

INTERNATIONAL GULLAH GEECHEE AND AFRICAN DIASPORA CONFERENCE

WITHOUT BORDERS

TRACING THE CULTURAL, ARCHIVAL,
AND POLITICAL AFRICAN DIASPORA

MARCH 4 - 7, 2020

COASTAL CAROLINA UNIVERSITY



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COASTAL CAROLINA UNIVERSITY

GULLAH GEECHEE COMMUNITY DAY

MUSIC + FOOD + PERFORMANCES + HISTORY

MARCH 7

10 A.M. to 4 P.M.

DOWNTOWN CONWAY



ORGANIZED BY



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AT COASTAL CAROLINA UNIVERSITY
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South Carolina
Humanities



GAYLORD AND
DOROTHY DONNELLEY
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The Burroughs Fund for
Southern Studies

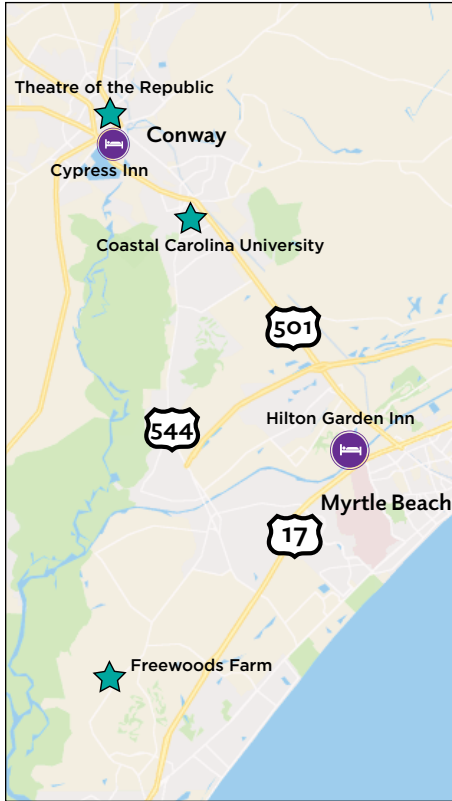
Cultural Art at
Coastal Carolina University

Horry County
Higher Education Commission

WEDNESDAY, MARCH 4	
5 p.m. - 8 p.m.	Freewoods Farm Opening Reception and Dinner Tour and Talk by O'Neal Smalls, Esq. Reconstruction 360 by Betsy Newman and Patrick Hayes Performance and Talk by Ron Daise
THURSDAY, MARCH 5	
9 - 10:15 a.m.	EHFA 136 Reconstruction/Making Culture EHFA 137 The Arts: Music/Theater Gullah Geechee Diaspora
10:30 - 10:45 a.m.	Recital Hall Welcoming Remarks
10:45 a.m. - 12:15 p.m.	Recital Hall Panel Discussion: Reimagining African American Heritage
12:30 - 1:30 p.m.	Hicks Dining Hall Lunch and In-Progress Presentations
1:45 - 3:15 p.m.	EHFA 136 Gender / Agency / Land Recital Hall Deepening the Sierra Leone-Gullah Connection
3:20 - 4:20 p.m.	Johnson Auditorium Margaret Washington
4:30 - 5:30 p.m.	Johnson Auditorium Aminatta Forna and Colin Grant
5:30 - 6:30 p.m.	Johnson Anteroom Book Signing and Reception
6:30 - 7:30 p.m.	Dinner on Own
7:30 p.m. - 9:30 p.m.	Theatre of the Republic (Conway) Dancing Circles
FRIDAY, MARCH 6	
8 - 8:50 a.m.	EHFA 164 Marketing the Gullah Geechee Cultural Heritage Corridor
9 - 10:15 a.m.	EHFA 136 Africana Resistance EHFA 137 Magic, Mysticism, Afrofuturism and Ways of Knowing
10:30 - 12 p.m.	Recital Hall Keynote Panel: Creating Archives without Borders
12:30 - 1:30 p.m.	Brooks Stadium (West Field House) Lunch Discussion: Cumberland Island, GA
1:45 - 3:15 p.m.	Recital Hall Family Stories, Historical Fiction, Archives EHFA 137 Diasporic Movement EHFA 136 Material Culture and Vernacular Arts
3:30 - 4:45 p.m.	EHFA 137 Reflections of a Geechee Woman's Southern Journey EHFA 136 Learning Land
5:00 - 7:15 p.m.	Singleton Ballroom Dinner and Presentation by Veronica Gerald
7:30 - 9:30 p.m.	Lib Jackson Student Union Theatre Reclaiming the Banjo

SATURDAY, MARCH 7 | COMMUNITY DAY

Time	Horry County Museum Auditorium	Horry County Museum Classroom	Bryan House	Conway City Hall	The Hut	Conway Visitor's Center (5th and Main)	
10:00 a.m.	Opening Ceremony		All Day: Gullah African Diaspora Artists Pop-Up Show			Artisan Market and Food Trucks	
10:30 a.m.	Whittemore Park Middle School World Music Ensemble	Workshop Reveal, Release, Reshape: A Curriculum Model for Decolonization and Healing <i>Rhonesha Blaché and Nakeeba A. Wauchope</i>	Showcase: Reconstruction 360 <i>Betsy Newman and Patrick Hayes</i> Mitchelville Tour <i>Topher Maraffi</i> Virtual Hampton <i>Sue Bergeron</i>	Golf Tourism and Sustainable Heritage <i>Gregory Pickett</i>	Center for Heirs' Property Preservation Workshop	<i>Lucille Smith, Sweetgrass Basket Maker</i>	African Block Printing Activities
11:00 a.m.	Plantersville Elementary Drum Circle			Indigenous Healing: Gullah Geechee Cultural Responses <i>Fayth Parks</i>		<i>Mary Graham-Grant, Sweetgrass Basket Maker</i>	
11:30 a.m.	Conway Middle School Band and Chorus			"Don't Ask, Won't Sell": Gullah Geechee Land in GA <i>Patrick J. Holladay</i>		<i>Jupiter Pies</i>	
12:00 p.m.	Conway High School Band	Workshop Marketing the Gullah Geechee Cultural Heritage Corridor <i>Laura Mandala</i>	Gullah Artists Presentation <i>Victoria Smalls</i>	Exposing Florida's Gullah Geechee Heritage <i>Ennis Davis Adrienne Burke</i>		<i>University of South Carolina Press</i>	
12:30 p.m.				Genealogy Workshop <i>Patti Burns</i>		<i>The Athenaeum Press</i>	
1:00 p.m.	Becoming Harriet Tubman					<i>The Rice Museum</i>	
1:30 p.m.	One-Woman Performance <i>Natalie Daise</i>					<i>Fambul Tik & More</i>	
2:00 p.m.	Friendship Missionary Baptist Church and Mason Temple Youth Choirs	Doll Making Workshop <i>Zenobia Washington</i>	Current Practices with Gullah Geechee Artifacts <i>David Palmer</i>		Discovering Dave Film <i>George Wingard</i>	<i>Brain Freeze Desserts</i>	
2:30 p.m.		Doll Making Workshop <i>Zenobia Washington</i>				<i>The Gumbo Machine</i>	
3:00 p.m.	Affairs of Our Ancestors Staged Play Reading <i>Benedict College</i>	Understanding Pottery: Colonoware <i>Jon Marcoux and Corey Ames Heyward</i>			Sierra Leone's <i>Shuku Blais</i> and Sweetgrass Baskets <i>Amadu Massally</i>	<i>Charleston Caribbean Creole Food Truck</i>	Jewelery Making
3:30 p.m.						Artisan Market	
4:00 p.m.	Closing Gospel Sing <i>Bethel AME Church, Britton's Neck, Young Adult Choir</i>						
4:30 p.m.							



Day	ROUTE	DEPART	ARRIVE
WED 3/4	Hilton Garden Inn to Freewoods Farm	4:00 p.m.	5:00 p.m.
	Freewoods Farm to Hilton Garden Inn	8:15 p.m.	9:00 p.m.
THURS 3/5	Hilton Garden Inn to Coastal Carolina University	8:00 a.m.	8:35 a.m.
	Hilton Garden Inn to Coastal Carolina University	11:00 a.m.	11:30 a.m.
	Coastal Carolina University to Hilton Garden Inn	3:15 p.m.	4:00 p.m.
	Hilton Garden Inn to Coastal Carolina University	4:45 p.m.	5:30 p.m.
	Coastal Carolina University to Conway	5:45 p.m.	6:00 p.m.
	Coastal Carolina University to Conway	7:15 p.m.	7:30 p.m.
	Conway to Hilton Garden Inn	9:45 p.m.	10:15 p.m.
FRI 3/6	Hilton Garden Inn to Coastal Carolina University	8:00 a.m.	8:30 a.m.
	Hilton Garden Inn to Coastal Carolina University	11:00 a.m.	11:30 a.m.
	Coastal Carolina University to Hilton Garden Inn	3:15 p.m.	4:00 p.m.
	Coastal Carolina University to Hilton Garden Inn	5:05 p.m.	5:45 p.m.
	Hilton Garden Inn to Coastal Carolina University	6:30 p.m.	7 :00 p.m.
	Coastal Carolina University to Hilton Garden Inn	9:30 p.m.	10:00 p.m.
SAT 3/7	Hilton Garden Inn to Conway (5th & Main)	9:00 a.m.	9:40 a.m.
	Hilton Garden Inn to Conway (5th & Main)	11:00 a.m.	11:30 a.m.
	Conway (5th & Main) to Hilton Garden Inn	3:15 p.m.	4:00 p.m.
	Conway (5th & Main) to Hilton Garden Inn	5:05 p.m.	5:45 p.m.

Street Addresses for Conference Locations

COASTAL CAROLINA UNIVERSITY
 133 Chanticleer Drive W
 Conway, SC 29526

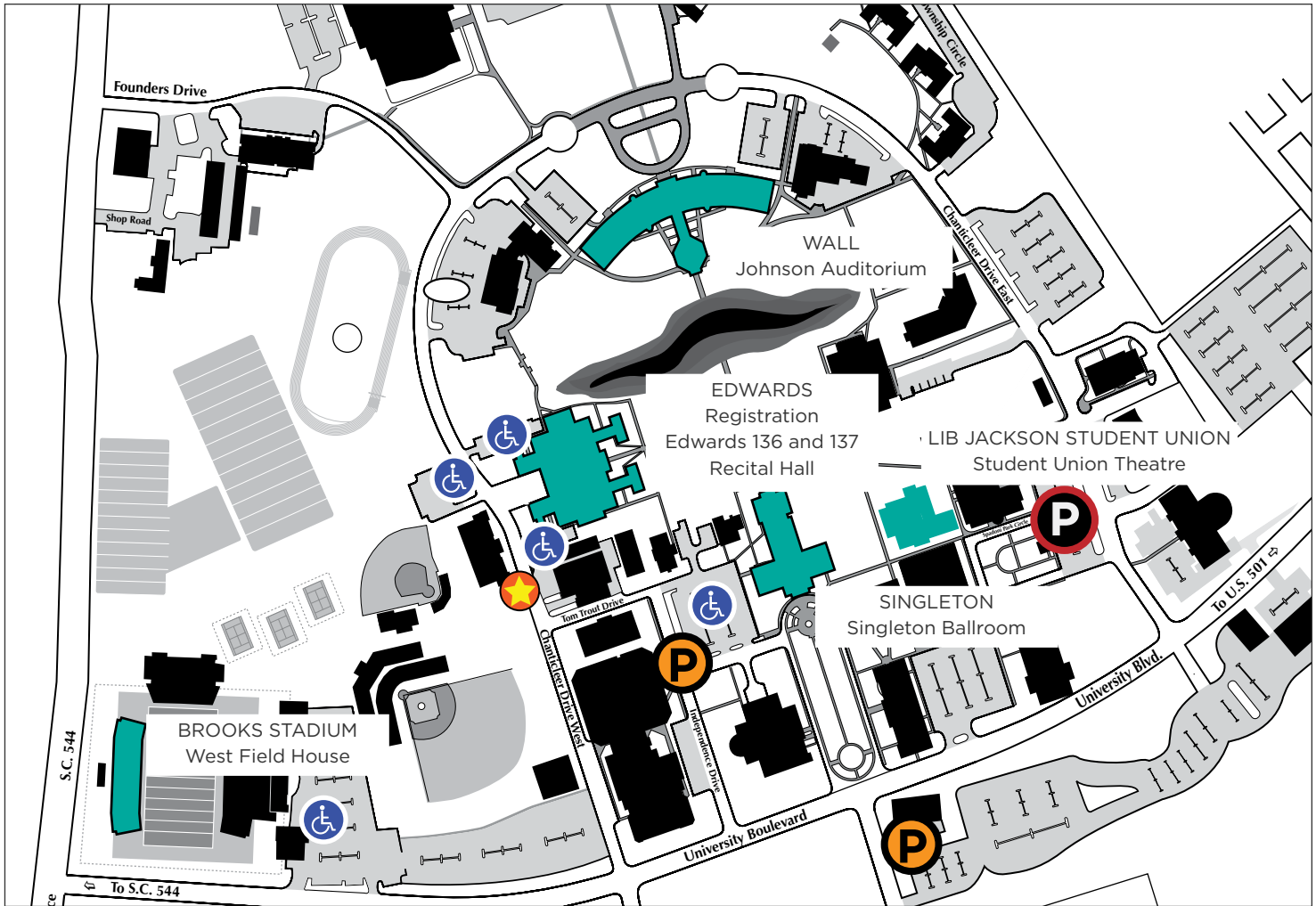
FREWOODS FARM
 9989 Freewoods Rd.
 Myrtle Beach, SC 29588






THEATRE OF THE REPUBLIC
 337 Main St.
 Conway, SC 29526

HILTON GARDEN INN
 2383 Coastal Grand Circle
 Myrtle Beach, SC 29577

CYPRESS INN
 16 Elm St.
 Conway, SC 29526

Check website for shuttle schedule.



-  Conference Location
-  Conference Parking
-  Friday Night Concert Parking
-  Handicapped Parking
-  Shuttle Stop

Street Addresses for CCU Campus Locations

EDWARDS BUILDING
133 Chanticleer Drive W
Conway, SC 29526

WALL BUILDING
119 Chanticleer Drive East
Conway, SC 29526

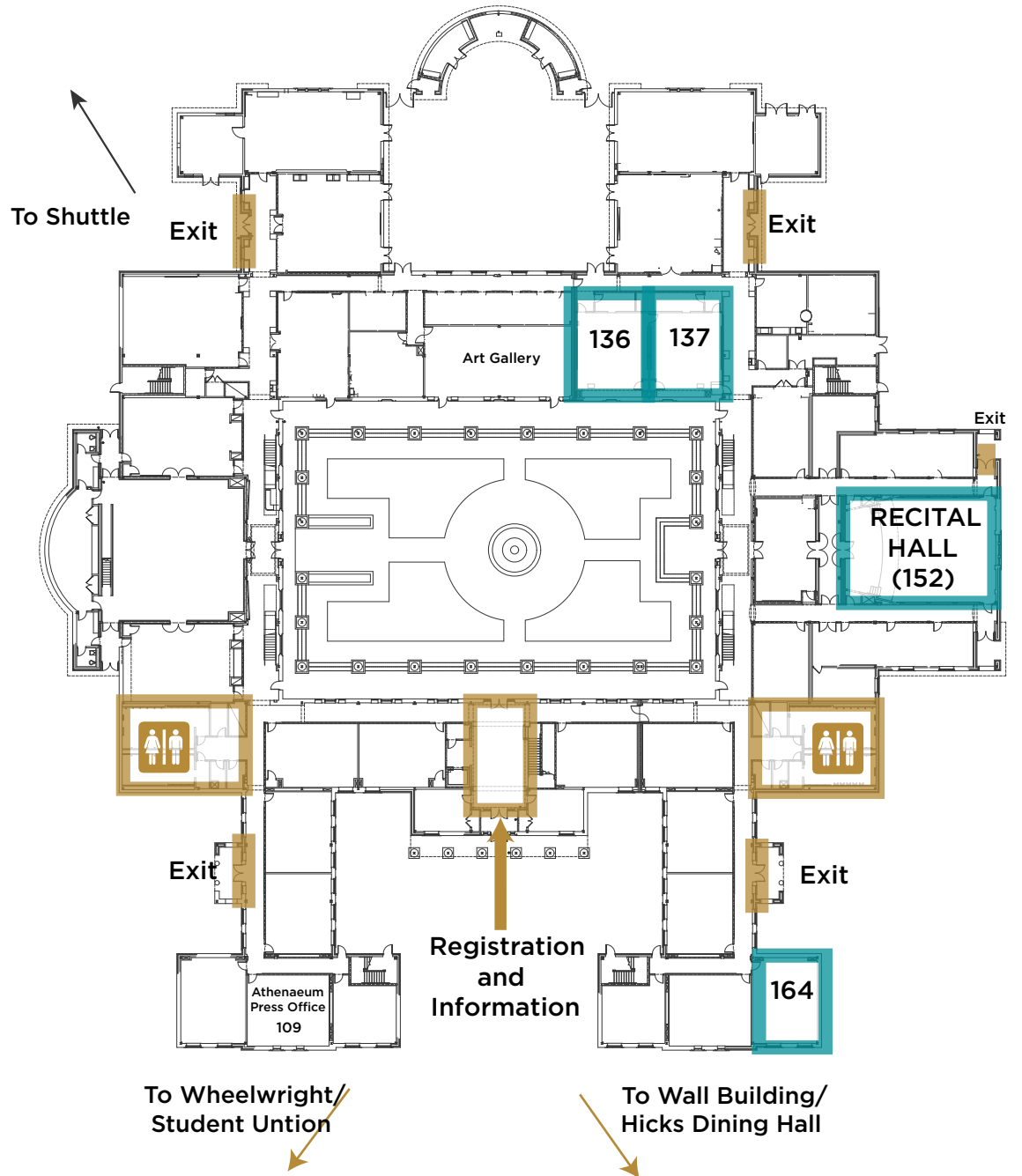
LIB JACKSON STUDENT UNION
100 Spadoni Park Circle
Conway, SC 29526

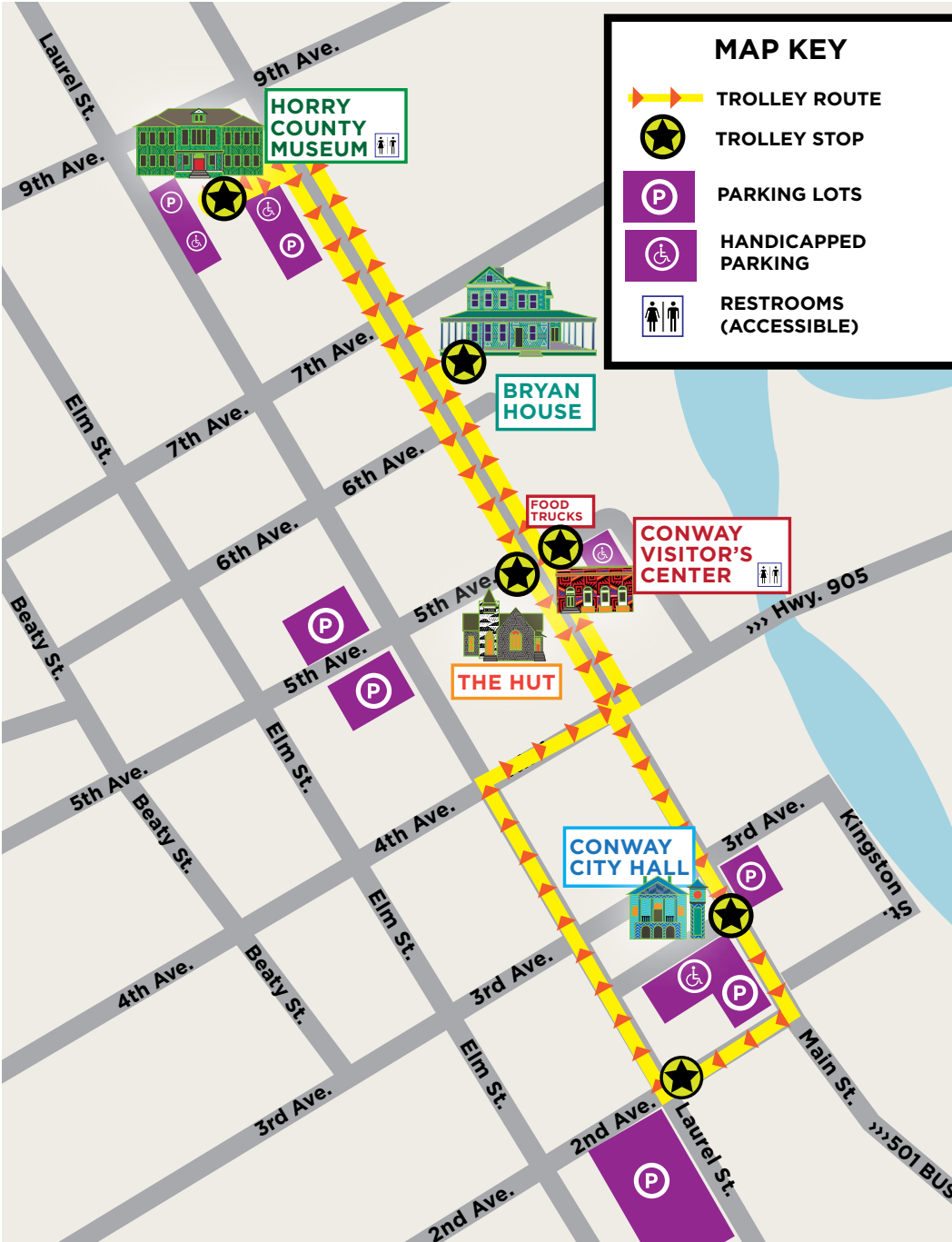
SINGLETON BUILDING
103 Tom Trout Drive
Conway, SC 29526

BROOKS STADIUM
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EDWARDS BUILDING (EHFA)





SHUTTLE PICKUP FOR HILTON GARDEN INN

Conway Visitors Center
5th and Main

Street Addresses for Community Day Locations

HORRY COUNTY MUSEUM
805 Main St.
Conway, SC 29526

BRYAN HOUSE
HORRY COUNTY HISTORICAL SOCIETY
606 Main St.
Conway, SC 29526

CONWAY VISITOR'S CENTER
5TH AND MAIN
428 Main St.
Conway, SC 29526

THE HUT
FIRST UNITED METHODIST
498 Main St.
Conway, SC 29526

CONWAY CITY HALL
229 Main St.
Conway, SC 29526

THE HUT
FIRST UNITED METHODIST
1001 5th Ave
Conway, SC 29526

PARKING LOTS
199 Laurel St.
Conway, SC 29526

920 3rd Ave
Conway, SC 29526

1101 5th Ave
Conway, SC 29526

HOST ORGANIZATIONS

Charles Joyner Institute for Gullah and African Diaspora Studies

The Charles Joyner Institute for Gullah and African Diaspora Studies (The Gullah Institute) at Coastal Carolina University examines the historical migration and scattering of African populations to our local geographical areas and the subsequent evolution of blended cultures, specifically Gullah. CCU's location at the northern tip of the federally-designated Gullah Geechee Cultural Heritage Corridor puts it in a unique position for diaspora study and research. The work of the Gullah Institute provides students with experiential learning opportunities, both at home and abroad, that center on interconnections among local, national and global peoples of African descent and their societies. Learn more at coastal.edu/joynerinstitute.



The Athenaeum Press at Coastal Carolina University

The Athenaeum Press at Coastal Carolina University (The Press) is a student-driven publishing lab that offers students professional-level hands-on experience in authoring, designing and producing innovative stories about our region. Currently, the Press is hard at work in developing the Gullah Geechee Digital Project (GGDP), an open-source digital database that will house historic Negro spirituals, oral histories, and plantation records that increases visibility and engagement with and of Gullah Geechee people and cultures. Learn more at theathenaeumpress.com



CONFERENCE COMMITTEE



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Press and Digital Initiatives



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Associate Professor of Music



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Burroughs Distinguished
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Sara Daise
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Gullah and African Diaspora
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Anthropology

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Thank you to the following sponsors for their generous support and partnership of the IGGAD conference and community day events, speakers, and receptions:

DIAMOND LEVEL (\$10,000+)	PLATINUM LEVEL (\$5,000+)	TEAL LEVEL (\$2,000)
 <p>GAYLORD AND DOROTHY DONNELLEY FOUNDATION</p> <p>The Burroughs Fund for Southern Studies</p>	  <p>The Gullah Geechee Community Day was the recipient of a Hometown Humanities major grant from SC Humanities.</p> <p>Horry County Higher Education Commission</p> <p>Cultural Arts, Coastal Carolina University</p>	<p>Office of Diversity and Inclusion Services, Coastal Carolina University</p> <p>Digital Culture and Design and the Edwards Digital Commons</p>
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 <p>Marjorie McIver</p> <p>CCU Departmental Sponsors</p> <p>Anthropology and Geography Communication, Media, and Culture English History Music Politics Visual Art</p>	    <p>Friendship Missionary Baptist Church</p>  	



WEDNESDAY, MARCH 4

5 P.M. | OPENING RECEPTION
FREEWOODS FARM

Tour by O'Neal Smalls, Esq.

Presentation on Reconstruction 360 by Betsy Newman
and Patrick Hayes

Dinner by Eula Mae Winningham

Performance and Talk by Ron Daise

THURSDAY, MARCH 5

9 A.M. - 10:20 A.M. | CONCURRENT SESSIONS

The Evolution of Gullah Geechee: From Turner 1949 to the Children who Speak Gullah Geechee*Jessica R. Berry, Assistant Professor of Speech Language Pathology and Audiology, South Carolina State University*

Languages change over time leaving remnants of the acrolectal variety that are heard in communities today. So is the case with Gullah Geechee, as the years progress, integration continues and communities are gentrified creating noticeable changes in the Gullah Geechee language. This presentation will explore transcriptions of Gullah Geechee presented in Turner's seminal work with comparisons to contemporary child Gullah Geechee. The session will explore the persistent linguistic features along with features used more infrequently among young children.

EHFA 136**RECONSTRUCTION/
MAKING CULTURE****Moderator:****Becky Childs**

Coastal Carolina University

Reconstruction and the Gullah/Geechee*Debra D. Coulter, Doctoral Student, Georgia State University*

The research of two former slaves, father-and-son, and the impact of Reconstruction on their lives and legacy as Gullah/Geechees. The research includes the voting record and acquisition of land by Nemo, a former slave, during the Reconstruction Era. It examines a heritage of leaving a legacy for generational wealth building, the current state of the land purchased by Nemo, and the history of the land tracing it to Nemo's great-grandson. It also examines how this history can be seen in the Gullah/Geechee culture and its application to generational wealth building, land ownership, preservation of one's heritage in today's society.

"For We are Making History": John W. Bolts and Archival Memory in South Carolina*Valerie McLaurin, Doctoral Student, University of Georgia*

McLaurin's research explores the political life of Plantersville-born educator and politician John William Bolts. In 1901, during his last term in the South Carolina House of Representatives, Bolts proposed an amendment to benefit the enslaved people who were forced to work for Confederate soldiers during the Civil War. In his supporting speech, Bolts said: "It gives me great pleasure to subscribe to anything that will increase the honor of South Carolina and maintain her integrity for wise and impartial legislation; for we are making history not only for the present, but for tomorrow."

During his two terms, Bolts advocated for the civil rights of African Americans. Current historiography insufficiently captures his political contributions, even as his own words call to us from the past to remember their significance. This is due in part to the limitations of archival material produced at a time when the white supremacist power structure in South Carolina intended to remake itself in reaction to the successes of black politicians during the Reconstruction era. What methodologies can we use to best understand the "history making" of an exceptional Gullah Geechee leader like John W. Bolts when the current archival material is fragmented and at times contradictory? McLaurin's paper investigates the current state of archival memory related to Bolts. It argues for a revision of his story as it currently lives in the historical record and acknowledges the need for a nuanced understanding of the constraints and possibilities that the archive presents.

Mobility among South Carolina Coastal Lawmakers during Reconstruction

Alison McLetchie, Assistant Professor of Social Sciences, South Carolina State University

This paper is part of a much larger project that examines the social, economic, educational, occupational and geographic mobility of the Black Elite. While the larger project is board ranging and includes individuals from various regions and fields, this paper focuses on the lawmakers who represented the coastal states of South Carolina, the Gullah Geechee region during the Reconstruction period; specifically, the legislators of the 48th South Carolina General Assembly. Through the use of archival records, this paper compares various factors of mobility measured by sociologists. Kerbo (1991) writes that most studies of social mobility are based on [White] employed men. Patterns of mobility for Blacks and women do not follow the same trend. This paper, by focusing on an elite group – lawmakers – will expand the sociological literature because of the ability to compare Black and White men who share the same occupation and live in the same geographic region. The paper hypothesizes that White lawmakers and their descendants will achieve greater social, economic, educational and occupational mobility compared to Black lawmakers who it is expected will have high levels of geographic mobility as a group on average. Secondly, the paper maintains that the Black lawmakers and their descendants move out of the region, to the northern or western United States, their patterns of mobility are similar to their White counterparts.

EHFA 137

Your Voice is My Sound: Audio Recording Technology, Identity and Re-Creating the Gullah/Geechee Diaspora

Anthony Luis Sanchez Cruz, Independent Researcher

This presentation explores the effects of audio recording technologies on the Gullah Geechee in relation to modernization by examining their respective applications within ethnomusicology, ethnography, and popular music. Sanchez Cruz addresses aspects of cultural representation from both the emic and etic perspectives. By analyzing selected twentieth-century field recordings by Robert Winslow Gordon, the Lomax family, Lorenzo Dow Turner, and Herbert Halpert, Sanchez Cruz demonstrates how these researchers sought to transmit and preserve Gullah Geechee oral musical traditions and narratives. This presentation focuses on select popular songs and pieces where musicians and groups, primarily those outside of the culture, appeal to Gullah Geechee music as creative and political inspiration: from the folk music revival of the 1950s and 60s, to digital sampling in the 1980s and 90s, as well as jazz and rap in the 2010s.

Sanchez Cruz examines the issues associated with using historical Gullah Geechee audio recordings for archival and artistic purposes to promote authenticity and cultural visibility as well as the extant theoretical literature concerning transculturation and cultural appropriation. Comparing his research to twenty-first century trends, Cruz examines how streaming services and radio stations expand the presence of Gullah Geechee music for communities and the general public. This presentation concludes by suggesting the creation of an interactive program for sharing Gullah Geechee audio recordings with younger generations, so they may experience Gullah Geechee culture without promotion of exploitation and assimilation.

African Diasporic Migrations from Rural to Urban Spaces: Alice Childress' Reconstruction of Home in Her Plays Gullah and Sea Island Song

Corrie Claiborne, Associate Professor of English, Morehouse College

One of the greatest tragedies of Alice Childress' death in 1994 is that while remembering the power of her work in "Rainbow Jordan" and "A Hero Ain't Nothing but a Sandwich," which tell of the reality of black life in

**THE ARTS:
MUSIC/THEATER
GULLAH GEECHEE
DIASPORA**

Moderator:

Scott Bacon
Coastal Carolina University

the North, people often forget the strength of Childress' own Southern roots and sense of belonging to the Gullah community which are evident in her plays.

Much like many South Carolinians who moved North to New York, Childress reconstituted a homeplace with her grandmother in the "Up South." She moved as a child and joined a group of Lowcountry blacks in Harlem who practiced her Gullah culture. Despite the North having become her permanent place of residence, the Lowcountry was always Childress' home. This sense of belonging was conveyed in her novel "A Short Walk" and her play "Wedding Band," but is most evident in the musicals "Gullah" (1984) and "Sea Island Song" (1977). In fact, the play "Gullah" was an outgrowth of the play "Sea Island Song," which saw its one and only theatre performance in Columbia, SC at the Trustus Theater and through individual presentations at schools and colleges as part of the South Carolina Arts Commission learning series. This paper reclaims Childress' often overlooked Gullah identity by exploring these two unpublished plays and plumbing archival documents. Moreover, by examining how Childress dealt with being a "native daughter in a foreign land," it is obvious that she lived without borders.

"Oonuh Weary Ones Come on Home and Rest"

Dorothy Montgomery, Musician and Fabric Chronicler

Dorothy Montgomery uses quilts to remind, inform, and illustrate the Gullah people, their history, and the legacy that they have sown. This presentation tackles questions such as: Who are the Gullah people? What language do the Gullah speak? Where do the Gullah people live? How did their music originate? And more.

Reflections of a Geechee Woman's Southern Journey

Sandra Allen Lesibu, Independent Educator and Herstorian

This presentation traces the cultural and archival oral history of a Sepuetarian Geechee Gullah woman born during the Jim Crow era. The presentation is shared through story telling of the impact upon Lesibu's own family, including how racial tension impacted migration, education, and economic status. The presentation also includes a visualization of the timeline of related events from 1690 to the 21st Century, and family photos dating back to 1760, covering histories between South Carolina and South Africa.

10:30 A.M. | RECITAL HALL

PANEL DISCUSSION

DOCUMENTING AFRICAN AMERICAN HERITAGE

This discussion features leaders and innovators in the fields of African American heritage and preservation. Panelists will discuss the projects, both past and present, in each of the three states along the Gullah Geechee Corridor (South Carolina, Georgia, and North Carolina). Discussion will focus on how documenting African American heritage and culture is responding to the availability of artifacts and digitization.

Moderator: **Victoria Smalls** is the History, Art & Culture Director and York W. Bailey Museum Director at Penn Center. Alongside her almost decade of work at Penn, Smalls has also served on the SC African American Heritage Commission and is a current appointee on the Gullah Geechee Cultural Heritage Corridor Commission.



Jannie Harriot is currently the chairperson of the South Carolina African American Heritage Commission (SCAAHC). Over the last 30 years, Harriot has worked to identify and promote the preservation of historic African American sites and buildings, enrich programming for black children and increase visibility through collaborations with state and local historical organizations—in an effort to make the region's African American history more visible and accessible. Harriot was a 2009 Purpose Prize Fellow, selected in 2010 as one of South Carolina's Top 100 Black Women of Influence; the "Herbert A. DeCosta, Jr. Trailblazer" award for dedication to the preservation of African American history and culture in South Carolina in 2014; in 2018, the South Carolina Conference of NAACP awarded her the Presidential Citation in Education and Advocacy; the 2019 AT&T African American History Calendar month of May; selected for the first class inducted into the Ernest A. Finney Hall of Fame in 2018 and awarded "The order of the Palmetto" in 2019.





Jeanne Cyriaque has worked in African American heritage for over twenty years. She currently is the immediate past chair of the Georgia Humanities Council. She was the original programs coordinator for the Georgia African American Historic Network (GAAHPN), and served as the editor for its award-winning publication *Reflections*. Cyriaque's involvement in statewide initiatives brings urgency and awareness to the delicate process of nurturing important African American histories by and with communities. She was an inaugural commissioner of the Gullah Geechee Cultural Heritage Corridor and is a member of the board of advisors for the National Trust for Historic Preservation. She received the Lillian C. Lynch Citation from the Georgia Museum of Art and the Mary Gregory Jewett Award from the Georgia Trust for her achievements in historic preservation.



Justin Robinson is a Grammy award-winning musician and vocalist, cultural preservationist, and historic foodways expert. Outside his work with the Carolina Chocolate Drops, Robinson has used his wide range of interests and talents to preserve North Carolina's African American history and culture, connecting people to the past and to the world around them. Robinson's work focuses on preserving African American musical and culinary traditions, as well as helping African Americans rekindle their ties to the land.

12:30 - 1:30 P.M | LUNCH AND IN PROGRESS PROJECTS

**HICKS DINING
HALL**

From Africa and France to Haiti and Carolina: The Noisette Family's Journey

F. Eliza Glaze, Professor of History, Coastal Carolina University Prince Fellows, Coastal Carolina University (Jeffery Hart; Douglas Sophia; Tamaray White; Lauryn Johnson; Logan Moses; Royson Laclé, Malik Bennett)

These seven undergraduate students are working during Spring 2020 as Prince Fellows in the Department of History under the supervision of Professor Eliza Glaze. Each of the students, who range from second years to seniors, are exploring one aspect of the Noisette family's history as they migrated from Europe and Africa, to Haiti and ultimately South Carolina. The archival materials they have transcribed and examined are held in the South Caroliniana Library at USC (Columbia), the South Carolina Historical Collections, and Special Collections at the College of Charleston.

Gullah Geechee Cultural Conservation Project

Project Directors: Eric Crawford, Alli Crandell, Sue Bergeron, Scott Bacon, Coastal Carolina University Athenaeum Press Students (Joseph Bell, Emily Brenner, Desiree Calhoun, Alli Capello, Kristian Clark, Shyla Duff, Jayson Hicks, Kyle Malanowski, Tori Peck, Salem Schnur, Brandon Smalls, Cameron Ward)

The Gullah Geechee Cultural Conservation Project is bringing together thousands of video, audio, and archival documents that range from the 18th century to the present from the Library of Congress, South Carolina Historical Society, and Coastal Carolina University. The project will result in an archive and several virtual reality experiences of Gullah Geechee communities up and down the South Carolina coast. Representatives from the NHPRC National Archives-funded project will showcase their early drafts of the virtual heritage experiences for feedback.

1:45-3:15 P.M. | CONCURRENT SESSIONS

EHFA 136

Adinkrahene: Honoring Women's Leadership and Greatness Through Fiber and Textiles

**GENDER /
AGENCY /
LAND**

Precious D. Lovell, Associate Professor of the Practice in Design, North Carolina State University

Lovell's "Warrior Women of the African Diaspora" series, honors and commemorates women of African descent who have fought for the empowerment of African descendants. At the Kokrobitey Institute, she created a warrior shirt for the first living woman in her series, Ghanaian-American Peggilene Bartels; King Peggy. Bartels is the third female king in Ghana. A king's enstoolment occurs over many days and the ceremonies required King Peggy to wear a great variety of cloths for different events. Ghana, as well as much of the continent, has a rich textile history and tradition. These textiles are embedded with cultural meaning through pattern, color, and proverbial motifs. The increase of foreign imports, second-hand clothing, and cheap Chinese wax print knockoffs have greatly undercut regionally printed fabrics, destroying the local print industry. Therefore, Lovell decided to make King Peggy's war shirt a celebration and commemoration of her and of traditional Ghanaian textiles. Lovell conducted historical, geographical, and textile research which was combined with local materials and making processes to create a war shirt reflecting Ghanaian textile traditions and celebrate a woman chosen by the ancestors be a king.

Moderator:

Shari Orisich
Coastal Carolina University

A Form of Skilled Labor: Entrepreneurial Gullah Geechee Women and “Head Carrying”

Alisha M. Cromwell, Assistant Professor of History, Coastal Carolina University

The use of “head carrying” by enslaved women along the Gullah Geechee corridor in South Carolina and Georgia was a West African cultural tradition that survived the Middle Passage. This skill allowed entrepreneurial Gullah Geechee women to carry heavy loads of goods on their heads without the need to use their hands, thus enabling the women to conduct quick monetary transactions for these goods in different locations throughout urban areas such as Charleston, South Carolina. This style of vending made it difficult for city officials to regulate these enslaved women, and by the Antebellum period, they had become integral to the economic culture of the Charleston marketplace. Through an investigation of images, city records, and traveler accounts, Cromwell’s research demonstrates how head carrying acted as a form of skilled labor that permitted enslaved Gullah Geechee businesswomen to efficiently move goods from their rural Island counterparts into the city centers and to participate in the marketplace as independent economic actors.

Transcending Nationalities: Shirley Graham Du Bois and the Making of a New African Personality in Ghana

Emmanuella Amoh, Graduate Student in History, Purdue University

“In everything I do, write or say, I think of myself as your ambassador, faithfully representing the true Ghana.”

Shirley Graham Du Bois made the above statement in a letter to Ghana’s first president, Dr. Kwame Nkrumah on October 20th, 1966, eight months after the overthrow of Nkrumah’s government. The letter revealed her continued support for Nkrumah’s vision of uplifting the Black race and defending Africa against neo-colonialists. The defense of Africa has always been a major theme for black nationalists. For instance, the likes of Edward Blyden and W.E.B. Dubois were described by historian James Meriwether as “vindicationists” because they chose to challenge and correct negative stereotypes about Africa and people of African descent.

This paper argues that Nkrumah’s pursuit of a new African personality provided another vehicle to vindicate Africa and became an avenue for diaspora Africans to assert themselves in Africa. Graham Dubois was an American who died as a Tanzanian. Examining her lived experience in Africa, highlights the multiple ways diaspora Africans envisioned Africa and contributed to its developments. This examination will test the validity of the “bad times” thesis said to be the driving force behind African Americans’ interactions with Africa.

Historical Transformations of Land Tenure: Gender Inequality and the Rural Household Poverty in Tanzania, 1890s -2000s

Jumanne Ngohengo, Assistant Lecturer in Gender and African History, Muslim University of Morogo, Tanzania

There are increasing efforts taken by the African government to enhance development in order to tackle rural household poverty by ensuring gender equality in land ownership. Cases of gender inequality in relation to land ownership have been reported and are constraining efforts to overcome household poverty and enhance human security (Mbilinyi, 1997; Gonzales, et.al. 2015). Despite gender discrimination, women are economically active in Africa as farmers in most rural households. These women are key to the production process, food, health, and nutrition security as well as the human security aspect of rural household families in Tanzania, the welfare of their families, and the prospects for their children. This proposal calls for a study that will trace gender question in Africa from a historical perspective.

**RECITAL HALL
DEEPENING THE
SIERRA LEONE-
GULLAH
CONNECTION**

Panelists: Marcia Walker; Judith Strathearn; Ron Daise; Scott Gibbs; Veronica Gerald; Sara Daise; Leon Relaford; Antoinette Dunham; Raul Bradley; Fredanna McCormack-McGough; Victoria Smalls; Aunt Pearlle-Sue (special presentation - Chieftaincy); Gloria Jackson; Warren Relaford; Pat Mallett

Fambul Tik (FTT) is a cultural organization that coordinates heritage tours to Sierra Leone. FTT also leads tours to the SC Lowcountry and has been doing so since 2006. In December 2019, FTT led a community of Gullah-Geechees on a special historical study tour to Sierra Leone. Our guests include cultural activists and preservationists, academics, and performers.

Moderator:
Amadu Massally
Director, Fambul Tik

Sierra Leoneans and Gullahs have known about their special relationship for at least 30 years. There is abundant evidence that speaks to this relationship, and the information gathered by these researchers provide contemporary consensus of opinions. The research also introduces up to date information based upon revisits to past discoveries that have formed the foundation of what is called the Sierra Leone-Gullah Connection.

A new cultural awakening among Gullahs is evident. Most participants on FTT heritage tours have contributed to this trend. FTT feels obliged to contribute to this in a meaningful way by organizing special visits designed to help deepen and broaden this connection in a profound way. FTT hopes that these activists and scholars will pass on their experiences beyond the IGGAD conferences and back into the communities where they work.

3:20 P.M. | JOHNSON AUDITORIUM MARGARET WASHINGTON IN CONVERSATION WITH SARA MAKEBA DAISE

*Sponsored by the Burroughs Fund for Southern Studies
Maggi Morehouse Burroughs Distinguished Professor*



Margaret Washington is an esteemed Professor at Cornell University, where she teaches History and American Studies. Her research includes African American History and Culture, African American Women, Southern History, and Race and Emancipation in Latin America and the Caribbean. She has taught and directed departments at the University of California, Los Angeles, University of California, Irvine, and New York University's Historically Black College Faculty Resource Network. One of Washington's most notably recognized contributions, *A Peculiar People: Slave Religion and Community Culture Among the Gullahs*, published in 1988, explores the heavy influence of African Secret Societies in the creation of Gullah Geechee spirituality, culture, concepts of community, and Afro Christianity. Reviewing the book in 1989, Charles Joyner wrote, "Relying on records of the Society for the Propagation of the Gospel and documents from various denominations, ex-slave narratives, memoirs, manuscript correspondence, contemporary periodicals, and court records, she has painstakingly pieced together her story from scattered sources. (Washington) Creel's command of the literature of African ethnology is the most impressive of any historian thus far writing on slavery."



Moderator: **Sara Makeba Daise** is a Cultural History Interpreter and Public Historian whose work connects past, present, and future in accessible, healing, and liberating ways. Her research and praxis include Gullah Geechee women, Womanism, Black Feminism, Afrofuturism, queerness, sexual freedom, Black affirmations, and the power to imagine and manifest better worlds. Daise currently serves as the Program Assistant for The Charles Joyner Institute for Gullah Geechee & African Diaspora Studies at Coastal Carolina University. She earned her B.A. in Communication with a minor in African American Studies from the College of Charleston, and her M.A. in Public History from Union Institute & University.

4:30 P.M. | JOHNSON AUDITORIUM AMINATTA FORNA AND COLIN GRANT IN CONVERSATION WITH SHARMILLA BEEZMOHUN

*Sponsored by the Burroughs Fund for Southern Studies
Maggi Morehouse, Burroughs Distinguished Professor*

Reception and book signing to follow.

This panel, facilitated by Sharmilla Beezmohun, senior partner London-based Speaking Volumes Live Literature Productions, brings into conversation two award-winning United Kingdom authors Aminatta Forna and Colin Grant, to highlight how their work relates to contemporary issues of race, gender, history and politics. The readings focus on the centrality of place and family in Sierra Leone, Jamaica, England and Scotland. Forna and Grant weave personal narrative and archival evidence into crafted texts that trace the African Diaspora across all points of the Black Atlantic.

Moderator: **Sharmilla Beezmohun** has worked in publishing since 1994. She co-founded Speaking Volumes Live Literature Productions in 2010 with Sarah Sanders. Speaking Volumes' original Breaking Ground project (2013 on) promotes British writers of color, with authors performing internationally, including in the USA. Breaking New Ground champions British writers and illustrators of color for children and young adults.





Aminatta Forna is the award-winning author of the four novels *Happiness*, *The Hired Man*, *The Memory of Love* and *Ancestor Stones*, and the critically acclaimed memoir *The Devil that Danced on the Water*. Her fiction has won the Commonwealth Writers' Prize Best Book Award and the PEN Hurston/Wright Legacy Award, and has been short-listed for the Neustadt Prize, the Orange Prize for Fiction, the IMPAC Award, the Warwick Prize and nominated for the European Prize for Fiction. Her memoir was serialized on BBC Radio and in *The Sunday Times* newspaper. Forna is currently a Lannan Visiting Chair at Georgetown University in Washington, D.C.



Colin Grant is an author, historian, and Associate Fellow in the Centre for Caribbean Studies. His books include: *Negro with a Hat: The Rise and Fall of Marcus Garvey*; and a group biography of the Wailers, *I&I, The Natural Mystics*. His memoir of growing up in a Caribbean family in 1970s Luton, *Bageye at the Wheel*, was shortlisted for the Pen/Ackerly Prize, 2013. Grant's history of epilepsy, *A Smell of Burning*, was a Sunday Times Book of the Year 2016. As a producer for the BBC, Grant wrote and directed several radio drama documentaries including *African Man of Letters: The Life of Ignatius Sancho*; and *A Fountain of Tears: The Murder of Federico Garcia Lorca*. Grant also writes for a number of newspapers and journals including the Guardian, TLS and New York Review of Books. Grant's latest book is *Homecoming: Voices of the Windrush Generation*.

7:30 P.M. | THEATRE OF THE REPUBLIC DRAWING CIRCLES WITH DANCE MOVING SPIRITS, KANKOURAN WEST AFRICAN DANCE COMPANY, AND MIYA FOWLER

Join us for an evening of award-winning modern and traditional dance to celebrate the circle dances of the African Diaspora. Moving Spirits Dance Company will perform “Re-Discovering Cycles,” in conversation with emerging artist Miya Fowler and Kankouran West African dance company.

Moving Spirits, Inc. is a contemporary arts organization dedicated to performing, researching, documenting, cultivating, and producing arts of the African diaspora, directed by Tamara LaDonna Williams. The company has performed at several venues throughout New York City. The organization has also performed at Dance Charlotte! in Charlotte, NC., the RAD festival in Kalamazoo, MI, and Alternate Roots in Atlanta, GA.

For over three decades, **KanKouran West African Dance Company** has been a force in the DC Dance community and across the United States. By providing classes in African dance and drumming to students of all ages, the company shares the history and culture of West Africa. Assane Konte, Founding Artistic Director of KanKouran, has an energetic passion for his company’s mission of preserving and promoting traditional West African culture.

Miya S. Fowler is an experimental dance artist and scholar from Greenville, SC. She explores African American history and culture, Black Performance, embodiment, and somatics through the medium of dance. Miya received her B.A. from the College of Charleston and her M.A. in History and Culture with a concentration in Black Dance from Union Institute and University in 2019.



FRIDAY, MARCH 6

8 A.M. - 8:50 A.M. | BREAKFAST DISCUSSION

Marketing the Gullah Geechee Cultural Heritage Corridor: Is There a Better Way?

Black historic sites and museums are flourishing across the South as a wave of interest in Black history has sparked a renewed enthusiasm for African American heritage tourism -- including in the Gullah Geechee Cultural Heritage Corridor. What do we need to do ensure that our Gullah Geechee communities benefit from this curiosity about their culture and history? Come share your thoughts with the leadership of the Gullah Geechee Cultural Heritage Commission and their consultants from Mandala Research. Hear about the research they are doing to create a strategic heritage tourism marketing plan for the Corridor and share your insights on what needs to be done.

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Facilitators:

Heather Hodges
Executive Director, Gullah
Geechee Corridor

Laura Mandala
Mandala Research

9 A.M. - 10:30 A.M. | CONCURRENT SESSIONS

Tracing Cultures of Resistance to Slavery in the Atlantic Diaspora: Extrapolations from Enslaved Igbo Experience

Nnamdi C. Ajaebili, University of Nigeria

The present level of scholarly research into the different aspects of Igbo experience in slavery in the New World is no more than a preliminary excursion into a tangled gamut. Available demographic information shows that the Igbo of present day Nigeria constituted a large pool of enslaved Africans taken from the Bight of Biafra. Out of the estimated 1.7 million enslaved people taken away from this region of Africa into the trans-Atlantic Diaspora, about three-quarters or some 1.3 million were of Igbo origin. Such data are the result of emerging perspectives on the African cultural presence in the New World as opposed to an earlier school of thought which maintained that enslaved Africans were victims of cultural tabula rasa, without any common identifiable culture or ethnicity upon arrival in the Americas.

Throughout the Atlantic Diaspora, from Bonny to colonial North America, to Jamaica, Haiti, Cuba and Brazil and to the antebellum U.S. South, in the over 400 years of dehumanization, commoditization, and legalized violence against African peoples, the enslaved Igbo were known as “bad slaves.” This characterization could not be otherwise as the Igbo slaves carried to the New World their natural instinct of aversion for imposed authority which they demonstrated in the numerous revolts they staged to challenge their deplorable conditions in slavery. An example of this trend was the massive uprising that began in Saint-Domingue (Haiti) in 1791 which ultimately led to the independence of that nation on January 1, 1804. The independent nation's first President, Henri Christophe, was a former slave of Igbo descent. This presentation surveys the various episodes in which Igbo Africans attempted to resist their bondage in slavery in the Americas.

Resistance to Enslavement in Georgia's Gullah Geechee Cultural Heritage Corridor: The Case of the Ebo Landing Rebellion in Glynn County and the Bogy Swamp Plantation Rebellion in Camden County

J. Vern Cromartie, Professor and Chair of Sociology, Contra Costa College

This paper focuses on resistance to enslavement in Georgia's Gullah Geechee Cultural Heritage Corridor with special reference to two rebellions. It looks at the Ebo Landing Rebellion in Glynn County during 1803. It also

EHFA 136**AFRICANA
RESISTANCE**

Moderator:

Richard Aidoo
Coastal Carolina University

looks at the Boggy Swamp Plantation Rebellion in Camden County during 1840. This paper argues that both rebellions involved enslaved Black people with a Gullah heritage. It also argues that two rebellions should no longer be overlooked or ignored in the literature on rebellions of enslaved Black people in Georgia and elsewhere. The research methodology employed here is a mixed-methods approach involving the case study method and the observation method.

Clothing as Identity and Resistance: A Case Study of Women's Sunday Dress in Gullah Geechee Communities

Hattie Jordan, Graduate Student, Coastal Carolina University

The Gullah Geechee people have deliberately worked to distinguish themselves through food, crafts, clothing, and other personal material culture items that symbolically link them to their cultural heritage across the Atlantic and to the heritage they formed through a shared history of enslavement within the United States. Clothing, as a form of material culture, is often used to convey ideas about one's gender, race, religion, and affiliation with a particular set of beliefs, and thus functions as a category for analyzing cultural identity through individual presentation. Enslaved people, particularly women, often modified their clothing with African-type patterns, bold and contrasting colors, and African silhouettes. These "stylings" among the Gullah Geechee people were most evident in the clothing they constructed and wore on their "time off" from work; though some enslaved women had access to free time under the task system, many plantation owners reinforced assimilation to Christianity by allowing Sundays off. Forging free time with cultural expression through clothing, Sunday dress developed as a way for enslaved African-descended women to reclaim their lost identities and heritage and can still be traced to Gullah Geechee churches today. By examining evidence found in traveler accounts, newspaper articles, oral histories, and photographs and paintings that showcase both Sunday dress and everyday wear, this paper identifies the ways Sunday dress has evolved over time in Gullah Geechee communities, with a particular focus on the Georgetown County area of South Carolina. The collected evidence suggests that women in Gullah Geechee communities continue to use the Sunday style of dress to signify a unique cultural identity which, by the very nature of its differentiation, also signifies a resistance to the surrounding culture.

Rethinking Globalization: Edouard Glissant's Tout-Monde as a Diasporic Call towards Imaginary Wholelands

Mamadou Moustapha Ly, Assistant Professor of Francophone Studies, University of Denver

Since the theorization of his Antillanité, translated by Michael Dash as Caribbeanness, a concept in-between Negritude and Créolité, Glissant has embedded his revolutionary stance in his advocacy of "tout"[whole] to alert the world in its totality to rethink the current marginalizing phenomenon of globalization, which is not at all global either in theory or in practice. This paper analyzes Glissant's Tout-monde as an imaginary world of communion between the different "étants" of the world in the West and the Rest, the colonial and the postcolonial eras and areas. This presentation will particularly focus on his concept of the world, the power of the imaginary, and his poetics and politics of relational language through his theorization of "langue écho-monde" [world echoing language], a perspective that accommodates the two main stances in the politics of language in postcolonial studies. The second part of the presentation discusses his socio-political vision of the Tout-monde through his praise of differences and his political notion of "mondialité" as an alternative to the dominant phenomenon of "mondialisation" [globalization] for a better world wherein each being breathes "l'oxygène du monde" [the oxygen of the world] as imaginatively expressed by Chamoiseau in his interview with Abdellatif Chaouite "Les guerriers de l'imaginaire" [The Warriors of the Imaginary].

Beenyahs BEEN Magic: Re-imagining the South Carolina Lowcountry as a Portal for Africana and Indigenous Ways of Knowing

Sara Makeba Daise, Independent Cultural History Interpreter

How might we re-imagine the South Carolina Lowcountry as an entry point or energy portal for the fusion of Africana (Gullah Geechee) and Indigenous identity, spirituality, and ways of knowing? An estimated 40-60% of enslaved Africans entered America through the Charleston, SC port. Their descendants' cultural continuity resulted in the evolution of Gullah Geechee culture. Prior to the violent colonization of North America, at least 29 distinct indigenous tribes lived and thrived in present-day South Carolina. The state currently recognizes eight tribes and three groups. As Barbara Holmes writes, "We accent the reality that we can access, but there are worlds beyond our reach. Today we need to reclaim the mystical legacy of Africana and indigenous people all over the world, whose intuitive ways of knowing inspire a broader spectrum of spiritual power."

What wealth of knowledge can we uncover when we consider South Carolina—the second richest slave state in the nation, and the birthplace of the Secession- as a portal and convergence point of Africana and Indigenous knowledge, ways of being, magic, and possibility? In "Unapologetic: A Black, Queer and Feminist Mandate for Radical Movements," Charlene Carruthers calls historians, activists, and organizers to center the stories of the most marginalized. In this case, interpreting the lived experiences of Africana and Indigenous people in South Carolina, through a Womanist/Black Feminist lens transforms ideas about The South and its capabilities.

The Shadow of the Leopard: Understanding Ekpe/Mgbe and Nsibidi

Kevin J. Hales, Visiting Assistant Professor of Communication, University of Missouri

Like thousands of other African American boys growing up in New York City during the early 1970s, Hales became a hardcore fan of both the Black Panther and Marvel Comics. Little could he have known that over four and half decades later, he would be teaching at the college-level and investigating a precolonial African system of written communication called Nsibidi. This powerful system figured prominently in the first Black Panther film. All of the symbols and scripts utilized by the Wakandans in the movie were forms of Nsibidi. When early European missionaries, adventurers, and explorers had their first encounters with ancient West African social organizations such as Ekpe and Mgbe, they misunderstood the true purpose of these groups and viewed them as "secret societies." Prominent Nsibidi studies scholars such as Ivor Miller (2009) and a host of other researchers have shown the world that Ekpe/Mgbe initiates created Nsibidi, a system of gestures, tattoos, written symbols, signs, and other physical markings. African-based researchers such as Basseff Effiong Basseff (2012) and Catherine Acholonu (2009) have vividly described the significant influence Ekpe/Mgbe exert on African life and culture in the numerous, scattered Niger tributaries of southeastern Nigeria and southwestern Cameroon. Part of Hales's research involves discussing the role of Nsibidi in the lives of African societies past and present.

Gullah's Trabbels

Khadija Kamara, Independent Scholar and Author

According to Aisha Turman, Barnard Library Research Award Recipient 2015-2016: "Afrofuturism is a result of and a response to the Transatlantic Slave Trade with particular roots in Gullah Geechee culture." The Gullahs, descendants of enslaved Africans from the western and central regions of the continent, preserved elements of various languages, rituals, customs, and traditions that were lost to most of those who were enslaved

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**MAGIC, MYSTICISM,
AFROFUTURISM,
AND WAYS OF
KNOWING**

Moderator:

Shari Orisich

Coastal Carolina University

in the Americas. Through the memory of DNA, the Gullahs sustained the tradition of initiation through the coming of age practice of “seekin’ and strivin”.

Through research, Kamara illustrates how this practice mirrors the Poro and Sande secret societies of Liberia and Sierra Leone. She shows the Gullah people as the cultural curators of tribal cultures through the interpretation of the ancient ethnoastronomy of the Dogon in Mali. The influences on the Gullah from this ethno-science inform their interpretation of the cosmos and astronomical phenomena such as the blood moon and solar eclipses. Finally, the isolation of the Gullah people on the sea islands preserved and informed the purest version of these customs outside of continental Africa. Furthermore, Kamara asserts, the practice of ring shout and funerary rituals of shaking off spirits are the Gullah’s response to continuing the mysticism of tribal cultural heritage.

Erna Brodber’s Louisiana: Moving Beyond Borders to Understand Transnational Slavery

Matthew L. Miller, Professor of English, University of South Carolina-Aiken

Fieldwork is the foundation of anthropological research, for it provides the text (and subtext) of stories and histories that see the light of day sometimes for the first time. Some fieldwork gets turned into tremendous fictional accounts of those stories and histories. Perhaps the most extensive and well recognized example of fieldwork was conducted during the Great Depression with the Works Progress Administration and the Federal Writers’ Project. This arm of the larger governmental agency interviewed more than 2000 former enslaved, narrating their lives and cataloging their experiences during and after emancipation. Many writers have used this fieldwork as the basis for their art.

One such work is Erna Brodber’s 1994 novel Louisiana. This book fictionalizes WPA fieldwork about a formerly enslaved woman labeled as Mammy. On one level, the novel instructs readers about the complications and the rewards of such fieldwork. On another level, the novel goes beyond this lesson because it demonstrates the connections between the US South and Jamaica. Designed as a series of rediscovered transcripts from WPA interview, Brodber resurrects the lives of Mammy and her interviewer Ella. The novel presents supernatural, psychic connections between the two. This paper will explore how the novel positions fieldwork within the text and how it transcends various borders between the United States and the Caribbean, between reality and imagination, and between memory and history. Miller argues the novel values the psychic, spiritual truths more than its factual concerns, which offers a new lesson to be learned from fieldwork.

AFFILIATED AND ONGOING EVENTS

RISE ALL BOATS: A World Water Map

Sarah Olson, Painter and Performance Artist

Khadija Kamara, Independent Scholar and Author

RISE ALL BOATS: A World Water Map is a public participatory performance series charting human migration, personal and ancestral, deliberate and involuntary, through performative drawing, essays, mapping and oral histories. Created by artist Sarah Olson and writer Khadija Kamara, this traveling map project focuses on the idea of water as geography and human migration as fluid. Based on the expression popularized by John F. Kennedy, "A rising tide lifts all boats," RISE ALL BOATS interrogates water's role in historic and present day migration. We want to unravel the American migration story and find common threads in our collective nomadic history.

Interact with Rise All Boats during the conference in the Edwards Building and at the Bryan House or Vendor Market on Community Day.



Sharon Cooper-Murray: Gullah Rag Quilting

At the Horry County Museum (805 Main St.) | Friday, March 6 at 3 p.m.

Join Sharon Cooper-Murray, the Gullah Lady, for a lecture and hands-on workshop about the folk art tradition of rag quilting. Dating to the antebellum period, feed and grain sacks were combined with rag strips to make these unique quilts. Traditionally passed from generation to generation, Cooper-Murray was taught the process by Gullah women from Wadmalaw and Johns Island. She has since set out on a mission to preserve this disappearing art form.



VENDORS

Make sure to visit **University of South Carolina Press**, **Eye Original Stitches**, and the **Center for Heirs Property Preservation** in the Lobby of the Edwards Building during Thursday and Friday. We will be joined by other artisans on Saturday at the Conway Visitor's Center.

IN YOUR CONFERENCE BAG

Charleston Sweetgrass Keychain | 1721 Creations

Jerame Smalls has been handcrafting these beautiful Charleston Sweetgrass Baskets for over 17 years. He learned the craft from his grandmother, the late Mary Alice Venning-Vanderhorst (1940-2010), at the age of 12 years old. The art of basket weaving has been passed down from generation to generation throughout the Venning legacy, and will continue to touch individuals across the world with 1721 Creations.



Mini Bog Kit | The Athenaeum Press at Coastal Carolina University

This complimentary kit will start you on your chicken bog making journey. This dish expressed the shared foodways traditions of Horry County. Known as chicken pilau in other areas of the Lowcountry, chicken bog is a dish made of chicken, rice, and sausage. The combinations are endless. Full kits are available for purchase from The Athenaeum Press and make a great regional gift.



10:45 A.M. | RECITAL HALL KEYNOTE DISCUSSION CREATING ARCHIVES WITHOUT BORDERS

This discussion brings together innovators and archivists that work within communities of the African Diaspora, and who visualize different approaches to where archives are located, how stories are collected, and how to create sustainability in articulating communities' histories.

Moderator: **Alli Crandell** is the Director of The Athenaeum Press and Digital Initiatives in the Edwards College of Humanities and Fine Arts at Coastal Carolina University. She is the co-Principal Investigator of the Gullah Geechee Digital Project, funded by the NHPRC, among other grant initiatives.

Chaitra Powell is the African American Collections & Outreach Archivist at the University of North Carolina, Chapel Hill. *The Library Journal* named Powell a 2017 Mover & Shaker in the library field for her efforts in making marginalized voices central to the archives. She has spearheaded the African American Families Documentation Initiative since 2014, and supplied guidance to community archiving projects like the San Antonio African American Community Archive and Museum. Powell is the project director for a multi-year Mellon Grant focused on developing tools and strategies to support community driven archives, such as Archivist in a Backpack, which translates the oral history process into an accessible and affordable backpack kit.





Steven G. Fullwood is a documentarian, archivist and writer. He is the co-founder of The Nomadic Archivists Project, an initiative that partners with organizations, institutions, and individuals to establish, preserve, and enhance collections that explore the African Diasporic experience. Fullwood is the former assistant curator of the Manuscripts, Archives & Rare Books Division at the Schomburg Center for Research in Black Culture. In 1998, he founded the In the Life Archive (ITLA) to aid in the preservation of materials produced by LGBTQ people of African descent.



Miranda Mims is the Special Collections Archivist for Discovery and Access and Curator of modern literature and publishers, human rights and social justice, and local LGBTQ history and culture in the Department of Rare Books, Special Collections, and Preservation (RBSCP) at the University of Rochester. She is the co-founder of the Nomadic Archivist Project (NAP), an awardee of the Society of American Archivists Foundation (SAAF). NAP is an initiative devoted to developing relationships and beginning conversations around preserving legacy, memory, connection, and trust in the African diaspora. Mims is formerly an archivist at the Schomburg Center for Research in Black Culture.

12:30 - 1:30 P.M. | LUNCH DISCUSSION

**BROOKS STADIUM
WEST FIELD
HOUSE**

This event is sponsored by the Michie Fund and the Department of Anthropology and Geography

Introductions:
David Palmer and
Carolyn Dillian
Coastal Carolina University

A Community Conversation: Researching Cultural Heritage and Conservation on Cumberland Island, Georgia

Kelly Goldberg, Honors College Instructor in Anthropology, University of South Carolina
Kevin Fogle, Research Faculty in Anthropology, University of South Carolina
Heather Hodges, Executive Director, Gullah Geechee Cultural Heritage Corridor Commission
Keilah Spann, Historian, National Park Service

The University of South Carolina is partnering with the Gullah Geechee Heritage Corridor Commission and the National Park Service to conduct a special history study of the African American communities on Cumberland Island and the surrounding mainland. A major goal of this project seeks to compile a collection of primary and secondary resources (in the form of documentary records and oral histories) that contribute to an understanding of how the history of Cumberland Island was influenced by the Gullah Geechee residents who lived there.

This roundtable discussion is meant to bring together conference participants to help develop our research agenda. The panel is specifically looking for community collaboration and feedback on guiding research questions, networking strategies, and analysis and interpretation methodologies, in an effort to generate a community-identified focus on project priorities and future research.

1:45-3:15 P.M. | CONCURRENT SESSIONS

**RECITAL HALL
FAMILY STORIES,
HISTORICAL
FICTION,
ARCHIVES**

Moderator:
Scott Bacon
Coastal Carolina University

Making Invisible Stories Visible: Mitchelville Augmented Reality Tour Project

Chris "Topher" Maraffi, Assistant Professor of Multimedia, Florida Atlantic University

Emerging media technologies like virtual reality, augmented reality, and interactive 360 video are providing new mediums for visual storytelling and experiential learning at historical and heritage sites. We are conducting research on using augmented reality for an educational tour of historic Mitchelville Freedom Park—the site of the first Freedmen's town during the Civil War and Gullah heritage site on Hilton Head Island, South Carolina. Augmented reality applications enable us to integrate 3D virtual structures and animated historical figures like Harriet Tubman and Robert Smalls into the camera feed of mobile phones and headsets, so that visitors can experience life-sized interactive scenes throughout the park.

Maraffi's presentation shows pre-production designs, models, and augmented reality prototypes which are in development for Mitchelville AR Tour: Stories of Emancipation & Freedom. FAU faculty and students are using the latest technology in virtual cinematic production and games AI to develop life-sized tour guides that will feature Gullah storytelling and dance, as well as put Mitchelville within the context of the Port Royal Experiment and the larger humanities themes of Reconstruction and Civil Rights. By collaborating with preservationists, humanities scholars, computer scientists, and Gullah performing artists from many institutions, including the Mitchelville Preservation Project, Penn Center, Reconstruction Beaufort, USCB, NCSU, CCU, and the Gullah community, faculty and graduate students in FAU's Media, Technology, and Entertainment MFA program are researching new ways to make the history and culture surrounding Mitchelville come alive.

This project is being funded by a National Endowment for the Humanities Digital Projects for the Public "Discovery" grant, and an FAU Walter and Lalita Janke Emerging Technologies Fund seed grant.

Developing Online Archives for Interactive Humanities Projects

Betsy Newman, SCETV Producer & Patrick Hayes, Independent Multimedia Producer

Two South Carolina Educational Television (SCETV) projects funded by the NEH, “Between the Waters” (2016) and “Reconstruction 360” (2019), bring Lowcountry history to life with interactive, nonlinear narratives. Production of these large scale multimedia humanities projects involved the extensive collection and digitization of documents, images, video, and audio assets. SCETV representatives present these projects and lead discussions on how to utilize this media in an online archive with strategies toward that goal. In addition, the potential for publishing previously unseen media including digitized images, films, and unedited interviews with witnesses, scholars, and interpreters are discussed in open forum dialogues.

Making Peace with the Stories You Fail to Get

Althea Natalga Sumpter, Independent Researcher and Scholar

Sumpter never took the opportunity to interview her grandparents, being too young to imagine that she would later want to hear the stories they could share about their lives from as far back as the late 1800s. Sumpter once actually held a slave pass from 1837 naming a great-relative who had permission to leave Oaks Plantation on St. Helena Island, South Carolina, for an errand in downtown Beaufort. That pass vanished after various family members laid claim to items Sumpter had discovered while searching family homes. If only she had never told anyone about those documents and family photos, or even about some oral histories she had recorded from family elders. Now having made peace about the oral histories that she failed to collect, Sumpter has created a way to write stories that incorporate the recordings she did succeed in preserving.

Subversive Cartography of the Lowcountry

Judith L. Strathearn, Lecturer, Metropolitan University of Denver

The study of critical cartography allows for the questioning of traditional mapping practices and the ways in which boundary drawing reflects the power structures of society. John Pickles stated in “A History of Spaces, Cartographic Reason, Mapping, and the Geo-Coded World,” “...instead of focusing on how we can map the subject [we must] focus on [how] mapping and the cartographic gaze have coded subjects and produced identities” (Pickles 2004: 12). This presentation examine maps from Gloria Naylor’s novel “Mama Day,” Cornelia Walker Bailey’s memoir “God, Dr. Buzzard, and the Bolito Man,” and other examples of hand-drawn maps of the Lowcountry as models of critical cartography that serve to articulate and denunciate the continual destabilizing boundaries of the Sea Islands due to tourism development, land grabbing, and taxation practices that have coded the space since the mid-twentieth century.

Expanding the Circle of Culture: An Africana Studies Examination of Haitian and Gullah-Geechee Social Contracts

Samuel T. Livingston, Associate Professor and Director of Africana Studies and History, Morehouse College

This paper will draw upon Africana Studies historiographic methodology to examine the shared sociocultural and political heritages of the 19th century colony of Saint Domingue and the North American Lowcountry. Employing an African-centered intersectional reading of African American and Haitian primary sources, expressive cultural texts and secondary sources, this paper will examine several shared factors in Gullah-Geechee and Haitian cultures: demographic basis of the enslaved African population, African cultural

EHFA 137

**DIASPORIC
MOVEMENT**

Moderator:

Shari Orisich

Coastal Carolina University

continuities, and kindred spiritual practices as they factor into the development of diasporic social contracts. The author employs a method influenced by Sterling Stuckey's seminal text, *Slave Culture: Nationalist Theory and the Foundations of Black America*, Michael Gomez's *Exchanging Our Countrymarks*, Carolyn Fick's *The Making of Haiti: The Saint Domingue Revolution from Below*, and Julius S. Scott III's *The Common Wind: Afro-American Currents in the Age of the Haitian Revolution* in their examination of the cultural factors in the development of Black social contracts. Directly countering sociologist Orlando Patterson's Social Death thesis, the presenter interprets these patterns as generative responses to specific historical contexts—the American Decade of Crisis and Reconstruction Era and the Age of Revolutions—in which they developed and reached maturation. The progressive implications of each region's 'Black social contract' are considered as both national cultures array their native resources to address contemporary environmental, economic, and sociopolitical challenges.

Promising Freedom at the Edge of an Empire

Grace Turner, Adjunct Professor in History, University of The Bahamas

Once the British Parliament abolished the trans-Atlantic slave trade in Africa, the Bahamas became a primary locale for the re-settlement of these captives. Between 1811 and 1860, some 6,000 liberated Africans, as they were called, were re-settled in the Bahamas. These Africans served apprenticeship periods of six to sixteen years, at the end of which they were to be free. Archival documents and archaeological evidence suggest that these indentured Africans were able to maintain a stronger African cultural identity as they settled into their new lives in these tiny islands in the Americas. However, an 18th century black cemetery in Nassau indicates that, long before this population of "unacculturated" Africans were being settled in the Bahamas, earlier communities such as this one were devising means for allowing members of their communities to express and maintain their African cultural identity. These examples provide insight on the processes through which African peoples in the Americas managed to adjust to new lives in new environments.

Further, documentary evidence also suggests that British colonial officials used the Bahamas as a repository for the eventual release, not only of African captives freed from slave ships by Britain's Royal Navy, but also for enslaved Africans brought to the Bahamas from foreign territories.

Back to Africa? Revisiting Historical and Contemporary African Return Movements

Hewan Girma, Assistant Professor in American and African Diaspora Studies, UNC-Greensboro

In 1878, over 200 African Americans set sail from Charleston, South Carolina heading to Africa in search of a better life. Although the 'Liberian Exodus' was a disaster (mismanaged journey with high loss of life and unfulfilled promises), it is only one of scores of 'Back to Africa' movements. Generations of the African diaspora have engaged in return migration including the founding of Liberia and Sierra Leone, Garveyism, Rastafarianism, and Ghana's contemporary 'Right of Abode' program.

An analysis of these movements reveals the emerging of similar patterns, such as the inability to reconcile expectation and reality as well as diasporic returnees becoming the new elites. Similarly, an exploration of creative fiction and non-fiction works by authors such as Chimamanda Ngozi Adichie, Maya Angelou, Florence Onyebuchi Emecheta, Yaa Gyasi, and Lawrence Hill, encapsulate the dissonance that diasporic and contemporary returnees experience. Girma's talk scrutinizes the desire, history, select literary expressions, pitfalls and potentials of back-to-Africa movements.

Tales of, and Revelations from Material Culture and Vernacular Arts as Tools of Resistance EHFA 136

Anne Bouie, Independent Scholar and Artist

African aesthetics, material culture, vernacular art, beliefs, and technology survived transport to the New World. In particular, Southern African-American art became an “esoteric language,” created to resist oppression. This visual language and philosophic stream in the antebellum south finds its corollary in resistance in throughout the African Atlantic, and places North America on the continuum where visual arts become tools of resistance throughout the African Diaspora. The work is a synthesis of interdisciplinary study. First, research outlines presents, and circumscribes the content used to throughout the presentation. Secondly, visual art makes the unseen seen, using encoding, obscurity, assemblage, collage, bricolage, containment and ambiguity. Signs, symbols, codes, composition, marks, colors, and designs, were means of surreptitious, yet public communication of directions, and information to be “read,” and “seen,” and understood only by the “initiated.” Finally, performance art engages, teaches, and inspires and communicates with and on the mental, emotional and spiritual domains.

Moderator:
Eric Crawford
Coastal Carolina University

3:30 - 4:45 P.M. | SINGLE SESSION

Indigenous Ontologies: Gullah Geechee Autonomy in Livelihoods of Abundance in the Americas

Sharon Fuller, Lecturer in Geography, Environment, and Planning and Women's and Gender Studies, Sonoma State University

The Gullah Geechee, who are the descendants of enslaved West Africans of the Mende people, imported particular indigenous technologies such as cast netting, gigging, line dipping and collective harvesting to a particular North American place. However, in attempting to continue these traditional practices in a different landscape but that featured ecological similarities to their historic homelands, the Gullah Geechee encountered Cusabo tribes and their practices. It was through this encounter between Africans of the diaspora and Native Americans, and the other-than-human inhabitants of this particular landscape, that traditional fishing practices co-mingled to articulate new cultural practices. Even though these practices can be defined in an unexpected way as indigenous, de jure sovereignty is not the reality, but rather de facto assertions of belonging to the land. As long as the Gullah Geechee have access to the land, abundance is possible is their principle refrain. This presentation discusses how their anti-materialist ontology and indigenous knowledge opens up resources inaccessible to individuals unfamiliar with local knowledge and practices. It will also discuss how a West African consciousness of reciprocity within a context of livelihoods, sharing focused on a non-monetary communal system and cooperation in which human and other-than-human kinship networks are fundamental, allow the Gullah Geechee to achieve a level of autonomy not afforded other groups.

EHFA 136
LEARNING LAND

Moderator:
Sara Makeba Daise
Coastal Carolina University

Juba—Sanctuary

Scott Alves Barton, NYU Food Studies

Juba, a Black August performance was an homage to the ancestors, a performativity and a dialectic. Randle Holme described plant tassels, “Rice...beareth a seed in a sparsed juba, or tuft” (1688). From Sierra Leone, to Charleston to Milwaukee, we celebrate rice culture, Africana indigenous knowledge and skill at the hearth. Juba, or ‘to juber’, an ecstatic syncopated West African jig marked by hand, knee and thigh slapping with stomping of feet on the floor. From Juba comes jubilee; a release. A season of rejoicing and celebration. In conversation with Fo Wilson’s *Eliza’s Peculiar Cabinet of Curiosities*, *Juba—Sanctuary* affords a moment to

juba; to jubilee. Safe haven. August 20, 2019 will be the four hundredth anniversary of the arrival of “20 odd Negroes” landing in the Jamestown, Virginia colony as enslaved. Contemplate along with the Jazzy Jewels the freedom mythos writ into the construction of this nation; yet not for all. Women, as caregivers, mothers, cooks, and maids are often not at liberty, although ostensibly free. This performance sung and spoken renders quotidian women’s work visible in plain sight. This essay and presentation documents the connection between African and African-American rice culture expressed during the performance at Lynden Sculpture Garden during Barton’s residency this summer.

Voodoo in the News: New Orleans, 1804-1857

Susan Kwosek, Assistant Professor of History, South Carolina State University

During the first half of the nineteenth century, Voodoo developed into an organized urban religion in New Orleans. Led by the infamous Voodoo Queens, Voodoo rose to prominence in the spotlight of the growing print media culture of the United States. Skillfully manipulating even negative press coverage, the Queens increased their cultural capital and closely managed the image of Voodoo in New Orleans. Under their leadership, residents of New Orleans gradually accepted Voodoo as a distinctive part of the city’s identity by the mid-nineteenth century.

Black Indigeneity: Exploring Ethno-racial Policy for the Garifuna in Honduras

Sheryl Felecia Means, Postdoctoral Fellow, University of New Mexico

In Central America, several groups received political autonomy at the end of the 20th century. By granting autonomy to these groups, countries like Nicaragua acknowledged certain populations as members of distinct ethnic groups. This was not the case for every country in the region, and the lack of effective policy making ethno-racial considerations in politics across Central America has led to language attrition, loss of land and water rights, and the commodification of historic communities. Means’ presentation focuses on Honduras as a unique site of ethno-racial and socio-cultural policy making, group identity making and un-making, and group rights for the Garifuna.

5:00 - 7:00 P.M. | PRESENTATION AND DINNER

SINGLETON BALL ROOM

Toten’ Brookgreen Plantation Back Home to Africa Followed by Dinner

LaTonya Harriot
Mrs. Margaret’s Soul Food

Veronica Gerald, Professor Emeritus, Coastal Carolina University

Deon K. Turner, Undergraduate at USC-Aiken

Toten’ Brookgreen Plantation Back Home to Africa is a visual, historical and cultural discussion and presentation about the journey of two descendants/generations of the Africans who inhabited the Laurel Hill, Springfield, Brookgreen Plantation Connection that dominated the rice industry of 19th century Georgetown, SC. The session brings together the shared experiences and exchanges of the grandmother, Veronica Davis Gerald (69), Professor Emeritus, CCU and her eldest grandson, Deon K. Turner (22), Senior at USC-Aiken. It is concerned with the question: What happens when two descendants, “toting” handed-down visions, stories, ways of believing, living in and viewing the world, mores and values come together with members of their family and people “cross the water” in Sierra Leone.

7:30 P.M. | STUDENT UNION THEATRE

RECLAIMING THE BANJO

JERRON PAXTON AND JUSTIN ROBINSON

WITH INTRODUCTION BY CECE CONWAY

Jerron “Blind Boy” Paxton and Justin Robinson, both accomplished and award-winning artists, celebrate the African roots of the banjo.

Although still in his 20s, **Jerron “Blind Boy” Paxton** has earned a reputation for transporting audiences back to the 1920’s and making them wish they could stay there for good. Blind Boy Paxton may be one of the greatest multi-instrumentalists of our time. Paxton was featured on CNN’s Great Big Story and appeared in the multi award winning music documentary AMERICAN EPIC produced by Robert Redford, Jack White & T-Bone Burnett. In October and November 2018 Jerron ‘Blind Boy’ Paxton toured the U.S. with the musicians from this groundbreaking AMERICAN EPIC SESSIONS music documentary.

Justin Robinson is a Grammy award-winning musician and vocalist, cultural preservationist, and historic foodways expert. Robinson has used his wide range of interests and talents to preserve North Carolina’s African American history and culture, connecting people to the past and to the world around them. He played with the Carolina Chocolate Drops, thereby working to preserve traditional forms of music, to introduce new generations to musical legends like Joe Thompson, and to remind audiences that the fiddle was, historically, an African American instrument. He wrote the song “Kissin’ and Cussin’” for the group’s Grammy award winning album, *Genuine Negro Jig*, and continued to write music after leaving the group in 2011, releasing the album *Bones for Tinder* as Justin Robinson and the Mary Annettes in 2012.



SATURDAY, MARCH 7 | COMMUNITY DAY

CONWAY CITY HALL CHAMBERS (SECOND FLOOR)

10:30 A.M. - **Gullah Golf and Sustainable Cultural Heritage Tourism**

12:00 P.M. *Gregory Pickett, Small Business Developer*

Emory S. Campbell, Owner of Gullah Heritage Trails Tour

TOURISM, SUSTAINABILITY, AND HERITAGE IN GULLAH GEECHEE COMMUNITIES

African American tourism has a cultural, historic, and economic importance in South Carolina, yet little is known about this market, and South Carolina has yet to capitalize on the wealth of attractions and experiences that document the state's African American heritage. The objectives of this study are to assess the current tourism resources and products that could attract visitors interested in African American tourism experiences; to measure the demand for African American tourism in South Carolina by surveying current, past, and potential visitors to identify their awareness, interest, and constraints to visiting the state; to quantify the economic impact of African American travelers on the state of South Carolina; and to use this research to identify essential best practices and next steps in growing African American tourism in the state. This study defines African American tourism as visits by any race to African American historic sites, themed events and festivals, monuments, museums, theaters, tours, buildings such as churches, as well as restaurants serving traditional Gullah cuisine. A key demographic within this market are African American tourists, one of the fastest growing segments of the travel sector that spends more than \$63 billion annually on travel. The economic impact analysis reveals that African American tourists contribute \$2.4 billion in revenue for South Carolina, an impact that is associated with approximately 26,302 jobs and \$789.5 million in labor income.

Indigenous Healing: Gullah Geechee Cultural Responses to Historical, Social, Economic, and Political Realities

Fayth Parks, Associate Professor in Leadership, Technology and Human Development, Georgia Southern University

African American healing traditions are a reservoir of shared beliefs and practices created as a collective response to historical, social, economic and political realities. Gullah Geechee cultures are a cradle for the development of African American indigenous healing traditions. Most African Americans know the cognitive-style and associated behaviors such as prayer, medicinal teas from local plants and herbs, dream interpretation, and seeking wisdom from people in the community with special gifts. Employing Gullah Geechee visual arts, musical arts, and interviews with cultural practitioners, this presentation will explore an age-old blueprint for help-seeking, intervention, and well-being.

“Don’t Ask, Won’t Sell”: Gullah Geechee and the war for land in coastal Georgia

Patrick J. Holladay, Associate Professor of Hospitality, Sport and Tourism Management, Troy University

Glynn County, Georgia receives over 2.5 million visitors a year that generate approximately one billion dollars in tourism revenue. This area is losing its Gullah Geechee culture as the development of resorts, golf courses, and housing creates skyrocketing property values and taxes. Gullah Geechee people, for example, once owned 86% of St. Simons Island in Glynn County. Today, the population owns less than 3%. Yet, in the

face of these challenges, the St. Simons African American Heritage Coalition (SSAAHC) helps property owners retain their land and educates these individuals on the importance of preserving and revitalizing Gullah Geechee communities.

In 2002, SSAAHC launched a land retention initiative wherein owners placed bright yellow signs on their property declaring, “Don’t Ask – Won’t Sell.” Sadly, much of the plight of the Gullah Geechee communities is that of greed. Land developers use unsavory tactics to steal land for much less than it’s worth, build cookie-cutter luxury developments, then sell them for enormous profits. Holladay’s presentation explores SSAAHC’s efforts to stop the threat

Exposing Florida’s Gullah Geechee Heritage

Ennis Davis, Certified Senior Planner, Alfred Benesch

Adrienne Burke, Director of Planning & Economic Opportunity, Nassau County, Florida

Historically associated with the Lowcountry region that stretches from Wilmington, North Carolina to St. Augustine, Florida, the Gullah Geechee are descendants of Central and West African ancestors who arrived in America through the transatlantic slave trade. They’ve had a major impact on the local culture of Jacksonville and the state of Florida that continues to be largely overlooked and misunderstood. Designed to assist in exposing and highlighting efforts to promote and preserve the heritage and tradition, this highly illustrative and mapping presentation is intended to serve as a general, high level overview and introduction of Florida’s Gullah Geechee story.

THE HUT, FIRST UNITED METHODIST

Discovering Dave Film Screening

George Wingard, Co-Producer

The Alkaline-Glazed, Edgefield Potter Dave lived in and worked his whole life in Edgefield, South Carolina as a slave to several families. Today his jars, churns, and pots - some dated with his name and a verse, are found primarily in private collections and museums around the country/world. In 2006, the Savannah River Archaeological Research Program (SRARP) discovered and excavated a broken example of one of Dave works dated April 16, 1862 and signed proudly “Dave.” Since the jars discovery it has been used extensively as an ambassador for archaeology and presenting Dave’s story.

In 2013, the SRARP co-produced a documentary on Dave illuminating the facts of his life in context with the times in which he lived. The film runs 47 minutes and would be introduced with a short verbal presentation and followed with anecdotes of filming and a Q & A. The producer will also bring two examples of Dave’s pottery for the audience to interact with.

2:00 - 3:00 P.M.

Exploring the Connection between Sierra Leone’s *Shuku Blais* and Sweetgrass Baskets

Amadu Massally, Director, Fambul Tik

A continuation of the “Deepening the Sierra Leone-Gullah Connection” panel on Thursday, Amadu Massally will discuss the connection and influence of Sierra Leone’s coil baskets, the shuku blais, with the Gullah traditions of sweetgrass baskets. Baskets will also be for sale at the Artisan Market at 5th and Main (Conway Visitor’s Center).

3:15 - 4:00 P.M.

BRYAN HOUSE, HORRY COUNTY HISTORICAL SOCIETY

10:00 A.M. - 4:00 P.M. **Gullah African Diaspora Artists (GADA) Show**

Curated by Victoria Smalls

10:30 - 11:30 A.M. **Making Invisible Stories Visible: Mitchelville Augmented Reality Tour Project**
AUGMENTED
REALITY AND
VIRTUAL REALITY
PROJECT
SHOWCASE

Chris "Topher" Maraffi, Assistant Professor of Multimedia, Florida Atlantic University

This presentation pre-production designs, models, and augmented reality prototypes which are in development for the Mitchelville tour project. Faculty and students from Florida Atlantic University are using the latest technology in virtual cinematic production and games AI to develop life-sized tour guides that will feature Gullah storytelling and dance, as well as historical characters like Robert Smalls and Harriet Tubman whose stories in surrounding Beaufort County will set Mitchelville within the larger themes of emancipation and Reconstruction.

Reconstruction 360

Betsy Newman, SCETV Producer

Patrick Hayes, Independent Multimedia Producer

Reconstruction 360 is a computer, tablet and mobile application that interprets the Reconstruction era for users of digital devices, including the general public, students and educators. Funded by the National Endowment for the Humanities and produced by South Carolina ETV, the project examines humanities themes related to Reconstruction and helps to deepen the public's understanding of this crucial period of American history. The current version of *Reconstruction 360* is a prototype. The full project will be completed in 2022.

Virtual Hampton

Sue Bergeron, Associate Professor of Geography, Coastal Carolina University

Virtual Hampton is an immersive virtual landscape reconstruction for Hampton Plantation, one of a complex of well-known rice plantations along the South Santee River and now a South Carolina State Park and Historic Site. The completed first-phase prototype of the immersive landscape platform was developed in the Unity3D development environment, and includes the virtual recreation of the early 19th-century topography, plantation structures and rice fields. The second phase, currently underway, is building on this prototype and focuses on the development of the spatial narrative elements that present the intertwined stories of the people who lived and worked at Hampton Plantation and the natural landscape they inhabited.

11:45 A.M. - 12:45 P.M. **Gullah and African Diaspora Artists Presentation**

Victoria Smalls, Director of History and Culture, Penn Center

Gullah visual artist and curator Victoria Smalls will provide an overview of the artists and themes selected for the pop-up exhibition running throughout the day.

Archaeology and Community History on Georgia's Coast

Patricia McMahon, Archaeologist

Velma Thomas Fann, Historian, New South Associates, Inc.

Former enslaved people from plantations in Glynn County, Georgia, took advantage of “first freedom” and created their own self-sustaining communities, including Needwood, located on US 17 between Darien and Brunswick. Needwood had a church and school, as well as a commercial center, consisting of three stores that operated during the late-nineteenth and early-twentieth century. New South Associates, on behalf of the Georgia Department of Transportation, excavated the location of one of these stores and interviewed former residents of the Needwood community, many of whom left in the 1960s. This paper presents the preliminary results from fieldwork and oral history interviews.

The Representation of Gullah Geechee Culture and Life at Historic Plantation Museums: A Task for Archaeology

Brad Botwick, Principal Investigator, New South Associates, Inc.

This presentation focuses on the way African American history and culture have been portrayed at historic plantation museums in the Lowcountry of Georgia, the Carolinas, and Florida, roughly corresponding to the region of the Gullah Geechee Heritage corridor. This presentation borrows generously from the work of historians and others and considers ways that archaeology can help contribute to the discussion and provide sources for countering dominant narratives about the role of people of African descent in the region.

Excavation, Exploration, and Engagement: Students, Volunteers, Community Members, and the Coastal Carolina University-Brookgreen Gardens Archaeology Program

David T. Palmer, James L. Michie Endowed Professor of Historical Archaeology, CCU

The Coastal Carolina University-Brookgreen Gardens Archaeology Program has been investigating the lives of Captive Africans who labored to produce rice on the Brook Green rice plantation. Brook Green plantation was one of the largest rice plantations in the United States prior to the Civil War, and it was one of four rice plantations that existed on the current non-profit entity's property. As a historical archaeology program rooted in a “teacher-scholar” model university, and established in memory of the late Professor James L. Michie, we have a strong commitment to student learning through participation, community involvement, conducting research of significance to descendant communities, and combining research with training, outreach, and service. Students and volunteers are involved in all stages of the project, including planning, fieldwork, analysis, and communication of findings. The project provides opportunities for engagement with visitors, including descendant community members, through engagements ranging from informal “site-side” conversations about findings and significance to formal presentations. A project in the developmental stage, documenting and preserving African descendant community cemeteries, will provide service to the Brook Green and other descendant communities while also deepening engagement and learning by all involved.

Oral History and Archaeology in a Gullah Place

Katherine Seeber, Graduate Student, Binghampton University

Mitchelville, located on Hilton Head, SC, was the first free Black town in the South, established in 1861. Since 2017, the Historic Mitchelville Freedom Park community archaeology program has been working to locate historic structures and educate the public about Mitchelville's past. A key part of this program's research de-

2:00 - 3:00 P.M.

CURRENT
PRACTICES WITH
GULLAH GEECHEE
ARTIFACTS

Moderator:

David Palmer
Coastal Carolina University

sign is using community-based research to incorporate local Gullah knowledge and ways of knowing into the research process. To do so, we have/are collecting oral histories. These oral collections are constantly informing our research practices and results as they continue to shift and grow our knowledge about Mitchelville.

HORRY COUNTY MUSEUM AUDITORIUM

1:00 - 2:00 P.M. **Becoming Harriet Tubman**

Natalie Daise

Natalie Daise, former host of Nick Jr.'s Gullah Gullah Island, award-winning artist and storyteller, presents "Becoming Harriet Tubman," a one-person, 5-character show that shares the story of Ariminta Ross' evolution into Harriet Tubman. Engrossing narrative and original and traditional music trace her transition.

In "Becoming Harriet Tubman," Daise becomes five characters: the narrator, Harriet Green, the woman who was Ariminta's first mistress, the field hand who played a role in the traumatic brain injury that haunted Harriet the rest of her life, and, finally, Harriet herself. When the show debuted at Charleston, SC's Piccolo Spoleto in 2012, it received an A+ rating with the Charleston City Paper saying, "Natalie is a masterful storyteller."

2:45 - 4:00 P.M. **Staged Reading: Affairs of Our Ancestors**

Charles Brooks and Students from Benedict College

Charles Brooks leads this staged reading of his original play "Affairs of our Ancestors." The play depicts an ancient spiritual council assembling in order to communicate with the present generation with a much needed message about spiritual and cultural awareness to this world.

HORRY COUNTY MUSEUM CLASSROOM (SECOND FLOOR)

10:30 - 11:45 A.M. **Workshop: Reveal, Release, Reshape: A Curriculum Model for Decolonization and Healing**

Rhonesha Blaché, Senior Executive Director of the African Diaspora Consortium and Doctoral Student at Teachers College, Columbia University

Nakeeba Wauchope, Founder of YeyeX, Education Consultant for New York University and Curriculum Chair, The Royalty Project, Inc.

THE ROYALTY PROJECT (TRP) is a mentoring program based on a curriculum featuring culturally responsive themes that promote social justice while providing academically enriched programming for youth of African ancestry ages 8-15. The primary purpose of the TRP curriculum is to develop a framework that cultivates self-confidence, scholarship, leadership, cultural awareness, service, and activism. Our program features 8 weeks of engaging sessions that culminate with a Crowning Ceremony. This qualitative study addresses the question: To what extent does the content and implementation of a curriculum designed to contribute to a positive racial identity for children of African descent provide access to learning for all participants? Critical Race Theory and Africana Womanism served as the frameworks for analysis. The curriculum afforded all participants including youth mentees and adult mentors multiple access points to engage with the program content. Implementation led to intergenerational community building with healing opportunities for all involved. As a workshop, the audience will engage in some of the activities and a discussion about next steps.

Marketing the Gullah Geechee Cultural Heritage Corridor: Is There a Better Way?

Laura Mandala, Mandala Research

Black historic sites and museums are flourishing across the South as a wave of interest in Black history has sparked a renewed enthusiasm for African American heritage tourism—including in the Gullah Geechee Cultural Heritage Corridor. What do we need to do ensure that our Gullah Geechee communities benefit from this curiosity about their culture and history? Come share your thoughts with the leadership of the Gullah Geechee Cultural Heritage Commission and their consultants from Mandala Research. Hear about the research they are doing to create a strategic heritage tourism marketing plan for the Corridor and share your insights on what needs to be done.

12:00 - 1:00 P.M.

Workshop: Beyond Pottery: Design and History of Colonoware

Jon Marcoux, Director of Graduate Program in Historic Preservation, Clemson/College of Charleston

Corey Ames Heyward, Wexler Curatorial Fellow, Drayton Hall

“Colonoware” is a form of hand-built earthenware pottery made by enslaved Africans and Native Americans between the 17th and 19th centuries. This type of pottery served as daily cooking, storage, and serving vessels for most enslaved people living in colonial-period settlements and plantations in coastal South Carolina. The distinctively “plain” appearance of this pottery is intriguing, as it is quite unlike the vibrantly decorated pottery made by societies in Africa at the same time. Recently discovered fragments of Colonoware from archaeological sites in Charleston, however, present us with rare exceptions to this rule. Indeed, these shards, which bear distinct decorations made with a braided piece of palm frond (a technique called rouletting), are the first clear archaeological examples of an African potting tradition in the colonial United States. While few in number, these fragments nevertheless attest to the role of potting in maintaining cultural traditions during the African Diaspora.

In this public-facing workshop, Marcoux and Heyward invite the community to explore and interact with pieces of Colonoware pottery recovered from sites in the region (including the rouletted shards mentioned above). They will also demonstrate how to replicate the rouletted decoration, and we will produce a conference poster displaying the research component of the project (i.e., comparison to African examples, and maps showing the distribution of rouletted pottery in Africa). The goal of the workshop is to open dialog with and among members of Gullah Geechee communities about potting – a form of cultural heritage that has been eclipsed by practices like basket making.

3:00 - 4:00 P.M.

Gullah Geechee Community Day is supported by a major Hometown Humanities grant from SC Humanities.



There are many more cultural events and performances throughout Saturday, including an artisan market, food trucks, and artistic workshops. Please visit gullahgeecheeday.com for a complete schedule.

NEAR COASTAL CAROLINA UNIVERSITY

Rotelli's 2089 US-501 (843) 349-6700

Italian Staples and Pizza (\$\$)

Moe's Southwest Grill 201 Graduate Rd. (843) 347-3111

National Chain for Southwest Fare (\$)

Tropical Smoothie Café 201 Graduate Rd. Unit 103 (843) 234-5670

Chain for Smoothies and Sandwiches (\$)

C3 Coffee Shop 1201 Graduate Rd. (843) 347-0041

Coffee and Sandwiches (Breakfast/Lunch) (\$)

El Patio 2394 US 501 (843) 347-6984

Mexican Restaurant with Bar (\$-\$\$)

Spice-C 2246 E Highway 501 suites A&B (843) 234-1001

Poke, Pho, and Craft Beer with Hip Decor (\$-\$\$)

McAlister's Deli 1202 SC-544 Suite 1 (843) 349-0141

Chain with Deli Classics (\$\$)

CONWAY RESTAURANTS

Walking Distance to Cypress Inn/Theatre of the Republic

Main Street Jamaican 330 Main St. (843) 438-8568

Casual Jamaican Restaurant (\$\$)

Rivertown Bistro 1111 3rd Ave. (843) 248-3733

French-Southern Restaurant and Wine (\$\$\$)

Coppers Restaurant 201 Laurel St. (843) 488-0783

Traditional American Lunch Buffet and Restaurant (\$\$)

Groucho's Deli 219 Laurel St. (843) 488-2911

National Chain for Sandwiches (\$)

Joey Doggs Conway 5 Laurel St. (843) 488-5639

Hot dogs, Steaks and Fries (\$)

The Trestle Bakery 322 Main St (843) 488-2069

Breakfast and Lunch Cafe (\$)

Crooked Oak Tavern 328 Laurel St (843) 488-0007

Farm-to-Table Steaks and Rotating Specials (\$\$\$)

- The Crafty Rooster 1125 3rd Ave (843) 438-8330
Craft Beer Bar and Hamburgers (\$) - Open Late
- Pickled Cucumber 1127 3rd Ave. (843) 915-0019
Meat and Three Breakfast/Lunch (\$)
- Ocean Fish Market 302 Kinston St (843) 248-4334
Tiny Lunch and Early Dinner Diner with Fresh Fried Fish (\$)
- Jo Hibachi 300 Elm St. (843) 488-3999
Rice and Noodle Stir-Fry (\$\$)

A Short Drive

- Ms. Margaret's Soul Food 501 Church St (843) 438-8092
Gullah and Soul Food Casual Kitchen (\$\$)
- Tacqueria Guanajuato 1705 Park View Rd. (843) 438-8568
Authentic Tacqueria (\$)

RESTAURANTS NEAR HILTON GARDEN INN

Walking Distance to Hotel

- Sticky Fingers 2461 Coastal Grand Cir. (843) 839-7427
Fried Chicken and BBQ (\$\$) - Open Late
- Abuelo's Mexican Food Embassy 740 Coastal Grand Cir. (843) 448-5533
Mexican Chain Restaurant and Bar (\$\$)
- Lil Tokyo 78- Coastal Grand Cir. (843) 839-5858
Hibachi and Sushi Restaurant (\$-\$\$\$)
- Cracker Barrel Old Country Store 1208 N Retail Ct. (843) 916-8241
Chain for Country Staples (\$) - Open Late
- Red Robin 1218 N Retail Ct. (843) 626-2920
Chain for Burgers and Beer (\$\$) - Open Late
- Red Lobster 1230 N Retail Ct. (843) 445-9786
Chain for Seafood (\$\$) - Open Late

A Short Drive

- Market Common (Tupelo Honey; Gordon Beirsch; Crepe Cafe; PF Chang's)
Broadway at the Beach (Mellow Mushroom; King Kong Sushi; Dave & Busters)



gullahconference.com | [#iggad2020](https://twitter.com/iggad2020)

Organized by The Athenaeum Press and
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Diaspora Studies at Coastal Carolina University