama miniseries Lady In The Lake.

Currently, Brinae is a lecturer at Johns Hopkins Peabody Conservatory, co-creator of a work in progress with trumpeter Sean Jones called "Dizzy Spellz," a member of the Baltimore Jazz Collective, and cultural ambassador for diplomacy through the lens of Hip Hop culture as an artist in residence with Next Level-USA in partnership with the U.S. Department of State Education and Cultural Affairs, the University of North Carolina, and the Meridian International Center. Ali is also a National Dance Projects Grant, Chamber Music of America New Jazz Works, Ruby Award recipient and Art for Social Change Fellow through Johns Hopkins University's Inheritance Baltimore/Billie Holiday Center for Liberation Arts for a new work in progress archival performative process called the "Baby Laurence Legacy Project."



D. Watkins is the New York Times bestselling author of *The Beast Side*, *The Cook Up*, *Where Tomorrows Aren't Promised*, *Black Boy Smile*, and other books. His book *We Speak for Ourselves* was Enoch Pratt Free Library's 2020 One Book Baltimore selection. Some of Watkins' awards include the James Beard Media Award, Gordon Park Fellowship, Pratt Library Hackerman Writer Fellowship, Vernon Jarrett "Medal of Journalistic Excellence, Society of Professional Journalists "Dateline Award for Commentary," Gold Signal Award, Johns Hopkins University "Society of Scholars," Johns Hopkins

University "Distinguished Alumnus Award," City Lit "Dambach Award for Service to the Literary Arts," and the Maryland Library Association's "William Wilson Maryland Author Award.

Watkins is Editor-at-Large for Salon. Additionally, he is a writer on the HBO mini-series *We Own This City* and host of the show's companion podcast. He was also featured in the HBO documentary *The Slow*

Hustle. His work has been published in the New York Times, Esquire, New York Times Magazine, The Guardian, Rolling Stone, and other publications. Watkins is a professor at the University of Baltimore, where he earned a Bachelor of Arts degree in History and a Master of Fine Arts degree in Creative Writing. He also holds a Master of Education degree from Johns Hopkins University. Watkins lives in Baltimore with his wife and daughter.



Dana Green is a native of Akron, Ohio and began her career in history as an undergraduate student at Bethune Cookman University. While there she worked as a tour guide in Dr. Mary McLeod Bethune’s home. After graduating from Bethune Cookman, she began a Master’s Degree in History Program at North Carolina Central University. She is currently a PhD Student majoring in History with a concentration on feminism and the civil rights movement at Morgan State University.



Daniel Cummings has a Ph.D. in U.S. History from New York University, an M.A. in Social Sciences from University of Chicago, and an M.A. in Teaching from Johns Hopkins University. His research examines racial inequality in twentieth-century Baltimore by exploring the shifting terrain of housing, labor, and health through the rise of medical institutions and the fall of manufacturing. As I argue in my dissertation, the toxic features of the Jim Crow industrial order became social, political, even embodied, foundations of the postindustrial metropolis. Originally from the Pacific Northwest, Dr. Cummings lived in Baltimore and taught high school students at Carver Vocational-Technical High School.



Dayvon Love is a Baltimore-based political organizer and the Director of Public Policy for Leaders of a Beautiful Struggle (LBS), a grassroots think-tank that advances the public policy interests of Black people. In 2010, Love co-founded Leaders of a Beautiful Struggle (LBS), one of many organizations that successfully pressured the state of Maryland to disband its plans to build a juvenile jail downtown. LBS has also led legislative efforts and advocacy efforts regarding criminal justice reform, youth and community empowerment. Dayvon is also the author of “Worse than Trump: The American Plantation”, a book that offers an important critique of the American political left and a political alternative to the exploitative relationship that Black people have to white institutions. Dayvon is also the author of “When Baltimore Awakes” which is a comprehensive critique of the way the white supremacy is embedded in the Human/Social Service Sector in Baltimore.



Mrs. Deborah Mason is the 2022-2023 Elder-in-Residence Living History Fellow. Mason, affectionately known as “Mama Debbie,” directed the Sankofa Children’s Museum of African Cultures, and was one of the first female journeyman carpenters in Maryland. She worked with fellow Dana Green to curate her life history archive called, “Baltimore through the Eyes of Deborah Brooks Mason.” Presently, at the age of 73, Mama Debbie has returned to school as a student at Maryland Institute College of Art in the MFA Curatorial Practice program to graduate in 2025. The elder-in-residence program stands apart from the other fellowships. It celebrates the living legends in our midst whose dedication and sacrifice has held together Black

communities experience generations of duress. It offers elders the opportunity to cultivate their own legacies by way of producing an oral history project about their lives and works.

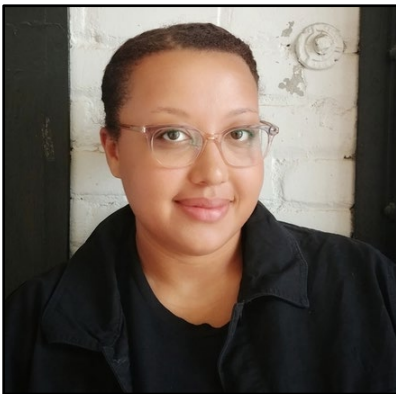


Denise Griffin Johnson, last of seven children born to Susie and Ollie Griffin and is a native of Baltimore City. Denise operates from a philosophy in which human flourishing can be a result of government, institutions, and other entities focusing on human cultural values that creates opportunities for families to live out their aspirations that create flourishing communities. In the cultural belief that there are different ways of knowing, different dimensions of knowledge, and bridging all knowledge creates a better way to plan, think, and execute for all human flourishing. In 2008, Denise ushered in the framework of Cultural Organizing with the co-creation of CultureWorks, that focused on

West Baltimore telling its own story of the Highway to Nowhere that led to a 3 day Learning Exchange and a two day outdoor festival on the Highway to Nowhere with participation of 20 community groups, national artist, that brought together 10,000 people to West Baltimore. In 2014, Denise was accepted at the 2nd cohort with USDAC as a National Cultural Agent to inspire a local imagination around culture and the arts, creating engagements such as what is Justice, imagination around belonging, instituting story circles to bridge connections and build community capacity, bringing west Baltimore voices to national convening such as USDAC and Imagining America and regional groups such as Alternate Roots.

In 2015, Denise worked with UMBC Whiting Fellow to assure that voices of the Baltimore Up-rising were archives, meeting with students and faculty from Douglass High School, engaging the space with Arch Social Club, Consent Decree group, and other artist to catalog and record through videos of community voices of the 2015 Up-rising. Denise became the Chair of the National Coalition of Performing Our Future in 2017, convening its annual meeting at the Historic Arch Social that includes Wisconsin, Milwaukee, Alabama, and Kentucky and the coalition has had national presentations of its work nationally with each delegation also focusing on its own community cultural organizing efforts. In 2017, UMBC convened a group to discuss developing a new academic area, after the 2015 Up-Rising that created the Community Leadership Program for undergraduate, graduate, and community in which as adjunct teaches a Cultural Organizing Skills course. In 2020, joined in partnership with Lafayette College, a global EELG program to imagine West Baltimore through Culture

and Economics as the principal Director and Whitman Fellow, working with two Public Economists, one as mentor, Dr. Donald Harris, father of presidential candidate Kamala Harris who has had numerous visits to West Baltimore. Denise Cultural Organizing focus has brought in over 4 million dollars to West Baltimore for programming events, cultural actions, and capital dollars Denise is co-authored in two academic journals, *The Public*; *the Art of Transformation*, *Daedalus*; *Creating Knowledge with the Public: Disrupting the Expert/Audience Hierarchy*, Discussed in the cover article of the *Baltimore Magazine*, *Highway To Nowhere*, and book, *Stop the Road Wars*.



Denise Pike is the Managing Director of the MN Transform initiative at the University of Minnesota. As a public historian, she has extensive experience in community-engaged and collaborative humanities projects focused on centering historically marginalized narratives. Denise offers professional education on housing discrimination and racial inequities in Minneapolis and the Twin Cities. She is dedicated to linking present-day inequalities with historical injustices. Her research interests and past work encompass the intersection of data, mapping, race, power, and urban history to address contemporary disparities.

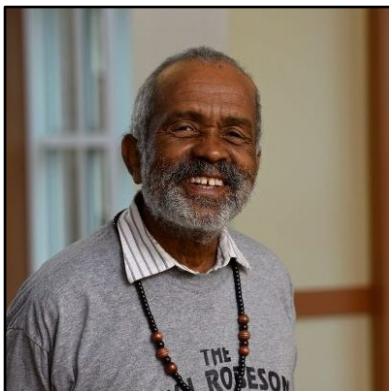


Mr. Derek Price has nearly 30 years of experience in providing management advisory services for public, quasi-public and private sectors. He has managed myriad small to large and complex engagements for the Maryland Department Labor, Licensing and Regulation, Iowa Workforce Development, Workforce West Virginia, Wal-Mart Foundation, DC Department of Employment Services, USAID, FDIC, Fannie Mae, KPMG, PricewaterhouseCoopers, HUD, VA, and private industry clients. Industries for which advisory services have been provided include unemployment insurance, workforce development, international development, banking, as well as mortgage and structured finance. Relevant experience includes business process improvement and re-engineering; benchmarking and best practices analysis; business process deficiency identification and remediation; corporate compliance and internal control evaluation, program management office formation, development and support; project management of business and technical solutions; and entity-level risk management and risk mitigation corrective action planning. In addition, Mr. Price is a certified Project Management Professional, (PMP), and a Lean Six Sigma Green Belt and a published author of numerous publications in the areas of neural network development and applied econometrics. Mr. Price has served as the Executive Director and Board Chair of the Eubie Blake National Jazz Institute and Cultural Center since 2019. “The Eubie” supports, develops, promotes and advocates for cultural and educational programming in the visual, performing, literary, culinary arts and STEAM. Known as a cultural asset, The Eubie strives to provide a creative, nurturing environment where artists and audiences engage in multifaceted cultural experiences that “brings all of the arts, for all of the people.” Most recently, Mr. Price applied business best and promising practices to modernize the Center’s antiquated technology in the areas of accounting, membership and donor management, the telephonic system, and facilities management. Leveraging the efficiencies of technology and improving underlying business processes, the Center is now able allocate more of its scarce resources to its

programming and better understand the voice of the customer which is predominantly underserved children, adolescents and young adults of Baltimore City. Mr. Price was also the lead organizer of “The Corner” Community Garden, a neighborhood garden development project juxtaposed to the infamous corner of West Fayette and Monroe Streets in West Baltimore depicted in HBO’s television series “The Wire” in the early 2000’s. In addition, Mr. Price was a leading board member of The Fayette Street Outreach Organization responsible for garnering a significant bond bill for development of a community center, the redevelopment of Warwick Park, a ground-breaking community survey of the breadth and quality of Bon Secours Hospital’s, (now Grace Medical Center) level of service as well as facilitating inter-community association interaction and cooperation. Mr. Price is a professional photographer that regularly exhibits in the Baltimore Metropolitan Area and sells his work internationally to both residential and commercial clients. As the proprietor of Derek LeMont Contemporary, Mr. Price’s mission is to collect and show work that is not only of contemporary interest but will be of lasting historical significance.



Ms. Edna Manns-Lake is the President and Founder of Fayette Street Outreach (FSO). FSO is a nonprofit all-volunteer organization founded in 1993. The organization’s community boundaries encompass Mulberry Street, Monroe Street, Gwynns Falls Parkway, and Warwick Avenue in Southwest Baltimore. FSO’s mission is to build a better, safer, and healthier community; help our youth be able to fulfill their dreams; help our senior citizens feel safe in their neighborhoods; and build a brighter future for every resident of our community. FSO aims to achieve this mission by building up our community so that we can meet our economic needs, our youth can build a brighter future for themselves, and we can help heal our community from the violence within our society.



Elder Charles Dugger, a retired Baltimore City school educator who taught in BCPSS for 46 years, used Afrocentric teachings throughout his career touching the hearts and minds of students. Additionally, he coordinated the Afrikan Liberation Day in Baltimore and most recently has coordinated this day with the Maryland Council of Elders; he also coordinated Marcus Garvey Day and Kwanzaa celebrations in Baltimore. Additional Baltimore celebrations which he facilitated are: 35 years of motherhood, fatherhood and manhood celebrations in the Baltimore community. He had a radio program on WEAA called Voices and Choices in Ebony which later moved to WEBB, and he created Camp Harambee-The People in 2005. He is also a

member of the Kappa Alpha Psi fraternity. He is also a graduate of Howard State (Bachelor) and Morgan State University (Masters, Teaching in Urban Schools).



Mrs. Eleanore Brown was educated in the Baltimore City Public Schools. She retired from the Enoch Pratt Free Library in 2008 after 38 years of service. She is a proud mother of one son and a grandson. Mrs. Brown's home church is Metropolitan United Methodist Church where she is a lay servant who leads a book club, and she chairs Metropolitan's history committee. She says that "I believe that if we don't share/tell our story no one else will."



Eleanor Matthews was the middle child born to Mozelle Duncan Peters and Albert Franklin Peters. Her grandfather was the nephew of Grandison Hoe. Eleanor along with her siblings grew up in Hoes Heights. Eleanor is a great, great, great niece of Grandison Hoe. She left Hoes Heights to attend graduate school and returned to Hoes Heights in 1984 and still lives in the house where she grew up. Growing up, she took two buses to elementary school because schools were segregated until 1954. She chose to continue on to Booker T. for junior high school. The beginning of her real indoctrination into the integrated world was at Eastern High School. After high school, she attended Morgan where she earned her BA Degree in French and Spanish Education. After Morgan, she applied for and received a House Fellowship at the University of Wisconsin where she earned her MA degree in French and continued her indoctrination into the world of integration. She taught at Alabama A & M College, at two junior high schools in Baltimore and at Western High School where she was the Department Head of Foreign Languages, then Assistant Principal and then Principal. Her career spanned 44 years., during which time, she studied at many colleges/universities in Baltimore, in Montreal, Canada, and in Avignon, France. She also took many students to Montreal, Canada and abroad quite a few times during spring breaks. She is an active member of the Hoes Heights Action Committee, and at one time, she was a Block captain.



Erica Shelton, M.D., M.P.H., M.H.S., is an assistant professor of emergency medicine, initially joining the Johns Hopkins faculty in 2012 to pursue a research fellowship. Dr. Shelton's research focuses on optimization of health care access for vulnerable populations to decrease health disparities and enhance value and efficiency of emergency care. Her work is aimed at increasing patient and community engagement in the health care system to optimize emergency department access and service utilization for vulnerable populations. In particular, Dr. Shelton's research focuses on enhancing patient-provider communication, especially among urban populations and communities of color, to overcome linkage barriers to follow-up care and self-management. Her research interests include: Community engagement, Health outcomes and disparities research, Improving health care access for underserved and vulnerable populations, and Patient engagement.



Gabrielle Dean PhD is the William Kurrelmeyer Curator of Rare Books and Manuscripts in the Sheridan Libraries, Adjunct Professor in the English Department and the Program in Museums and Society, and Curatorial Lead for Inheritance Baltimore, currently also serving on the leadership team. In the Sheridan Libraries, she is responsible for 19th-, 20th-, and 21st-century collections of rare and archival materials, with special attention to women's, LGBTQ+, and African American history, literature, and culture. In addition to collecting. She also teaches with these materials and curate exhibitions and related public programs that help to share them with a wider public.



Dr. Gia Grier McGinnis is a dedicated senior leader with over 18 years of broad-ranging experience in program management, advocacy, and community outreach. Her academic and professional careers have developed my research and communication skills to a very high level – she can connect and collaborate with pretty much anyone, across areas and functions, to mobilize them toward a common goal.

Her skill set is applicable to a wide variety of functions, but my interest is focused on civic engagement, STEM inclusion, and public outreach; she thrives in environments where she can leverage her talent for organizing and inspiring students, academic leaders, and community members. Her specialty is building and supporting teams that create programs and initiatives and then expanding them for sustainability. She also excels at translating complex information into communication tools, meetings, and events that are easy for the public to access.



Greg Carr is Associate Professor of Africana Studies and Chair of the [Department of Afro-American Studies](#) at [Howard University](#) and Adjunct Faculty at the Howard School of Law. He holds a Ph.D. in African American Studies from Temple University and a JD from the Ohio State University College of Law. The School District of Philadelphia's First Resident Scholar on Race and Culture (1999-2000), Dr. Carr led a team of academics and educators in the design of the curriculum framework for Philadelphia's mandatory high school African American History course. These materials are the first to approach African American History using an Africana Studies methodology. He is a co-founder of the Philadelphia Freedom

Schools Movement, a community-based academic initiative that has involved over 13,000 elementary, high school and college students. Dr. Carr has presented his curriculum work for the Board of Public Education in Salvador, Bahia, and has lectured across the U.S. and in Ghana, Egypt, South Africa, Brazil, France, and England, among other places. His publications have appeared in, among other places, *The African American Studies Reader*, *Socialism and Democracy*, *Africana Studies*, *Publications of the Modern Language Association of America*, *The National Urban League's 2012 State of Black America* and *Malcolm X: A Historical Reader*.

Dr. Carr is the first Vice President of the [Association for the Study of Classical African Civilizations](#) and a former member of the board of the National Council for Black Studies. He is a grantee of Howard's Fund for Academic Excellence, invited lecturer on pedagogy from Howard's Center for Excellence in Teaching, Learning and Assessment, and has been named Professor of the Year three times by the Howard University Student Association, the College of Arts and Sciences Student Council and the College of Arts and Sciences Honors Association. As one of the faculty participants in the College of Arts and Sciences Summer Study Abroad Initiative, he has led or co-led student study courses in South Africa and/or Egypt six times. Dr. Carr is a member of the COAS Freshman Seminar Leadership Team and served as coordinator of the COAS Mellon Interdisciplinary Research Course Initiative. He is the co-editor of the Association for the Study of Classical African Civilizations' multi-volume *African World History Project* and has represented Howard University as a spokesman in a wide range of print and electronic media, including [Ebony Magazine](#), The New York Times, Washington Post, Le Monde, USA Today, MSNBC, [National Public Radio](#), BBC America, [C-SPAN](#), MTVu, Voice of America, the Tavis Smiley Show, the Dianne Rheim Show, Diverse Magazine and [CNN](#), as well as a range of local radio, television and internet media outlets.



Dr. Ida E. Jones serves as the Associate Director of Special Collections and University Archivist at Morgan State University. A noted professional archivist and historian, award-winning author, educator, and recognized leader in the field of African American women's history. She is making connections in Maryland through affiliating with the Baltimore City Historical Society, the Maryland Women's Heritage Center, the DuBois Circle, and Blacks on the Chesapeake. Currently, she is Co-president of the National Collaborative of Women's History Sites and Board member of the Maryland Women's Heritage Center. She also serves on the Mary McLeod Bethune Council House National Historic Site Advisory Commission. Dr. Jones is a consummate scholar who believes deeply in the words of Mrs. Mary McLeod

Bethune who stated, "power must walk hand in hand with humility and the intellect must have a soul."



Jada Yolich graduated from Penn State with her bachelor's degree in international politics and a minor in history. In addition to being a part of the IB team, she also interns at Hampton Historic Site as a Descendant Partnerships intern where she facilitates connection between the site and community members. She has interned previously at Zion National Park in Utah and Independence National Historical Park in Philadelphia where her work explored themes of community-building, African American history, and archives. Outside of the Park Service, she has also held a position as a Special Education classroom in her hometown of Chicago. In her free time, she enjoys exploring Baltimore and watching K-dramas with her family.



Jamal R. Moore is a native of Baltimore Maryland whom is a multi-instrumentalist, composer/performer and educator. His background includes California Institute of The Arts (M.F.A. 2012), Berklee College of Music (B.M 2005), Eubie Blake Jazz Orchestra (2000) under the direction of Christopher Calloway Brooks and historical acclaimed Frederick Douglass Sr. High whom notable alumni Thurgood Marshall, Cab Calloway, and Ethel Ennis graduated from. Some notable luminaries Jamal has worked and recorded with are Wadada Leo Smith, Roscoe Mitchell, Nicole Mitchell, Archie Shepp, David Ornette Cherry, Tomeka Reid, Dr. Bill Cole, DJ Lou Gorbea, George Duke, Sheila E, David Murray, JD Parran, Ras Moshe, Hprizm, (Antipop Consortium) Tatsua Nakatani, Hamid Drake and the late Yahyah Abdul Majid (Sun Ra

Arkestra). He is an affiliate of The Pan African Peoples Arkestra of the late Horace Tapscott, Black Praxis of David Boykin, and member of Konjur Collective. Jamal currently leads his own groups, Akebulan Arkestra, Napata Strings, Black Elements Quartet, Organix Trio, and Mojuba Duo. “As musicians we are healers of humanity and have a responsibility to cleanse disease through positive tones, frequencies and vibrations. Music is the nucleus and universal language of the oversoul, mind, body and spirit.”



JaQuon Epps, Inheritance Baltimore Teaching Assistant Fellow (23-24) is a doctoral student in the department of Sociology at Johns Hopkins University. He received an MA from George Washington University. His research interests include medical, urban, racial studies, and spatial demography.



Jasmine L. Blanks Jones is a dynamic theatre nonprofit leader, award-winning educator, and she holds a dual PhD in Education and Africana Studies from the University of Pennsylvania. Her research on theatrical performance as a civic engagement praxis illuminates global race-based inequities in education and health, lifting the potential of knowledge co-creation through the arts and digital cultural production. As founder of Burning Barriers Building Bridges Youth Theatre (B4YT), a cultural performance company dedicated to social justice through the arts, she has more than twenty years of experience in youth development in Africa, Asia, Europe, and North America. Having developed a track record of

leadership in arts and advocacy in communities of color globally, in 2018 Blanks Jones extended the scope of B4YT to include a consulting practice, Creating Brave Stages, which provides support and guidance for advocacy organizations looking to integrate the arts into their movements and artists aspiring to create positive change through their performances. She holds a Masters of Public Policy degree from the University of Minnesota and Bachelor of Science in Music Education from Florida A&M University. At Johns Hopkins University, Dr. Blanks Jones serves as Executive Director of the Center for

Social Concern. She is also a Lecturer with the Chloe Center for the Critical Study of Racism, Immigration and Colonialism where she conducted research and public scholarship as an inaugural Postdoctoral Fellow with Inheritance Baltimore, a catalyst for reparations in Black Baltimore and is Affiliated Faculty in the Department of Anthropology and the Program in Theater Arts and Studies. Her research and community-based learning projects have been funded by the Robert Wood Johnson Foundation and the William Penn Foundation, among others.



Jeneanne Collins is a poet, writer and community artist. She served as the Community Arts Fellow with the Inheritance Baltimore (IB) - Billie Holiday Center for Liberation Arts (BHCLA) at Johns Hopkins University (JHU) from 2021- 2024. She spent the last three years collecting oral histories and facilitating intergenerational events throughout Baltimore City, working with storyteller, griot, BCPS English teacher of 46 years and BHCLA Elder-in-Residence Charlie Dugger as well as writer, producer, educator and Artist-in-Residence D. Watkins. During her time, she collaborated with for IB colleague Jasmine Blanks Jones, PhD, to create a multidisciplinary installation as well as the ritual and walk of remembrance honoring the

Black ancestors of the JHU Homewood campus. Jeneanne recently collaborated with IB colleagues Tonika Berkley, Daniel Cumming, PhD, and community activist Edna Mann to create a course on community activism and document the work of Fayette Street Outreach. She is completing her culminating project *Community Legacies, Humanities Remains: Intersections, Crosswalks, & Pathways* which documents the work of IB and uses archival materials to explore the power of Black Baltimore communities to creatively honor the past while advocating for equality into the future. Jeneanne holds an MFA in Community Arts from Maryland Institute College of Art (MICA).



Jennie Chaplin is an advocate for the cultural arts and the Gullah Geechee culture. Jennie Chaplin grew up in Charleston, South Carolina, and now resides in Washington, DC. She holds a Master's degree in African American Literature from Howard University. She received her PhD in American Studies from the University of Maryland, specializing in museum studies, historic preservation, and material culture. Her articles on the culinary and visual arts, music, and social justice have been published in *Whetstone Magazine*, *History @Work* in *The National Council*

of Public History, and *Whetstone Magazine*. In her spare time, she loves reading, writing, watching documentaries, and becoming acquainted with the neighborhood's four-legged friends.



Jennifer Kingsley is an educator, scholar, and curator. In 2011, she joined the Program in Museums and Society where she has built a robust and diverse curriculum that prioritizes applied learning and publicly engaged research developed in partnership with Baltimore's memory and culture keepers. She contributes actively to the [Engaged Art History](#) community of practice.

She specializes in the arts of the Middle Ages, considering both the historical

moment of their making and their afterlives as part of different processes and cycles of collection, interpretation, and display. The medieval world has been reinvented many times - as inspirational, nationalist, primitive and nativist - its material culture juxtaposed in both productive and problematic ways with African and modern art. Such changing narratives surface art-history's competing canons and the institutional actors who craft them. Those narratives and actors have become a central focus of my research, teaching and practice.

Her classroom teaching centers active learning techniques and my pedagogy emphasizes community based learning. She has a proven track record of building and maintaining multi-institutional collaborations that engage undergraduates in creating projects for public audiences. These enhance the research, exhibitions, and educational mission of museum partners and extend the outreach and impact of Johns Hopkins in Baltimore. Her museological practice draws on the disciplines of curation and museum interpretation. She has worked in a range of genres from wayside signage for historic sites to more traditional object-based exhibits and from audio experiences to the digital presentations of collections.



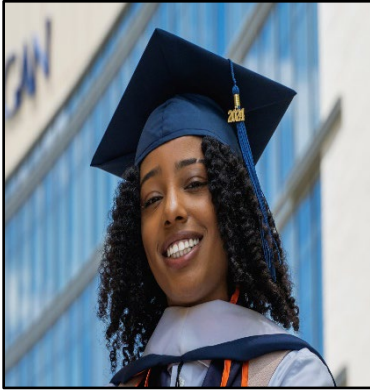
Jessica Douglas is an archivist and researcher from Baltimore whose work focuses on community-based, participatory, and reparative theory and practice in archives and libraries. In addition to her prior work as a reference archivist, she works with individuals and organizations to conduct archival and historical research, particularly related to Black history and local (Baltimore and Maryland) history. She received her Master's of Library and Information Science from the University of Maryland, College Park and her B.A. in Political Science and History from

Fordham University.



Joanne Kent is the direct descendant of Grandison Hoe. He is my great, great, great grandfather on my mother's side of the family. She grew up in Baltimore City with five brothers and one sister. As a child, she spent summers in Hoes Heights. Together with her husband and they have three grown children and one grown grandson. In 1984, she bought the house her aunts lived in that was built in 1900 by their father, Charles Grandison Hoe Jr. She has a Master's Degree in Education from Goucher College and taught pre-school to third grade for 30 years in private schools in Baltimore County. Lastly, she is a member of the Hoes Heights Action Committee promoting the preservation of the Hoes Heights community and educating

others about the life and legacy of Grandison Hoe.



Kai Clemons is a recent graduate from Morgan State University with a Master's in African American Studies. She earned her BA in Psychology with a minor in Africana Studies from Kent State University, where she also began her journey in research as a McNair Scholar and study abroad participant. In 2020, Kai was published as a researcher with the PsychoHairapy Research Lab. During her MA, she received a fellowship from Johns Hopkins University's Racism, Immigration, & Citizenship program, where she conducted archival research on Black Panther Party newspapers. By 2023, she became Program Manager for The Youth of The Diaspora, focusing on sustaining Black identity among youth. Kai is currently working to publish

her thesis, *The Attempt To Bury a Seed: The Black Panther Party and The Socio-Political Threat of The Young Comrade*, which explores the Party's educational initiatives and their impact on Black youth in the 20th century.



Kali-Ahset Amen is a sociologist, exhibition curator and organizational strategist. Her academic teaching and research focus on racial justice and equitable urban transformation in the U.S. and abroad. As an independent curator, she collaborates with cultural and educational institutions to produce public history programs and exhibitions exploring black social formations and freedom struggles. As an executive leader in higher education, she directs multiple educational initiatives, staff and fellows, and currently manages a multi-million dollar annual budget. Previously, she lived in South Africa, Zimbabwe, Madagascar, Panama, and

Washington, DC, where she implemented community-based programs and advocacy research on global health and migration, education policy, urban development, and environmental sustainability.



Kamna Balhara, M.D., M.A., FACEP, is an associate professor in the Department of Emergency Medicine and associate program director of the Johns Hopkins Emergency Medicine Residency Program. She is a founding co-director of the [Health Humanities at Hopkins Emergency Medicine](#) initiative and director of the [Health Humanities fellowship](#).

After graduating from the Johns Hopkins University School of Medicine, Dr. Balhara completed her residency training at the Johns Hopkins emergency medicine program, where she served as chief resident. During residency, she completed her Focused Advanced Specialized Training in global emergency services. Upon completion of residency, Dr. Balhara served as the assistant residency program director at the University of Texas Health Science Center at San Antonio for two years before returning to Johns Hopkins in 2018. Dr. Balhara's academic interests include the health humanities in medical education, equity in learning and clinical environments, and disparities in access to care in domestic and global settings. She has authored multiple publications on graduate medical education, humanities, social determinants of health, and disparities in healthcare access, and has developed [tools and resources](#) for other educators seeking to apply the humanities towards equity in healthcare and health professions education. Her work

has been funded by the AAMC, the Josiah Macy Foundation, the National Endowment for the Humanities, and the Emergency Medicine Foundation.



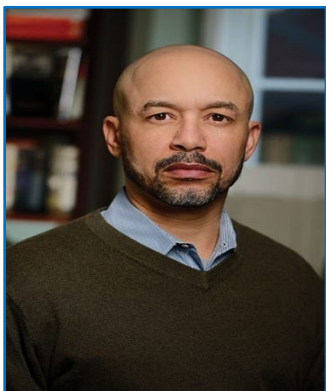
Kory Gaines is a 4th year PhD Candidate in Political Science at Johns Hopkins University. Last year, he served as a Teaching Fellow for the Billie Holiday Center for Liberation Arts. He taught a class focused on the content of his dissertation work titled *Jazz and the City*. The course examined how the blues and its extension into jazz critique and explain conditions of racial domination in the plantation South and new relations of domination in the urban sphere. Kory is originally from Washington, D.C. His interest in the blues is linked with experiences with Black cultural production at home, his own family histories and those of many Black Americans in the Great Migration, and deep commitments to Black Study.



Lady Brion is an international spoken word artist, activist, organizer and educator. Lady Brion currently serves as the executive director of the Black Arts District. In 2024 she was appointed by Governor Wes Moore as the Poet Laureate of Maryland, making her the youngest Poet Laureate in Maryland's history and the only spoken word artist to ever hold this position. She received her B.A. in Communication and Culture from Howard University and her MFA in Creative Writing & Publishing Design from the University of Baltimore. During her slam career she has won the 2016 and 2021 National Poetry Slam, the 2017 and 2019 Southern Fried Regional Slam, and the 2019 Rustbelt Regional Slam. In 2021 she became the Women of the World Poetry Slam Champion making her the number 1 ranked woman slam poet in the world.



Lanise Stevenson, as a curriculum writer, designs and develops curriculum in the areas of science, math, reading comprehension and writing for the public school system and private industry. As a science educator, she supervises science teachers; mentor doctorate- and graduate-level STEM professionals interested in science education; design and provide individualized professional development to improve teaching and learning in science; inventory and manage science supplies; design and differentiate lesson sequences to engage students in science; develop formative and summative assessment tools to measure learning; and evaluate and interpret assessment data. As a nonprofit founder and executive director, she conducts research on the social needs of the individuals in underserved communities. Most recently, she has narrowed my research to focus on the needs of underdeveloped, minority student-athletes residing in underserved, poverty-stricken communities.



Lawrence Jackson is the author of the award-winning books *Chester B. Himes: A Biography* (W.W. Norton 2017), [HYPERLINK "https://english.jhu.edu/faculty-books/the-indignant-generation-a-narrative-history-of-african-american-writers-and-critics-1934-1960/"](https://english.jhu.edu/faculty-books/the-indignant-generation-a-narrative-history-of-african-american-writers-and-critics-1934-1960/) *The Indignant Generation: A Narrative History of African American Writers and Critics* (Princeton 2010), [HYPERLINK "https://english.jhu.edu/faculty-books/my-fathers-name-a-black-virginia-family-after-the-civil-war/"](https://english.jhu.edu/faculty-books/my-fathers-name-a-black-virginia-family-after-the-civil-war/) *My Father's Name: A Black Virginia Family after the Civil War* (Chicago 2012) and [HYPERLINK "https://www.amazon.com/Ralph-Ellison-Emergence-Lawrence-Jackson/dp/0820329932"](https://www.amazon.com/Ralph-Ellison-Emergence-Lawrence-Jackson/dp/0820329932) *Ralph Ellison: Emergence of Genius, 1913-1952* (Wiley 2002). *Harper's Magazine*, *Paris Review*, and Best

American Essays have published his criticism and non-fiction. Professor Jackson earned a Ph.D. in English and American literature at Stanford University and has held fellowships from the Guggenheim Foundation, the National Humanities Center, and the William J. Fulbright program. He began his teaching career at Howard University in 1997 and he is now Bloomberg Distinguished Professor of English and History at Johns Hopkins University, where he directs the Billie Holiday Center for Liberation Arts. His latest books are [HYPERLINK "https://english.jhu.edu/faculty-books/hold-it-real-still-clint-eastwood-race-and-the-cinema-of-the-american-west/"](https://english.jhu.edu/faculty-books/hold-it-real-still-clint-eastwood-race-and-the-cinema-of-the-american-west/) *Hold It Real Still: Clint Eastwood, Race, and the Cinema of the American West* (Johns Hopkins University Press 2022) and [HYPERLINK "https://english.jhu.edu/faculty-books/shelter-a-black-tale-of-homeland-baltimore/"](https://english.jhu.edu/faculty-books/shelter-a-black-tale-of-homeland-baltimore/) *Shelter: A Black Tale from Homeland, Baltimore* (Graywolf 2022).

In addition to his writing and research, Professor Jackson launched and now serves as director of the Billie Holiday Center for the Liberation Arts, an initiative that showcases the unique arts, history, and culture of Baltimore. Founded in 2017, the project fosters organic links between the intellectual life of Johns Hopkins University and the city's historic African-American communities, celebrating the strengths and potential of both. The BHCLA serves a cultural purpose, hosting regular events to nurture such connections, as well as an archival one, protecting artifacts of African-American culture and politics.



Lisette Abdiruhman is currently a doctoral candidate at Morgan State University, where she is researching Black Women and Islamic Movements in the Early 20th Century 1920-1950. She will use her 20 years of experience working in independent and public charter schools and research to help develop innovative courses using Africana archives and object-based teaching, and will offer a course at Morgan State in the spring on Black Women in the Archive of Slavery. She will also serve as an advisor to undergraduate Dean's Undergraduate Research Awardees managed by Gabrielle Dean, Sheridan Libraries Curator.



Dr. Monica Kristin Blair is a public historian who specializes in histories of education and racial inequality in the United States. She is the Historian & Education Coordinator for the Hopkins Retrospective Project at Johns Hopkins University, where she conducts and shares research for the Reexamining Hopkins History Project, the Name Review Board, and other university history initiatives. She is also a lecturer in the Johns Hopkins Program in Museums and Society and the Director of the Hugh Hawkins Fellowship Program. Her current book project, *Private Schools, Public Money: The Modern History of School Choice* examines the history of racial inequality in the K-12 school privatization movement. She has contributed to multiple

public projects that reckon with histories of racism in education including Johns Hopkins University's Name Review Board, the University of Virginia's President's Commission on Slavery and the University, The UVA Department of Education's Committee on Naming, and the Charlottesville City Schools Naming of Facilities Committee. Dr. Blair believes that a combination of deep historical research and community-based approaches to public history are key to building just and inclusive educational spaces.



Monica Cooper is a passionate advocate for justice, founder of the Maryland Justice Project, and a distinguished member of the Maryland Democratic State Central Committee for Baltimore's 40th Legislative District, where she achieved a significant victory in her recent re-election. Notably, Monica is the visionary behind S0lenergy, a pioneering startup focusing on innovative solar and renewable energy solutions, underscoring her commitment to sustainable development and environmental advocacy.

Monica's work includes advocating for the voting rights of incarcerated and formerly incarcerated individuals. As a member of the "Expand The Ballot Coalition" Monica has helped to restore the voting rights for Maryland's convicted felons and individuals still behind the wall. Born and raised in West Baltimore's Sandtown-Winchester community, Monica overcame numerous challenges, including overcoming a difficult upbringing and a period of incarceration, to emerge as a prominent community leader and activist. Her journey of transformation is marked by her relentless pursuit of education, culminating in a Bachelor of Arts degree in Administrative Human Service from the University of Baltimore, thanks to her academic excellence and the support of a Presidential Wilson Scholarship.

Monica's work extends beyond her business ventures into significant community engagement, serving in the Office of Baltimore City States Attorney, where she leverages her experiences and insights to foster positive change. Her dedication to service is reflected in her volunteer work with organizations such as the Boys Scouts of America and the Department of Juvenile Services. A true testament to resilience and the power of second chances, Monica's life story inspires many, driven by her belief in service, equality, and the transformative potential of renewable energy through her work with S0lenergy. Her motto, "We were born to be in the service of others," perfectly encapsulates her life's mission to make a difference in the world and champion the cause of sustainable energy for a better future.



Nathan Connolly Ph.D. writes about racism, capitalism, politics, cities and migration in the late-nineteenth and twentieth centuries. My work pays special attention to people's notions of family, property and citizenship in the United States and the wider Americas. I'm advancing, at present, two new book-length projects. The first is *Four Daughters: An America Story* [sic]. This collective biography covers four generations of a single family, following the lives of four women of color whose forbearers migrated from the Caribbean to the United States by way of Britain between the early 1900s and 1990s. A genuinely Atlantic history, *Four Daughters* explores how Caribbean immigrants of color and their children defined success in America through years of British colonization, second-wave feminism, the civil rights movement, "right to work" politics, and the War on Drugs. My other book project expands on the intimate scale of *Four Daughters* to assess and synthesize broader trends, patterns, and processes. *Black Capitalism: The "Negro Problem" and the American Economy* offers the first sweeping account of how black economic success shaped the way Americans and immigrants understood the possibilities offered by capitalism in the United States.

His first book was *A World More Concrete: Real Estate and the Remaking of Jim Crow South Florida* (University of Chicago Press, 2014). It received, among other awards, the 2014 Kenneth T. Jackson Book Award from the Urban History Association, the 2015 Liberty Legacy Foundation Book Award from the Organization of American Historians, and the 2016 Bennett H. Wall Book Award from the Southern Historical Association. The book resuscitates older discussions of racism's profitability by treating Jim Crow segregation in Greater Miami as a variation on the colonial and postcolonial practices afflicting tropical populations around the world. *A World More Concrete* also highlights never-before-seen conflicts between tenants, urban landlords, homeowners, politicians, and property managers over how best to profit from Native Americans, Caribbean migrants, working-class whites, and the black poor. Apart from publishing in scholarly venues, he contributes frequently to public debates, including as a co-host on the weekly podcast *BackStory* and the Herbert Baxter Adams Associate Professor of History at Johns Hopkins University.



Directed by Sean Jones, the **Peabody Institute's Graduate Jazz Ensemble (GJE)** is a brand-new ensemble dedicated to the recipients of the Graduate Jazz Fellowship. This ensemble focuses on community-engaged artistry to develop expressive, flexible, creative, and collaborative musicians who are deeply invested in making an impact with their art. GJE provides developing artists with a platform to compose and perform original works, while gaining experience in roles

of leadership and giving back to the community as educational artists. The Ensemble features: Jacob Askarinam (Drums), Andrew Kreitner (Tenor Saxophone), Emerson Borg (Trumpet), Spencer Merk (Trombone), Christopher Law (Bass), Maggie Kinney (Vocalist), Tomas Jonsson (Piano), Roberto Villeda (Piano).



Raynetta Wiggins-Jackson, PhD, is the Curatorial Fellow for Africana Collections, an interdisciplinary postdoctoral position at Johns Hopkins University situated between the Sheridan Libraries and the Billie Holiday Center for Liberation Arts in the Krieger School of Arts and Sciences. She served as the lead curator for *Ethel's Place: Celebrating Ethel Ennis, the First Lady of Baltimore Jazz*, and has contributed to several other ground-breaking exhibitions, *The Colors of Pontella Mason* and *Bearing Witness: Photographing Black Families in Baltimore* at the Eubie Blake National Jazz Institute and Cultural Center, *The Birth of Jazz: Baltimore's Billie Holiday*, a portable exhibition co-curated with Bloomberg Distinguished Professor

Lawrence P. Jackson, and *Community Legacies, Humanity Remains: Intersections, Crosswalks, and Pathways*, an installation by community artist Jeneanne Collins on the campus of Johns Hopkins University. Prior to assuming her current role, Dr. Wiggins-Jackson was a manager of gospel programs at Washington Performing Arts and served as a graduate assistant at the Archives of African American Music and Culture (AAAMC) at Indiana University, where in addition to archival and curatorial work, she also co-organized the conference *Why We Sing: Indianapolis Gospel Music in Church, Community and Industry*.



Sanchita Balachandran is the Director of the Museum Conservation Institute of the Smithsonian Institution. She was formerly Director of the Johns Hopkins Archaeological Museum and Associate Teaching Professor in the Department of Near Eastern Studies at Johns Hopkins University. She is a conservator of archaeological materials and a writer, researcher and teacher dedicated to following the stories of the people of the past. She holds a PhD in Preservation Studies from the University of Delaware.



Shawntay Stocks Ph.D. is a native Baltimorean, mother, wife, poet and community engaged and JEDI scholar-practitioner. A lover of Black history, literature and culture, she utilizes this passion in her poetry and scholarship. She obtained her Bachelor's in History from Guilford College, Master's in English and African- American Literature from North Carolina Agricultural and Technical State University, and her Ph.D. in the Language, Literacy and Culture program at the University of Maryland, Baltimore County where her dissertation focused on faculty diversity within higher education.



Sherella Cupid Ph.D. is the Document Fellow for Inheritance Baltimore. Dr. Cupid’s research uplifts the experiences of Black women and girls in education and work, with a focus on sister circles in health, media, and education, as well as mentorship for Black doctoral women and Black faculty women. Additionally, she is a co-editor for the series, Research, Theory, and Practice Within Academic Affairs, which seeks to explore current trends, practices, and challenges within academic affairs. Furthermore, she creates digital sister circles via her podcasts, Lirae Journey and Sista Docs Exhale (SDE).



Sonia Eaddy, 4th generation, born and raised in the Southwest Baltimore, the only child of iconic Baltimore Arraber pioneer Donald ‘China’ Waugh We Are Arrabers, Sonia grew up an adventurous and compassionate ‘do-it-yourselfer’ in the 300 block of N Carey St. In 2004, Baltimore City contracted a New York developer, La Cite’, to redo the physical landscape and infrastructure of her neighborhood Poppleton without total community support and attached a Land Disposition Agreement (LDDA) with La Cite’ under the Mayor’s Urban Renewal Plan. This plan stated that many of the

homeowners, small business owners, landlords and renters of the Poppleton neighborhood would be bought-out or displaced mirroring the crisis of the 70s and 80s redevelopment plan, which ended up being one of the City’s biggest blunders ‘The Highway to Nowhere’ – unfinished development which left whole blocks of over 1,500 families and businesses displaced, in an almost a two-mile radius.

Sonia is still fighting a good fight, becoming the president of the Poppleton NOW! neighborhood association, president of the Southwest Partnership coalition, and ran for the 2024 9th District City Council seat because she believes that corporate America should partner with the neighborhoods through the process of development, and that home-owners should not be forced to sell their property. Sonia is leading the charge against developers who do not work with community in Poppleton and her vision of Community- Led Development is taking-off as those families who are still there, are looking at a chance to capitalize on many much-needed improvements. It is Sonia’s unwavering attitude and charismatic speech that ignited the fires of her neighbors. Her transparency is not seen as vulnerable but courageous, as she exhibits the strength of a minority woman growing up and living in an urban ghetto of America. Her enthusiasm and willingness to bear her soul and tell stories of her life provides serenity to those who suffer in darkness, as she shines light on her struggles and successes.



Stuart Schrader is the Associate Professor of History at Johns Hopkins University. He is also the Director of the Chloe Center for the Critical Study of Racism, Immigration, and Colonialism. His PhD is in American Studies, from NYU, in 2015. In Spring 2022, he was a Kluge Fellow at the Library of Congress. His book, published with University of California Press in Fall 2019, is titled *Badges Without Borders: How Global Counterinsurgency Transformed American Policing*. His research interests cluster around a few domains: security, policing, and counterinsurgency; the entwinement of foreign and domestic policy; and urbanization. His broad theoretical and methodological agenda is to connect these domains through a critical analysis of race and racism.

His new research project concerns police participation in formal politics in the United States since the 1970s through professional organizations and unions, as well as police participation in more informal and irruptive social protests. At Johns Hopkins, He has taught courses on police and prisons, Black social movements and Black internationalism, social theory, and law and racism. My [writing](#) has appeared in American Quarterly, Artforum, The Baffler, Boston Review, Cities, City, Foreign Policy, The Guardian, Journal of Urban History, Harvard Design Magazine, Humanity, Inquest, Modern American History, NACLA Report on the Americas, The Nation, The New Republic, Jacobin, The Brooklyn Rail, Times Higher Education, Viewpoint Magazine, The Washington Post, and elsewhere. He also has edited an online music magazine.



Tali Ziv is currently a postdoctoral fellow with the Chloe Center at Johns Hopkins University. Through long-term ethnographic engagement with a court-mandated drug treatment network in Philadelphia, Tali's ongoing research explores the political and economic structures of care that connect community-based health services, mass incarceration, and street-based poverty in the United States. My research charts the processes, both historical and contemporary, through which care emerges from the governance of racialized urban inequality. Spanning the fields of Anthropology, Public Health, and Africana Studies, my work attends to the everyday experiences of giving and receiving health services in contexts of addiction, incarceration, and

community reentry from jail/prison.



Dr. Tara Bynum is an Assistant Professor of English & African American Studies and a scholar of early African American literary histories before 1800. She received her PhD in English from Johns Hopkins University and a BA in Political Science from Barnard College. Her current monograph, [Reading Pleasures](#) (University of Illinois Press' New Black Studies, fall 2022), examines the ways in which eighteenth-century enslaved and/or free men and women feel good or experience pleasure in spite of the privations of slavery, "unfreedom," or white supremacy. It is a pleasure that isn't beholden to social expectations or systemic oppression, but instead is experienced because of an individual's commitment to religious faith, friendship, or

community building. This work is part of a larger, ongoing project that thinks more deeply about how

black communities in the early republic made and shaped the very meaning of nation-building in the greater New England area and beyond. Related essays have appeared or are forthcoming in: *Early American Literature, Common-Place, Legacy, J19, Criticism, American Periodicals, and African American Literature in Transition, Vol. 1, 1750-1800.*

Dr. Bynum's work has received and is indebted to generous financial support from: Washington College's CV Starr Center for the Study of the American Experience and the John Carter Brown Library, the National Endowment for the Humanities, American Antiquarian Society, Library Company of Philadelphia's Program in African American History, Rutgers University's Department of English, University of Pennsylvania's McNeil Center for Early American Studies.



Tia Hamilton now resides in Baltimore, MD, and was born and raised by her mother in the Brownsville neighborhood of Brooklyn, NY. In early grade school, her mother and teachers recognized a unique gift in her. Tia also recognized her natural gift of leadership and knew that she was called to lead others and take control of her own destiny. She is the owner of Urban Reads Bookstore and State Vs Us Magazine. She created State Vs. Us Magazine after coming out of prison because I wanted to highlight high profile cases, talk about prison reform, and create a space for men and women who are incarcerated to control their own narratives by telling their own stories.



Ms. Tonika Berkley is the Africana Archivist for Special Collections at JHU Sheridan Libraries, is Co-director of the Inheritance Baltimore's Community Archives Program and Director of the Billie Holiday Center for Liberation Arts Digital Humanities Lab/Mobile Digitization Lab. She has her MAA in Applied Anthropology/Heritage from University of Maryland-College Park and her BA in Sociology/Anthropology from the University of Maryland-Baltimore County. Ms. Berkley is an archivist, historical researcher, museum educator, humanities facilitator and curator, and has worked for various museums and cultural institutions in Baltimore, Washington, DC, and Philadelphia over the past 20+ years, including the Walters Art Museum, the Baltimore Museum of Industry, The

Decatur House on Lafayette Square, The Reginald F. Lewis Museum of Maryland African American History and Culture, Penn Museum of Archeology & Anthropology and Scribe Video Center. As the Africana Archivist at Sheridan Libraries, she has been processing the oral history collection, "From Enslavement to Liberation: Legacy of Slavery at Homewood Museum", as well as the IB Archives Oral History Collection, within the Special Collections department. Ms. Berkley has also co-curated two exhibitions for Sheridan Libraries: "Community Archives: Preserving Black Baltimore's History" in 2022 and "Black Foodways: A Culinary Diaspora" in 2023 and, most recently, co-curated a photography exhibition for the Eubie Blake Cultural Center with IB CAP/CURT cohort members, Dr. Raynetta Wiggins-Jackson and Angela Koukoui, "Bearing Witness: Photographing Black Families in Baltimore."



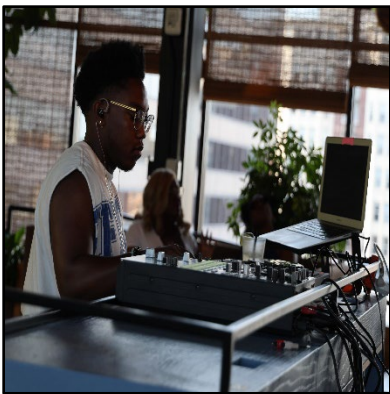
Troy Bradley has spent a decade dedicated to community violence intervention, beginning as a participant in Safe Streets. Once considered a high-risk individual, his commitment led him to become a violence interrupter, mediating conflicts among similarly high-risk individuals. His ability to build trust and relationships within the community earned him a promotion to Violence Prevention Coordinator. In that role, he provided critical resources, built partnerships with stakeholders, and organized large-scale events in Cherry Hill to promote peace. Today, as a CVI Outreach Liaison, Troy oversees all ten Safe Streets sites and serves as the point of contact for all grantees under the Mayor's Office of Neighborhood

Safety and Engagement. His personal experiences and dedication to conflict resolution make him a respected figure in the fight against violence in Baltimore.



Walter (Wali) Arthur Harris Gill was born in Greenville, Mississippi. He received his public education in Jefferson City, Missouri and Baltimore, Maryland. He was the first African American to graduate from the previously all-white and all-male Baltimore City College High School in 1955; and is in the school's Hall of Fame.

Gill earned a B.S. and received his R.O.T.C. Commission from Morgan State College in 1960. For 20 years, he was a university administrator or professor at four universities: Bowie State University, Morgan State University (where he was the first faculty hired for the Telecommunications Department in 1978), the University of Nebraska (where he received a recommendation for tenure), and Millersville University. Dr. Gill is a Life Member of the Morgan State University National Alumni Association and the Omega Psi Phi Fraternity, Inc.



Xavier Walker has served as a Community Archives Fellow with Inheritance Baltimore-Billie Holiday Center for Liberation Arts since 2022. A native of Brooklyn, NY, he has put down roots in Baltimore as an archivist, event curator, and DJ, working as a steward of Black culture while documenting and preserving connections between political movements and cultural productions. Xavier spent his time as a fellow developing a variety of institutional and community collections - serving as the sole processor for the Eubie Blake Vinyl Record Collection, and a core contributor cataloging of the Ethel Ennis and Earl Arnett Collection, the Billie Holiday Collection, and the archive of BHCLA 2022-2023 BHCLA

Elder-In-Residence Deborah Mason. He also provided administrative, digital media, and marketing support to numerous projects across the IB-BHCLA contingent while also operating the BHCLA Mobile Digitization Lab, leading community archives workshops, and providing archival support to community partners such as AFRO Charities. Prior to joining the team, he spearheaded the ABC Archives Project, a digital archive of over 500 objects that chronicle Black life at Lafayette College, and interned at the National Museum of African American History and Culture where he served as a cataloger for the museum's award-winning "Afrofuturism: A History of Black Futures" exhibition and published a

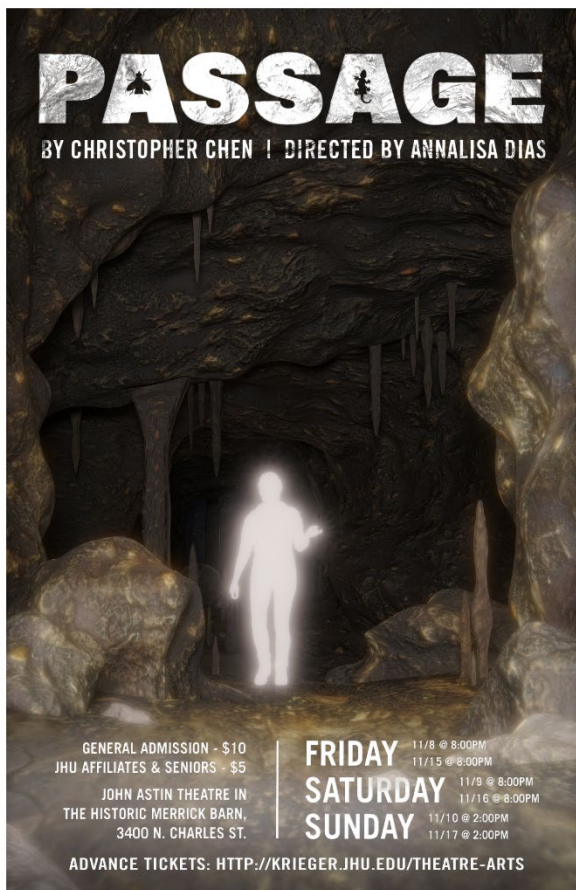
Collection Story on the Black Women's Literary Renaissance of the 1970. Xavier is excited to step into his new role as the Assistant Director of the Billie Holiday Center for Liberation Arts.

Explore Black Culture & History in Baltimore

A non-exhaustive list of museums, centers, and institutions that honor Black history, arts and culture

Clarence M. Mitchell, Jr. Courthouse
Coppin State University
Eubie Blake Cultural Center
Frederick Douglass- Isaac Myers Maritime Park
Lillie Carroll Jackson Civil Rights Museum
Maryland Center for History and Culture
Morgan State University
Reginald F. Lewis Museum of Maryland African American History & Culture
Sankofa Children's Museum of African Cultures

Passage



JHU Theatre invites you to experience Christopher Chen's honest and affecting dismantling of colonial power. *Passage* asks about the possibility of friendship in a world distorted by power inequities. When one country has colonized another, when one group has taken for granted its social and economic superiority, can anyone, the colonizer or the colonized, find a path toward better human relations? And how does it feel when you cannot tell the colonizer from the colonized? Reimagining E.M. Forster's *Passage to India* as a confrontation between people from "Country X" and from "Country Y," Chen invites us into a remarkable political space that quiets our tendencies to take sides. First performed in the polarized America of 2019, this is an even more necessary play in the fall of 2024.

Directed by Annalisa Dias

All performances in Merrick Barn, on the JHU Homewood Campus

Friday Nov 15, 8:00 pm

Saturday Nov 16, 8:00 pm

Sunday Nov 17, 2:00 pm

Tickets available at the door.

For advance tickets and more information: <https://krieger.jhu.edu/theatre-arts/see-a-show/>

