

THE PALMER MEMORIAL INSTITUTE

Educators' Guide to the Exhibition



A Traveling Exhibition of the Center for Documentary Studies at Duke University

1317 West Pettigrew Street, Durham, North Carolina 27705 | 919-660-3663 | <http://cds.aas.duke.edu>

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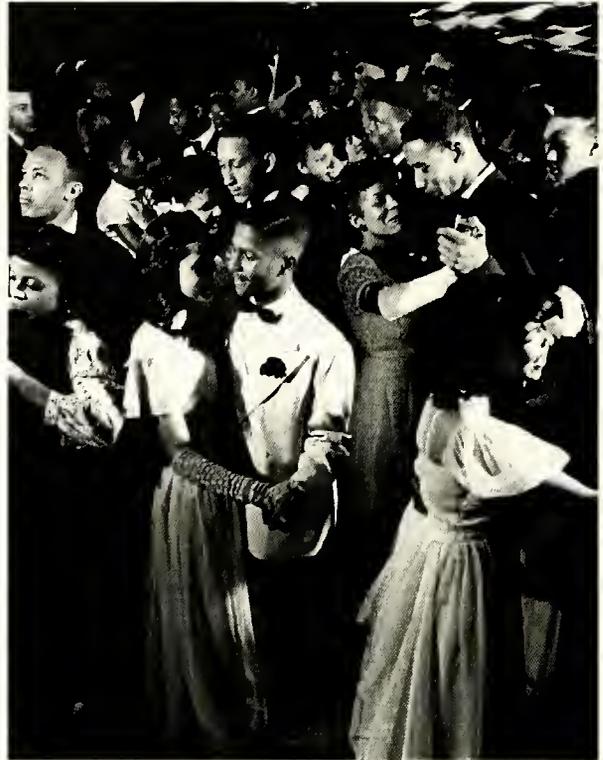
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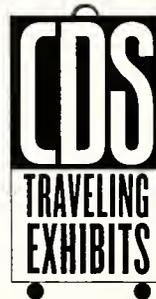


Cover: *Palmer Memorial Institute*

Above: *Dancing with classmate Robert Minor of Durham, North Carolina, at prom*

All photographs in this guide are by Griff Davis, circa 1947.

The Center for Documentary Studies at Duke University



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INTRODUCTION

Griff Davis's photographs of the Palmer Memorial Institute (PMI), the work of a notable twentieth-century photojournalist, document the heyday of a nationally respected African American preparatory school in North Carolina, an important chapter in the history of African American education. These photographs are also significant, especially when viewed within the context of the PMI experience, because they speak to many of the critical issues that have gripped America for decades: racial inequality and segregation, the dynamics of economic and social classes, alternatives at a time when the black population had few opportunities for adequate education, the role of philanthropy and sponsorship in keeping black private schools running, the changing roles of men and women, the leadership of African American women—all of these dynamics are suggested in Griff Davis's images. In addition, the audio component of this exhibit offers contemporary reflections from PMI graduates, weaving their memories into a larger view of life at Palmer across several decades.

The Center for Documentary Studies at Duke University has assembled this guide as a way to help educators explore these topics with their students. In the guide you can learn more about the Palmer Memorial Institute, PMI founder Charlotte Hawkins Brown, photographer Griff Davis, the documentary arts, and other resources. In the exhibit you will see a series of seventeen black-and-white photographs—including a reproduction of Davis's famous photo-essay on PMI for *Ebony* magazine—and you will hear recollections from PMI graduates. It is our hope that these components, when experienced together, will form a compelling portrait of Palmer Memorial Institute, Brown, Davis, and their broader historical context.

On behalf of the Center for Documentary Studies, which organized and is traveling this exhibition, we hope that you and your students have a wonderful experience.

Liz Lindsey and Jimmy Richardson

CENTER FOR DOCUMENTARY STUDIES EXHIBITIONS PROGRAM



Posing with friends

Charlotte Hawkins Brown and the Palmer Memorial Institute

The history of the Palmer Memorial Institute and Dr. Charlotte Hawkins Brown are inextricably bound. The Institute's founder was born Lottie Hawkins in 1883 in Henderson, North Carolina. In 1888 her family moved to Cambridge, Massachusetts. Hawkins was a leader in her church and went to the Cambridge English High School; upon graduating she changed her name to Charlotte Eugenia Hawkins, which she considered more cultured. In 1900, Charlotte met Alice Freeman Palmer, president of Wellesley College, who quickly recognized the unusual talents of the young woman. Soon Charlotte entered college to train as a teacher at the State Normal School of Salem, Massachusetts. Mrs. Palmer paid her expenses.

In 1901, Miss Hawkins, only eighteen years old, accepted a job teaching at a school for African Americans run by the religious American Missionary Association (AMA) in a rural community outside of Greensboro, North Carolina. She was able to make many improvements at the school, struggling against the inadequate public education imposed on

black students at the time. The school closed at the end of the spring term in 1902 because the AMA decided to focus its modest resources on colleges and training schools. Inspired by the community's pleas to keep the school open, Hawkins returned to New England that summer to raise money by singing at beach resorts and speaking at churches. Mrs. Palmer introduced her to several wealthy individuals who donated funds to the school.

Helped by local African Americans and northern white friends and benefactors, Hawkins reopened the school in October 1902 in a converted blacksmith's shop. The roof leaked, and there was not much money for books and food. That same year, Mrs. Palmer died, and Hawkins soon renamed the school the Alice Freeman Palmer Memorial Institute in her honor. Each summer Hawkins traveled north to raise funds, and before long the first classroom building was started, and the first three students graduated from PMI. Helen Kimball, of Brookline, Massachusetts, donated land for a school farm to grow food and teach farming. Before long there were four new wooden buildings, all but one of which students helped to construct. Many of the northern white donors heavily supported the domestic and industrial training curriculum of PMI. They also encouraged Hawkins to continue to teach etiquette and religion and to maintain strict discipline. By 1916, the school taught traditional academic subjects as well as industrial and farm training and produced fifty-five graduates.

Hawkins was briefly married to Edward Brown, a teacher studying at Harvard. During her early years at PMI, she also founded the North Carolina Federation of Negro Women's Clubs and joined the North Carolina Negro Teachers Association, two organizations in which she would continue to play a leading role for decades.

After fifteen years of running the school, Charlotte Hawkins Brown had earned the support of a large number of donors, many of them from Guilford County as well as from New England. Galen Stone, who lived in Boston, became the school's largest contributor over the next ten years. In 1917, fire destroyed two wooden buildings at the school. As classes continued, citizens in Greensboro and New England began raising funds to rebuild. The Sedalia Singers, talented PMI students, gave a sold-out performance in Greensboro to raise money. Donations fell short of the needed amount, but Stone gave



Taking a break outdoors between classes



Each morning at 8:30, Dr. Charlotte Hawkins Brown addressed the student body

sufficient funds to make up for the shortfall and provided more money for school operating expenses. Students helped with the new building by making bricks and sawing lumber, and in April 1922, the Alice Freeman Palmer Building was dedicated. A few days later, fire destroyed Memorial Hall, one of the school's first wooden buildings.

Despite these setbacks, Brown was able to expand PMI's mission. There was a growing emphasis on academics, and enrollment in grades one through twelve averaged 250 students per year, with half of them boarding at the school. Most of the students came from the nearby counties in North Carolina. The high school was accredited in 1922, at a time when even few white schools achieved such a rating. Many supporters of the school, including Stone, felt PMI

should become part of a larger organization in order to continue growing. In the 1920s, at Brown's request, the AMA offered to help PMI if the school first raised \$300,000 for new buildings. With the support of many of her New England friends, Charlotte Hawkins Brown met the goal, and the AMA took over operation of PMI. In 1927 construction began on two new campus buildings: Kimball Hall, a dining hall, and Galen Stone Hall, a girls' dorm, honoring two of Brown's most generous supporters. Stone died in 1926, before the building was completed, but his wife and son remained dedicated to helping PMI for many years following his death.

Becoming an AMA school meant Brown no longer had to spend a great deal of time raising funds. In 1928, she vaca-

tioned in Europe and studied at Wellesley; both experiences led to her desire to strengthen the academic curriculum at PMI. Brown started a junior college on the campus, which emphasized fine arts and physical education.

In 1934, the AMA and PMI ended their relationship after a series of conflicts over the administration of the school. The campus had been improved, but PMI was on its own once more. Brown again built support and income for the school. The Sedalia Singers toured cities in the Northeast, giving concerts to raise money. As the school's academic and fine arts reputation grew nationally under an interracial board of trustees, Brown began to turn her attention to developing a preparatory school. Through her efforts, a public school for local African American elementary and high school students opened in 1937. The junior college closed in 1940. Although enrollment at PMI by this time was composed chiefly of those whose families could afford to pay tuition and help with expenses, scholarship awards continued and students worked on campus to keep operating costs down. Each year, PMI had a long waiting list of applicants. Students came to Palmer from across the United States and from the Caribbean and Africa.

By 1947, Brown had been running Palmer for forty-five years, during which time she had raised close to \$1.5 million to make it one of the finest schools for African American students in the nation. Students were taught to be "educationally efficient, culturally secure, and religiously sincere," and nearly every graduate went on to college. Brown herself became a popular speaker and civic leader, speaking on national radio in 1940 and at the International Congress of Women in Paris in 1945. She received three honorary doctorates and wrote a book of etiquette, *The Correct Thing to Do, to Say, to Wear*.

Although the school was strong, Brown's health was weakening. She resigned as president of PMI in 1952, choosing Wilhelmina Crosson of Boston to replace her. She died in 1961 and was buried near the Alice Freeman Palmer Memorial Building. Crosson kept many things the same at the school but also started new programs. PMI aided children with learning problems, and a summer program was started for poor students who wanted to go to college.

After Crosson retired in 1966, PMI had deepening financial problems. In February 1971, a fire destroyed the Alice Freeman Palmer Building, and PMI leaders decided not to open in the fall. Today the school is a state historic site, the first North Carolina historic site honoring a woman and an African American.

Adapted from text written by the Charlotte Hawkins Brown Museum at Historic Palmer Memorial Institute



Senior Florence Edmonds of Washington, D.C., demonstrates the right technique for walking gracefully.

Charlotte Hawkins Brown's speech "The Negro and Social Graces," broadcast over CBS radio in 1940, reflects the educational approach of PMI:

By social graces I do not mean an attitude of cheap servility, assumed for the purpose of currying favor. I mean simply doing the courteous thing and making a pleasing appearance — the practice of everyday good manners so generally lacking nowadays in the conduct of the average young, regardless of race. . . . The little courtesies, the gentle voice, correct grooming, a knowledge of when to sit, when to stand; how to open and close a door; the correct attitude toward persons in authority; good manners in public places, such as railroad stations, moving picture houses, and other places where we are constantly under observation. . . . In order for the Negro to get even half the recognition which he may deserve, he must be even more gracious than others, more cultured, more considerate, more observant of little courtesies and social finesse if he would gain a decent place in the sun.

Griff Davis

Born on the campus of Morehouse College, Griffith Jerome Davis (1923–1993) attended Oglethorpe Laboratory Elementary School and Atlanta University Laboratory High School, where he was introduced to photography. The camera quickly became his primary means for support and expression. After serving in the 92nd Infantry Division during World War II, Davis completed his college education at Morehouse, where Dr. Martin Luther King, Jr., was a fellow student and Langston Hughes was one of Davis's principal professors. While still a student, Davis shot for various publications, including the *Atlanta Daily World*, *Ebony*, and *Time*.

Davis became *Ebony* magazine's first Roving Editor upon his graduation from Morehouse College in 1947. The photo-essay on Palmer Memorial Institute was his first major assignment: "*Ebony* authorized me to do a picture article of the North Carolina boarding school where my sister completed high school. This was my first big break in photojournalism. I felt rather proud because I had originated the idea and developed the entire six-page story."

Davis's photography provided access to many of the political, cultural, and economic players of the time who came to speak, lecture, and teach in Atlanta. In 1948 he left *Ebony* to attend Columbia University's graduate school of journalism. The only African American student in his class, he graduated

in 1949. He went on to work as a photojournalist for Black Star, a New York stock photo agency, from 1949 to 1952. As a freelancer for Black Star and a stringer for the *New York Times*, he photographed and wrote extensively in Africa, Europe, and the United States. His work appeared in various publications, including *Der Spiegel*, *Ebony*, *Fortune*, *Modern Photography*, *Negro Digest*, and *Time*.

From 1952 to 1985, Davis worked for the U.S. Foreign Service for the U.S. Agency for International Development (USAID) and its forerunner, Harry Truman's Point 4 program for foreign aid. Davis served in Liberia, Tunisia, and Nigeria before returning to the United States to direct the Information, Education, and Communication branch of the Office of Population at USAID headquarters in Washington, D.C. He retired from the government in 1985.

In 1993, Morehouse College honored Davis with the Bennie Trailblazer Award for personal and professional achievement. The award is named for Dr. Benjamin E. Mays, president emeritus of Morehouse College and a mentor and friend of Davis. "I'm not a philosopher, nor am I a deep thinker," Davis said when he received the award. "I'm just an observer of life. An observer of how people act and how people work. I have tried to live a life that would be a positive influence, but influence occurs in trickles, not in downpours."



Studying in the library. Every PMI student must pass college entrance exams before graduation.

Themes for Discussion



Dovey Davis, the photographer's sister, receives her diploma from Dr. Charlotte Hawkins Brown.

Consider the impact that Griff Davis's photographs of the Palmer Memorial Institute might have made when they were first published in *Ebony*, in 1947. Representations of middle- and upper-class African Americans did not often appear in the mainstream media. How might rural and poor African Americans, as well as members of wealthier segments of black society, have responded to these photos? How do these images relate to your students' notions of what education and other aspects of daily life were like for African Americans in the segregated South?

At a time when blacks were often excluded from representations of American popular culture or sometimes, if depicted at all, shown in negative, stereotypical, and/or limited roles, how might these photographs by Griff Davis have reinforced or challenged African Americans' sense of self? Your students might like to discuss how modern pop culture conventions make them feel. For example, how do today's glamour magazines make girls feel they should look and act? Are there examples of women on TV or in magazines who chal-

lenge young women to excel in school and business? How do students who are children of Latin American immigrants feel about the people and situations they see on Spanish-language channels? Are these portrayals different from how Latinos are depicted in English-language TV shows?

Ask your students to think about what it means that these pictures were made by an African American photographer, for *Ebony*, a magazine produced for a black audience. If a white photographer for, say, *Time* or *Life* had visited the Palmer Memorial Institute, would he or she have chosen to photograph the same situations and moods that Griff Davis recorded? How might one photographer's perspective be different from another's? How do different perspectives affect the way we understand history?

What do you notice about the way that this exhibit portrays the Palmer Memorial Institute? Do the photographs, sounds, and memories all tell the same story, or are different stories being told here? What voices and sounds would you choose to record to tell the story of your own school experiences?

Writing and Discussion Activity

Gallery Walk

Try to give students at least ten minutes to walk through the gallery on their own, allowing time for their own interests to focus their attention.

Discussion: Documentary Photography

The background information on photography may be useful here.

1. What are the different types of subjects presented in the exhibit (e.g., daily life, landscapes, social interaction)?
2. How do the photographs of these various subjects differ? How are they similar?

Discussion or Free-writing: Reading Individual Photographs

Ask each student to stand or sit in front of a favorite photograph in the exhibit and begin discussion with the following questions:

1. What are some of the details in the picture?
2. What might be happening outside of the frame of the camera?
3. Why might the photographer have chosen to take the picture at this moment?
4. What can you gather about the relationships portrayed in the picture?
5. What do you notice about the following details?

CAMERA ANGLE. Where is the photographer pointing the camera?

BACKGROUND. What do you see behind the main subject of the photo?

EXPRESSION. If there are people in the photos, what do their faces and physical postures tell you about them?

CONTRAST. Where are the differences between light and dark areas of the photograph, and what kinds of shapes do they create?

SHADOWS. Where are there lines created by differences between light and dark areas?

PATTERNS. Are there patterns in the objects or patterns created by shadows or contrasting light and dark areas?

6. How do these details contribute to the overall feeling or meaning of the photograph?
7. What does the photograph communicate about its main subject (person, place, or thing)?
8. Does the photograph remind you of anybody or any place you know? Why, and how does that make you feel?

Discussing the photographs in this way allows students to begin to understand that the way in which a subject is photographed—and not just what is in the photograph—contributes to the feelings and messages that come from looking at the images. How a subject is photographed and the manner in which the photographer decides to portray the subject ultimately convey a message.



A shopping trip in Greensboro

The Documentary Arts

Photography and Oral History

Documentary Intentions in Photography

Setting the Scene

Documentary photographs are considered to be visual records of events, people, places, and other subjects. Because of the camera's ability to inscribe a visual image of the world before its lens, photography has experienced an ever-evolving relationship with "reality" and its documentation. While the term documentary suggests authenticity and objectivity, photography in this vein is actually a far more complex and subjective medium. A photographer assesses, frames, and presents subjects in a series of choices and controls that reveal his or her personal perspective and artistic intentions. In addition, when photographs are commissioned, the work may also reflect aspects of the sponsoring party's point of view.

Historical Applications

Since its inception in the mid-nineteenth century, photography's use as a visual document has had many applications. In 1855, the Crimean War became the first armed conflict to be photographed. European travel photographers of that time, such as John Thomson and Francis Frith, recorded places exotic to them and their audience, including China and Egypt. In the 1860s in America, Mathew Brady and Timothy O'Sullivan photographed Civil War soldiers, battlefields, and casualties. From 1865 to 1885, the United States government and the railroad companies sponsored expeditions that explored and documented the new frontiers of the American West; such photographers as Timothy O'Sullivan and William Henry Jackson were included. In the 1870s, Eadweard Muybridge studied motion through a series of timed photographs depicting men vaulting over poles and horses galloping on a track.

At the turn of the century, many photographers became interested in recording customs, manners, and society. Some, such as Jacob Riis and Lewis Hine, awakened Americans to the need for social reform in urban slums by showing the deplorable working and living conditions of immigrants and child laborers. These social documentary images fueled the passage of laws that improved the quality of life for the working poor.

In 1931, Harold Edgerton invented a repeatable electronic flash system capable of capturing stop-action images, evolving Muybridge's work and merging photography with science. Later that decade the era of picture magazines emerged with the beginning of *Life* magazine in 1936, which commissioned photo-essays on many human-interest topics. From 1935 to 1942, the Farm Security Administration (FSA), a branch of the United States Department of Agriculture, hired numerous photographers, including Dorothea Lange and Walker Evans, to record the American experience and the effects of the economic devastation of the Great Depression.

By World War II, the modern print media developed photojournalism as a genre and profession. This term refers to photographs that communicate news and current events in newspapers and magazines.

In 1955, Edward Steichen organized *The Family of Man* at the Museum of Modern Art in New York. This project expressed an ideology of universal experience through images of life in over sixty-eight countries. It was one of the most popular photography exhibitions and books ever presented.

Succeeding generations of photographers independently explored and presented fine art documentary subjects, and often published their work in magazines and books. In 1956, Robert Frank's photographs in *The Americans* signaled a new documentary approach that affirmed the subjectivity of the photographer. Frank's unglamorous photographs of America presented common, unheroic subjects interpreted through unusual vantage points, jarring light, and differing degrees of focus. These images were thought of as unpatriotic and were not received positively or popularly in America, but they introduced a new, modern approach to depicting the world, which was ultimately extremely influential in photography. Later, in 1967, an important exhibition titled *New Documents* featured the work of Diane Arbus, Lee Friedlander, and Garry Winogrand, whose photographs of the social landscape of the time also broke with established rules of subject, composition, and technique.

In 1968, the first photographs of Earth from the moon were produced, followed by images of Neil Armstrong's historic walk on the moon in 1969. Also in 1969, Richard Nixon's press secretary Ron Ziegler coined the term "photo opportunity"—describing situations that would show the President at his best. In 1976, space photography took an

other giant leap when Viking I relayed the first color images of another planet—Mars—with photography turning science fiction and scientific speculation into fact.

During the last twenty-five years, artists have continued to create photographs with documentary intentions that examine aspects of cultural expression, history, war, politics, landscape, science, and society. Many have also explored subjects such as identity, family, and relationships.

Color

Color processes in photography extend back to the early years of the twentieth century, but were somewhat ignored by documentarians because color had been closely associated with commercial rather than artistic practices. The use of color in documentary work did not come into wide practice until the 1960s, when commercial color film processes were perfected. Photographers who began to incorporate color did so for numerous reasons, including the expressive element it lent to their work. Today, color photography is readily ac-

cepted and widely used in all forms of photographic expression, including newspapers.

Oral History Traditions Worldwide Applications

For centuries, civilizations and communities across the globe have used talking, singing, and speechmaking to pass down knowledge, history, genealogy, spiritual practices, customs, and lore from one generation to the next. Even though written languages have existed since the time of the Egyptians, most cultures have long traditions of using oral methods to preserve their history and way of life. Some cultural communities whose spoken languages have no written counterpart continue to rely solely on this “word of mouth” tradition to keep their history, religious rituals, legal practices, agricultural techniques, and recipes alive. From the folk tales of the Philippines to the songs and dances of the American Indians, from the great Finnish Kalevala epics to the stories of resistance and struggle in South Africa, oral



Whist game at campus cottage of Dean Donald Montague

traditions enhance and animate our understanding of history and people around the world.

Oral traditions have survived and flourished because of careful listening, thoughtful memorization, and more recently due to the efforts of others to record them—be it with pencil and paper or through the use of a recording device. By making efforts to record “oral histories,” we are working to document our experience and the experience of others. This idea has roots as ancient as cave paintings and Egyptian cuneiform.

In the United States

The colonists who conquered North America and formed the United States brought with them a keen interest in oral histories. Each colony had its own historian who documented accounts of the settlement experience by talking with settlers and reading diaries, ships’ logs, and personal memoirs. Later, the use of “oral evidence” was less valued by historians who preferred to concentrate their studies on written sources, such as letters, journals, and newspapers.

Toward the end of the nineteenth century, there was a resurgence of interest in oral histories. Many historians, anthropologists, ethnologists, and folklorists were concerned that advances in technology would devastate many traditional cultures. They also recognized that political and social changes such as the end of slavery and massive immigration were important historical occurrences that needed to be documented. In the late 1800s, many anthropologists and ethnologists obtained government support to interview, photograph, and record the indigenous languages and traditions of American Indian communities across the country on primitive wax cylinder and wire recording devices. After the invention of the reel-to-reel tape recorder, folklorists from the Library of Congress traveled to towns and cities across the South collecting stories, songs, riddles, and recipes from both Anglo and African American citizens. During the 1930s and 1940s, unemployed writers, journalists, and playwrights were hired by the Works Progress Administration to interview thousands of former slaves and recent immigrants to the United States. In 1947, Allan Nevins founded the Columbia University Oral History Research Office, the first department at an American university devoted to teaching and practicing the methods of oral history. Since then, the study of oral histories has expanded. Universities, libraries, government agencies, local historical societies, community organizations, families, and private institutions all over the world use the techniques of oral history to collect valuable information about the facts of everyday life.

Characteristics and Educational Applications

As an educational tool, first-person narratives reveal cultural knowledge through personal experiences, perspectives, memories, vocabulary, and dialect. Many of these narratives become performances through the speaker’s use of inflection, gestures, and verbal and facial expressions. Many cultures have emphasized the performative aspects of recitations, storytelling, and oratory by including instruments, dance, masks, and other theatrical embellishments.

Because of the immediacy and intimacy of first-person narratives, they often carry strong emotional appeal for listeners. For example, a personal interview by a woman attending an actual childbirth in support of a mother can make a much more significant impression on its listeners than a factual, objective documentary report on increased use of midwives in hospitals. This characteristic adds to the viable and effective use of first-person narratives as learning tools.

Educational resources such as classroom textbooks and newspapers have been criticized for focusing on dominant influences or populations in the world. First-person narratives from a cross-section of people who make up a society or take part in an event can provide essential elements to understanding. When interviewers solicit and collect many differing accounts of a particular subject, they give voice to people often overlooked or ignored and, thus, produce rich and diverse points of view.

This chapter on photography and oral history—by Cass Fey, curator of education at the Center for Creative Photography—is an excerpt from the Educators’ Guide prepared for the national documentary project *Indivisible: Stories of American Community*. The entire guide (©2000 Center for Creative Photography, Arizona Board of Regents) can be downloaded from the web at www.indivisible.org/resources.htm.

Indivisible, a project of the Center for Documentary Studies at Duke University in partnership with the Center for Creative Photography at The University of Arizona, was funded by The Pew Charitable Trusts.

Resources

In Print

Brown, Charlotte Hawkins. *The Correct Thing to Do, to Say, to Wear*. 1941. Boston: Christopher Publishing House, 2003.

Lewis, David Levering and Deborah Willis. *A Small Nation of People: W.E.B. DuBois and African American Portraits of Progress*. New York: Amistad, 2003.

Silcox-Jarrett, Diane. *Charlotte Hawkins Brown: One Woman's Dream*. Winston-Salem, N.C.: Bandit Books, 1995.

Wadlington, Charles W. and Richard F. Knapp. *Charlotte Hawkins Brown and Palmer Memorial Institute*. Chapel Hill: University of North Carolina Press, 1999.

Willis, Deborah, ed. *Picturing Us: African American Identity in Photography*. New York: New Press, 1994.

Willis, Deborah. *Reflections in Black: A History of Black Photographers from 1840 to the Present*. New York: W. W. Norton, 2000.

On the Web

African-American Women's Archives at Duke University
<http://scriptorium.lib.duke.edu/women/afrointr.html>

African American World: Civil Rights Timeline
<http://www.pbs.org/wnet/aaworld/timeline.html>

Alice Freeman Palmer: The Evolution of a New Woman
<http://www.press.umich.edu/bookhome/bordin/palmer.html>

Behind the Veil: Documenting African American Life in the Jim Crow South
<http://cds.aas.duke.edu/btv/index.html>

Birmingham Civil Rights Institute
<http://www.bcri.org/index.html>

The Center for Documentary Studies at Duke University
<http://cds.aas.duke.edu>

Charlotte Hawkins Brown Museum
<http://www.ah.dcr.state.nc.us/sections/hs/chb/chb.htm>

Freedom: A History of Us
<http://www.pbs.org/wnet/historyofus/>

Historic Places of the Civil Rights Movement
<http://www.cr.nps.gov/nr/travel/civilrights/>

The Jim Crow Era
<http://www.jimcrowhistory.org>

John Hope Franklin Collection for African and African-American Documentation at Duke University
<http://odyssey.lib.duke.edu/franklin/>

The Library of Congress, African American Odyssey
<http://memory.loc.gov/ammem/aaohhtml/exhibit/aopart9b.html>

National Civil Rights Museum
<http://www.civilrightsmuseum.org/>

The New York Times Learning Page
http://www.nytimes.com/learning/teachers/lessons/20020118friday.html?Searchpv=learning_lessons

The Rise and Fall of Jim Crow
<http://www.pbs.org/wnet/jimcrow>

"We Shall Overcome": Reliving the Civil Rights Era
<http://www.npr.org/templates/story/story.php?storyId=4193803>

Teachers' Domain Civil Rights Special Collection
<http://www.teachersdomain.org/special/civil/preview/>

The Charlotte Hawkins Brown Museum



Writing for the student newspaper, Sedalia Sentinel

The Charlotte Hawkins Brown Museum is North Carolina's first and only official state historic site to honor an African American and a woman. The site is the former Palmer Memorial Institute (PMI), an African American preparatory school established by Brown in 1902. Over the fifty years of her presidency, Dr. Brown raised close to \$1.5 million to make PMI one of the most renowned schools for African American youth in the nation. The school closed in 1971. The historic site opened to the public in 1987. Visitors can explore and learn about a unique environment where many young African American men and women lived and learned during the greater part of the twentieth century.

Tours of Dr. Brown's residence and wayside exhibits highlight the history of the site, and the museum's exhibits tell the story of this remarkable woman and North Carolina's African American educational heritage. The Charlotte Hawkins Brown Museum is an agency of the North Carolina Division of Historic Sites, Department of Cultural Resources. The Museum is located at 6136 Burlington Road in Sedalia, ten miles east of Greensboro, off I-40/85 (exit 135).

Adapted from text written by the Charlotte Hawkins Brown Museum at Historic Palmer Memorial Institute

Exhibition Credits

Special Thanks

Courtney Reid-Eaton and Dawn Dreyer, curators of the *Palmer Memorial Institute* exhibition

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Center for Documentary Studies Traveling Exhibitions

The Center for Documentary Studies (CDS) at Duke University offers traveling exhibitions—featuring documentary photography, audio, and video—that foster dialogue about contemporary memory, life, and culture; balance community goals with individual artistic expression; and cultivate progressive change. CDS also offers documentary workshops in conjunction with many of its traveling exhibits. For more information about CDS Traveling Exhibitions, contact Liz Lindsey at 919-660-3663 or liz.lindsey@duke.edu. For more information about the many programs of the Center for Documentary Studies, including other exhibitions, courses, workshops, books, awards, youth programs, research projects, and public events, check <http://cds.aas.duke.edu>.

The *Palmer Memorial Institute* exhibition was organized by the Center for Documentary Studies from the Griffith Davis Collection of the Book, Manuscript, and Special Collections Library at Duke University. Support for the traveling exhibition was provided by the North Carolina Humanities Council, the North Carolina Arts Council, and the St. Joseph's Historic Foundation Inc. at the Hayti Heritage Center, Durham, North Carolina.

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The North Carolina Humanities Council is a non-profit foundation and the state affiliate of the National Endowment for the Humanities. Its primary mission is to work with North Carolina communities to broaden the meaning of public education for the public good. The Council's free, public humanities programs provide ongoing educational forums for all North Carolinians, which address questions of identity, community, and citizenship. The North Carolina Humanities Council is made up of volunteer citizens who meet three times a year to review proposals submitted by non-profit community organizations and institutions.

This project was supported by the **North Carolina Arts Council**, with funding from the State of North Carolina and the National Endowment for the Arts, which believes that a great nation deserves great art.

The mission of the North Carolina Arts Council, which celebrates those who create and enjoy art in all 100 counties, is to enrich the cultural life of the state. It nurtures and supports excellence in the arts, and provides opportunities for every North Carolinian to experience the arts. A division of the Department of Cultural Resources, the Arts Council further serves as a catalyst for the development of arts organizations and facilities throughout the state as it makes grants and offer technical assistance.



