



WHO OWNS THIS?
Communities, Heritage, and Preservation

**International Gullah Geechee
and African Diaspora Conference**

Coastal Carolina University
February 24 – 26, 2022



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HOST ORGANIZATIONS

Charles Joyner Institute for Gullah and African Diaspora Studies

The Charles Joyner Institute for Gullah and African Diaspora Studies (The Joyner Institute) at Coastal Carolina University examines the historical migration 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 Cultural Conservation Project (GGCC), 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 ccu.press.*



CONFERENCE COMMITTEE



Alli Crandell, Co-Chair
Interim Director, Joyner Institute
Director, The Athenaeum Press



Ashlyn Pope, Co-Chair
Associate Director, Joyner Institute
Assistant Professor of Visual Arts



Zenobia Harper
Community Outreach Coordinator
Joyner Institute



Cali Duncan
Program Assistant
The Athenaeum Press

Richard Aidoo
Professor of Politics

Alisha Cromwell
Assistant Professor of History
and Co-Director of the
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Carolina Studies

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Jackson Center for Ethics
and Values and Philosophy

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Historical Archaeology

SPONSORS AND PARTNERS

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

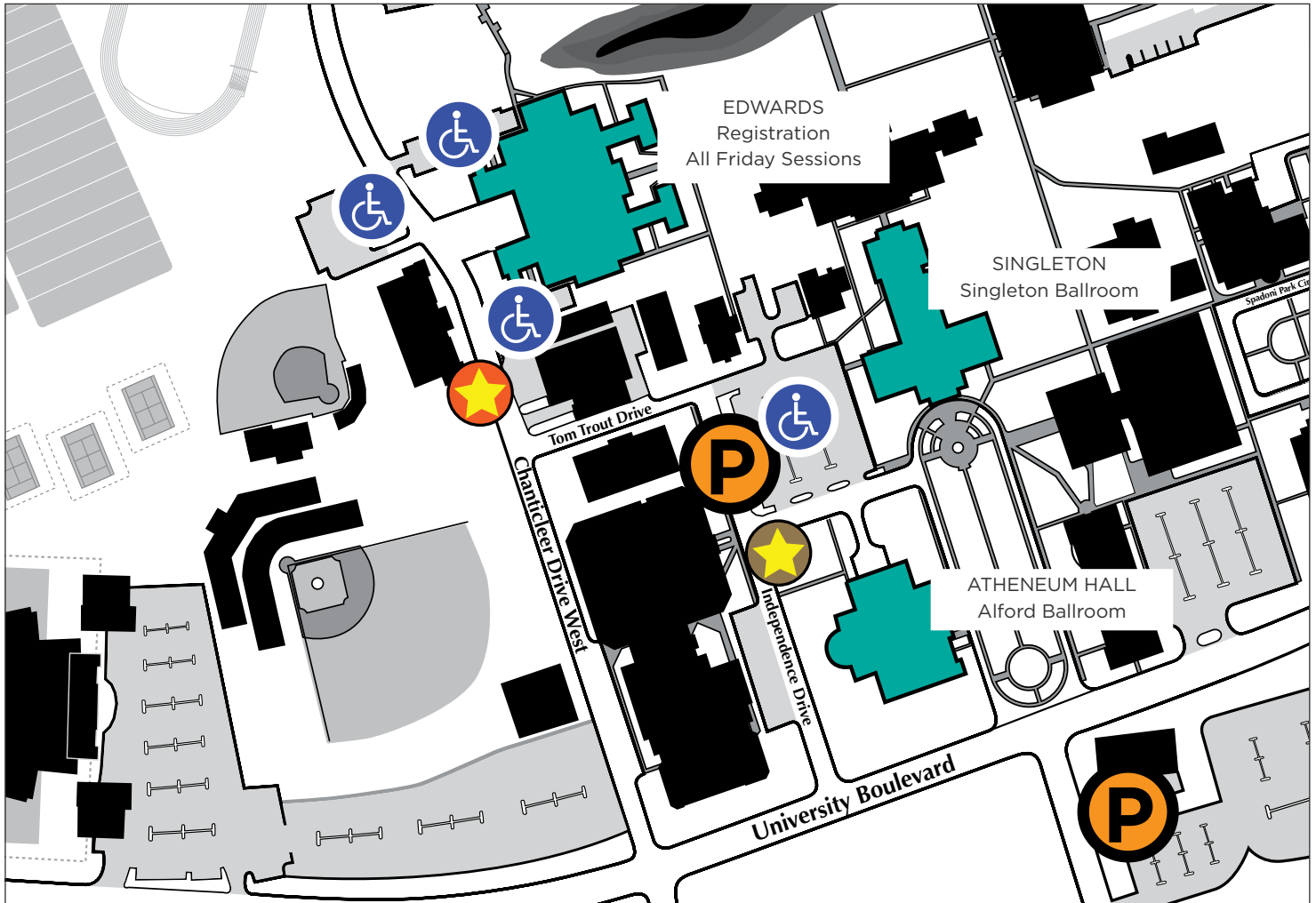
DIAMOND LEVEL (\$10,000+)	PLATINUM LEVEL (\$5,000+)	TEAL LEVEL (\$2,000)
 <p>GAYLORD AND DOROTHY DONNELLEY FOUNDATION</p>		<p>SC Humanities <i>mini-grant</i></p> <p>Frances P. Bunnelle Foundation <i>mini-grant</i></p> <p>Office of Diversity and Inclusion Services, Coastal Carolina University</p> <p>Gullah Preservation Society</p>
PREMIUM LEVEL (\$500-\$1,000)	SUPPORTERS AND PARTNERS	
<p>CCU Departmental Sponsors</p> <p>Anthropology and Geography, English, Languages and Intercultural Studies, History, Music, Visual Art</p>  <p>Coastal Carolina University in partnership with TD Bank</p> 	    	

THURSDAY, FEBRUARY 24	
9 a.m. - 5:30 p.m.	Sandy Island and Plantersville Excursion
6:30 p.m.	Opening Reception and Dinner Keynote Talk Michael Allen
FRIDAY, FEBRUARY 25	
8 a.m.	Breakfast and Registration Open
9 - 10 a.m.	Recital Hall Welcome and Opening Opening Keynote Victoria Smalls, Executive Director, GGCHC
10 - 11 a.m.	Recital Hall Johns Island Field School Panel
11:30 a.m. - 12:30 p.m.	Recital Hall The Future of Sweetgrass Basketmaking Panel
12:30 - 1:45 p.m.	Edwards Courtyard and Lobby Lunch and Lightning Talks
2 - 3:30 p.m.	Recital Hall 1526 Project: Africana Studies and the Gullah Geechee Origins of African American Culture EHFA 256 Pottery Conversations: Colonoware Past and Present
4 p.m. - 5:30 p.m.	Recital Hall Cultural Preservation through Withinfrication EHFA 256 Listening to Silences: Digitally Enhancing the Visibility of Enslaved Persons in South Carolina
6 - 8:30 p.m.	Athenaeum Hall, Alford Ballroom Dinner and Reflection Workshop




Gallery Show | Dennis McNett


Throughout the conference, visiting artist Dennis McNett's work will be on display in the Rebecca Randall Bryan Art Gallery in the Edwards College. Please visit between 10 a.m and 5 p.m.




 Conference Location

 Conference Parking

 Handicapped Parking

 Shuttle Stop

 Thursday/Friday Evening Shuttle Stop

Street Addresses for CCU Campus Locations

EDWARDS BUILDING
133 Chanticleer Drive W
Conway, SC 29526

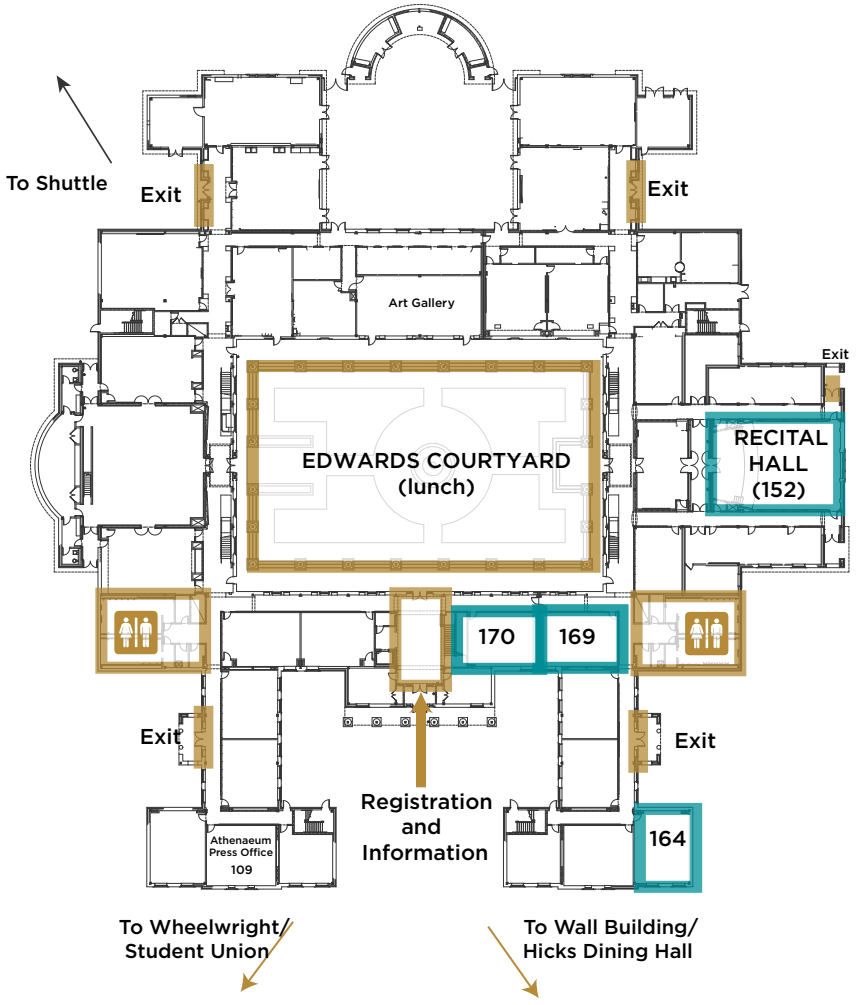
ATHENAEUM HALL
104 Independence Drive
Conway, SC 29526

SINGLETON BUILDING
103 Tom Trout Drive
Conway, SC 29526

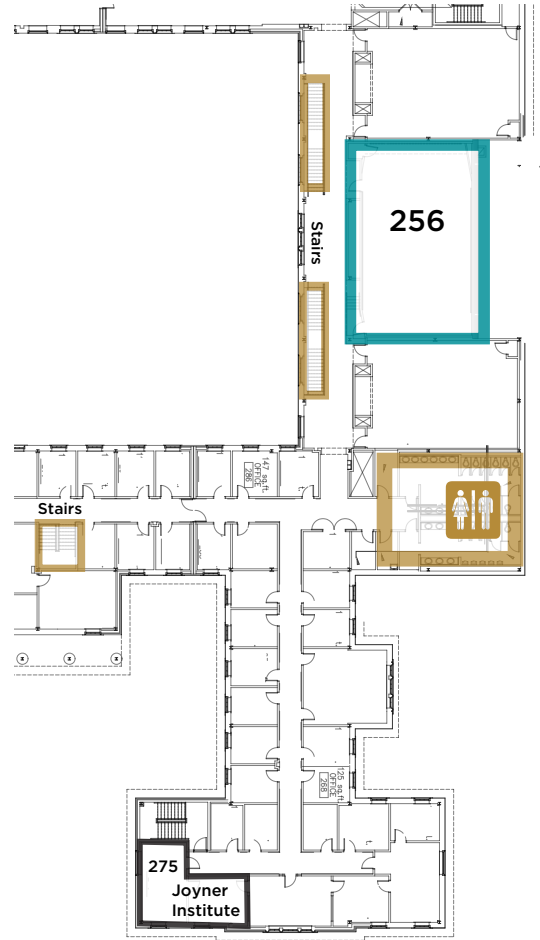
Lost? Call or text 843-349-3411

EDWARDS BUILDING (EHFA)

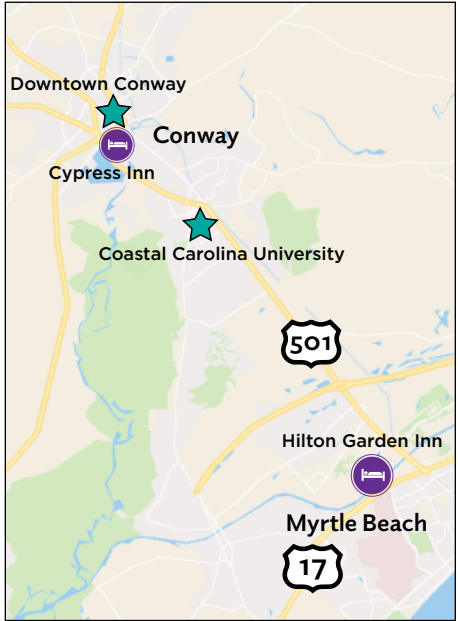
FIRST FLOOR



SECOND FLOOR



Day	ROUTE	DEPART	ARRIVE
THURS 2/24	Hilton Garden Inn to Coastal Carolina University (evening dropoff location)	5:45 p.m.	6:15 p.m.
	CCU to Hilton Garden Inn (evening pickup location)	8:30 p.m.	9 p.m.
FRI 2/25	Hilton Garden Inn to Coastal Carolina University	8 a.m.	8:35 a.m.
	Hilton Garden Inn to Coastal Carolina University	10:30 a.m.	11 a.m.
	Coastal Carolina University to Hilton Garden Inn	12:30 p.m.	1 p.m.
	Hilton Garden Inn to Coastal Carolina University	1:30 p.m.	2 p.m.
	Coastal Carolina University to Hilton Garden Inn	3:45 p.m.	4:15 p.m.
	Hilton Garden Inn to Coastal Carolina University (evening dropoff location)	5:30 p.m.	6 p.m.
	Coastal Carolina University to Hilton Garden Inn (evening pickup location)	8:30 p.m.	9 p.m.
SAT 2/26	Hilton Garden Inn to Conway (5th & Main)	9:30 a.m.	10 a.m.
	Hilton Garden Inn to Conway (5th & Main)	11 a.m.	11:30 a.m.
	Conway (5th & Main) to Hilton Garden Inn	12 p.m.	12:30 p.m.
	Hilton Garden Inn to Conway (5th and Main)	12:30 p.m.	1 p.m.
	Conway (5th & Main) to Hilton Garden Inn	2:15 p.m.	2:45 p.m.
	Conway (5th & Main Horry County Museum) to Hilton Garden Inn	4:30 p.m. 5 p.m.	5:30 p.m.



Street Addresses for Conference Locations

COASTAL CAROLINA UNIVERSITY
133 Chanticleer Drive W
Conway, SC 29526

CYPRESS INN
16 Elm St.
Conway, SC 29526

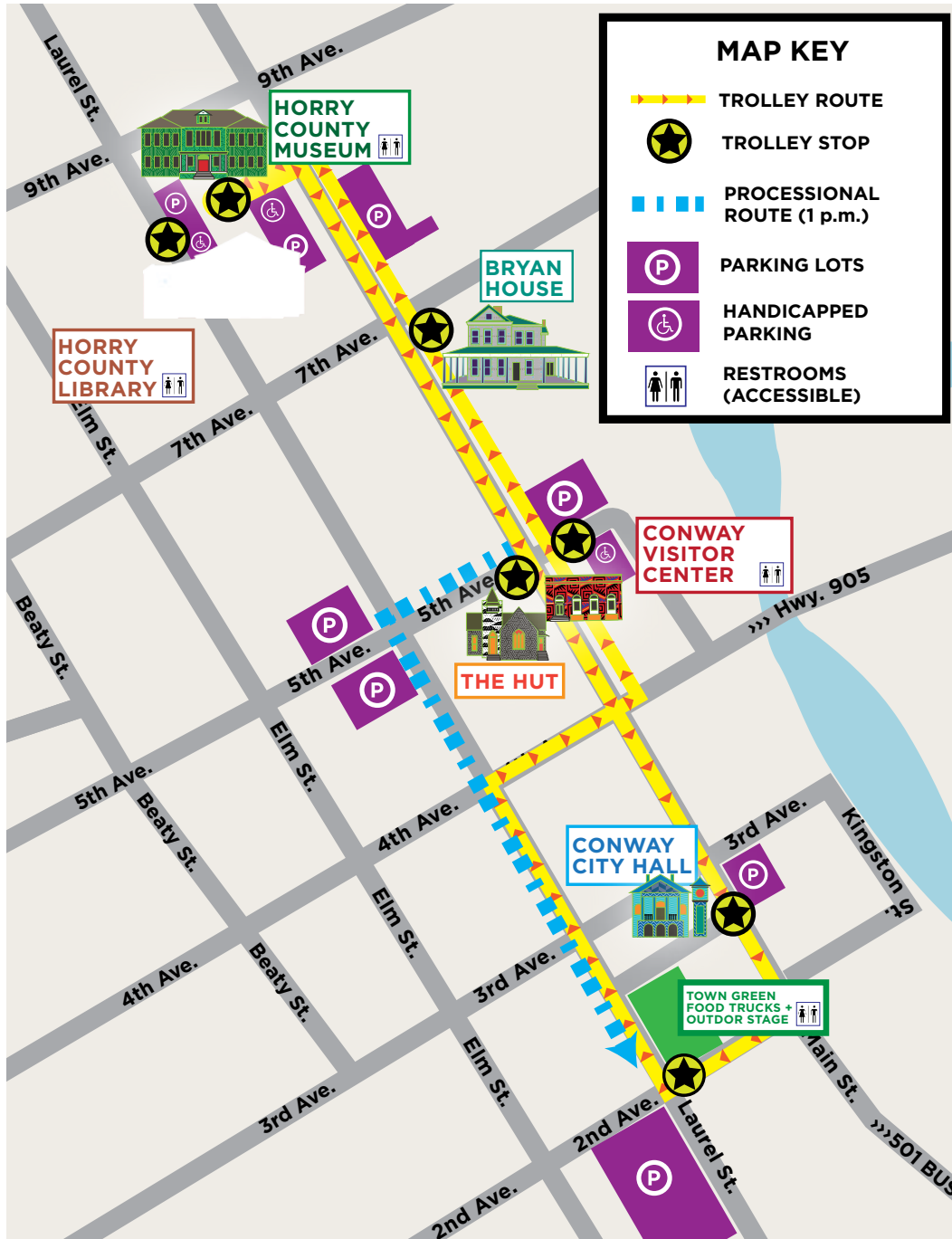
DOWNTOWN CONWAY (VISITOR CENTER)
482 Main St
Conway, SC 29526

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

HORRY COUNTY MUSEUM
905 Main St
Conway, SC 29526

Time	Horry County Museum Auditorium	Horry County Museum Classroom	Horry County Library Classroom	Bryan House
10 a.m.	Opening Ceremony			All Day: Art of the Haitian Voodoo Altar <i>Susan Kwosek</i>
10:30 a.m.	State of the Gullah Geechee Corridor <i>Victoria Smalls</i>	Grant Writing Workshop <i>Barbara Habheggar</i>	Clay Basket Workshop <i>Ashlyn Pope</i>	Wake Work in the Lowcountry: A Theory for Making the Invisible Literary Culture of the Gullah-Geechee Visible <i>Raven Gadsen</i>
11 a.m.	Talk on Processional, Puppets, and Gullah Conversations <i>Dennis McNett</i>		Clay Basket Workshop <i>Ashlyn Pope</i>	Stories Matter: Towards the Development of a Gullah Geechee Cultural Preservation Model <i>Shellae Versey</i>
11:30 a.m.				
Noon				
12:30 p.m.	Aunt Pearlie Sue Gullah Storyteller	Recovering Catfish Row: Toward Centering Gullah Culture in the Gershwins' and Heywards' Porgy and Bess <i>Andrew Kohler</i>	Block Print Making Workshop <i>Ashlyn Pope</i>	Reflections of a Geechee Women's Southern Journey <i>Sandra Lesibu</i>
		"I Heard the Angels Singing": Gullah Geechee People of Wadmalaw Island Who Inspired the Music of "Porgy and Bess" <i>Heather Hodges</i>		
1 p.m.				
1:30 p.m.				
2 p.m.				Let the Ancestors Speak: Using Our Stories as a Foundation for Poetry, Prose, Screenplays, and Fiction <i>Stephane Dunn</i> <i>Ifetayo Ojelade</i>
2:30 p.m.	Afro-Latin Dance Concert	Past, Purpose, and Providence: The Praise House in Gullah Geechee Communities <i>Kevin J. Hales</i>	Dollmaking Workshop <i>Zenobia Harper</i>	
3 p.m.		Lost in (Mis)Interpretation: Challenges to Preserving Gullah Geechee and Afro-Latin Cultures <i>Anthony Sanchez</i>		
3:30 p.m.	Jazz Combo and Big Band Performance <i>CCU Music Department</i>		Dollmaking Workshop <i>Zenobia Harper</i>	Catching the Learning: Septima Pointsette Clark <i>Annette Teasdell</i>
4 p.m.				
4:30 p.m.	Closing Ceremonies			

	The Hut	Conway Visitor's Center	Conway City Hall	Town Green	Time	
All Day: Porch History Harvest		All Day: Artisans and Vendors Mary Graham-Grant <i>Sweetgrass Basketmaker</i> Elken Grate Alex Gore Vaneessa Green Thomasina Herman Green <i>Artists</i> Jacqueline Williams <i>Author</i> Center for Heirs' Property Association for the Betterment of Bucksport USC Press Athenaeum Press JaxWax Candles and more		11 a.m. to 3:30 p.m. Food Trucks and Vendors Caribbean Creole, The Gumbo Machine, Jennie Mae's, Caribbean Jerk, Laura Herriott, Tastee Treats	10 a.m.	
Yoga and Breath Workshop <i>Mandisa Armstrong</i>	Saving Sandy Island <i>Documentary Screening</i>					10:30 a.m.
	Dani Gaaney <i>Singer-Songwriter</i>			Racialized Tabletalks <i>Scott A. Barton</i>	Afro-Latin Dance Workshop <i>Moving Spirits Dance</i>	11 a.m.
				Genetic Ancestry and Analysis from Hagley Plantation <i>Kalina Kassadjikova</i>		11:30 a.m.
				Split Down to Timbers: Shipwrecks from Black History <i>Khamal Patterson</i>	Cooking Demonstration <i>Laura Herriott</i>	Noon
	Between the Waters <i>Documentary Screening</i>			Who can get to the water: Public and Private Coastal Infrastructure in South Carolina <i>Jeffrey Beauvias</i> Gullah Geechee Seafood Trail <i>Marilyn Hemingway</i>	Cooking Demonstration <i>Latanya Allen</i>	12:30 p.m.
	Puppet Processional (see Processional Route)				1 p.m.	
	Charlie's Place <i>Documentary Screening</i>	Vendor Market Continues	Craft Pop-Up: <i>Sole Pendants and African Face Painting</i>	Plantersville Cultural Collaborative Ray Funnye, Craig Sasser NC Gullah Geechee Blueway-Greenway <i>Brayton Willis</i>	Processional Ceremony	1:30 p.m.
Yoga and Breath Workshop <i>Mandisa Armstrong</i>	Q+A with Betsy Newman			Resilient and Strong: Gullah Strategies of Reconciliation, Repair, and Healing <i>Charen Glasgow</i>	R&B Performance <i>CCU Music Department</i>	2 p.m.
				Black Freedom Struggles and the Gullah Geechee Corridor: A Place of Settlement <i>Latif A. Tarik</i>	Cooking Demonstration <i>Kamal Fraser</i>	2:30 p.m.
Yoga and Breath Workshop <i>Mandisa Armstrong</i>	Gullah Roots <i>Documentary Screening</i>			Cooking Demonstration <i>Austin Jefferson</i>	3 p.m.	
					3:30 p.m.	
					4 p.m.	
					4:30 p.m.	



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

HORRY COUNTY LIBRARY
801 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

TOWN GREEN
200 Laurel St.
Conway, SC 29526

**CONFERENCE PROGRAM
AND DESCRIPTIONS**



THURSDAY, FEBRUARY 24

**6:30 P.M. | SINGLETON BALLROOM
OPENING RECEPTION**

Introduction by Veronica Gerald, Founding Director,
Joyner Institute for Gullah and African Diaspora
Studies

Hidden In Plain Sight: The Building of the Gullah
Geechee Cultural Corridor

Opening Talk by Michael Allen

Michael Allen will share his journey working with Gullah Geechee Communities, grassroots organizations along with national, state and local partners to create the Gullah Geechee Cultural Heritage Corridor. Addition he will share his views for the pathway forward for the Gullah Geechee Communities, culture and people.

Michael Allen has served as a National Park Ranger, an Education Specialist, and a Community Partnership Specialist for the Gullah Geechee Cultural Heritage Corridor. A native of Kingstree, South Carolina, Allen earned a degree in History Education from South Carolina State University and began his career with the National Park Service in the summer of 1980. Through the leadership of Congressman James E. Clyburn and the tireless support of Michael Allen, the U.S. Congress passed the Gullah Geechee Cultural Heritage Corridor Act in 2006 to establish the United States' first and only African American National Heritage Area. In 2014, the National Parks Service appointed Allen as a lead team member on the NPS Special Resource Landmark Study exploring the history and legacy of the Reconstruction Era. As a result of this groundbreaking study, a new National Park Service site called the Reconstruction Era National Monument was established by Presidential Proclamation on January 12, 2017. After more than 37 years in public service, Michael Allen retired from the National Park Service in December 2017. He currently lives in Mt. Pleasant, South Carolina and he is an Elder at Christ Temple Church of North Charleston.

FRIDAY, FEBRUARY 25

9 A.M. | RECITAL HALL

OPENING KEYNOTE | VICTORIA SMALLS

The IGGAD Conference is honored to welcome Victoria Smalls as the new executive director of the Gullah Geechee Cultural Heritage Corridor.

Victoria A. Smalls, Executive Director of the Gullah Geechee Cultural Heritage Corridor, is a Gullah Geechee native of St. Helena Island in Beaufort County, South Carolina, who specializes in Gullah Geechee history and culture, as preservationist, historian, educator, artist, and arts advocate. She proudly served the National Park Service as a National Park Ranger with Reconstruction Era National Historical Park, served at Penn School National Historic Landmark District – Penn Center as Director of the History, Art and Culture Program, Director of the York W. Bailey Museum, and Assistant to the Executive Director, served as Program Manager for the International African American Museum in Charleston, SC, served as an educator for Beaufort County School District, and served as a Federal Commissioner on the Gullah Geechee Cultural Heritage Corridor Commission. Smalls is a Leo Twiggs Arts Diversity Leadership Scholar, Riley Fellow in Diversity Leadership with The Riley Institute at Furman University, and is currently, a State Commissioner for the SC African American Heritage Commission. She attended South Carolina State University, Technical College of the Lowcountry, and University of South Carolina-Beaufort. Ms. Smalls is the newly appointed Executive Director of the Gullah Geechee Cultural Heritage Corridor National Heritage Area. In this role, she helps to recognize, sustain, and celebrate the important contributions made to American culture and history by the Gullah Geechee; to assist federal, state, and local governments and public and private entities in South Carolina, Georgia, North Carolina, and Florida in interpreting the story of the Gullah Geechee and preserving the culture for the benefit and education of the public.



10 - 11 A.M. | PLENARY PANEL

RECITAL HALL

Moderator: Jon Marcoux, College of Charleston/Clemson University

JOHNS ISLAND FIELD SCHOOL

Tamara Butler, Executive Director, Avery Research Center for African American History and Culture
Victoria Smalls, Executive Director, Gullah Geechee Cultural Heritage Corridor

As an academic and professional field, historic preservation has much to offer Gullah Geechee communities seeking to protect and promote their tangible and intangible heritage. All too often, however, academic programs and preservation organizations have failed to approach community members as collaborators and to invest in the recruitment and preparation of first-generation students, scholars, and practitioners. The Johns Island Community Field School project is being developed to address these shortcomings. In this summer program, historic preservation faculty from Clemson University, archivists from the Avery Research Center, history faculty from Clafflin University, scholars from the Gullah Geechee Cultural Heritage Corridor, members of the Progressive Club, and local community educators will teach participants about life in this community during the Jim Crow and Civil Rights periods. Through hands-on learning in the field and in the archive, participants will also learn how to document the physical fabric and cultural narratives associated with the historic buildings and landscapes on this Lowcountry sea island. The field school will focus recruiting efforts on attracting participants with cultural/historical connections to the Gullah Geechee Cultural Heritage Corridor (GGCHC), as well as adult residents of Johns Island and adjacent communities within the GGCHC. Thanks to a generous grant from the Vernacular Architectural Foundation, the field school will offer stipends and zero-cost tuition to make the experience more financially accessible, and residents not participating in the full program will be invited and compensated to participate in one-day workshops with topics including building documentation, preservation advocacy, and preservation/heritage careers.



In Memory of Abe Jenkins, Jr.

This panel is dedicated to the memory of the life and work of Mr. Abraham “Abe” Jenkins, Jr., who left this world in January 2022. Jenkins was a cornerstone of the Johns Island community, political and community organizer, and President of the Progressive Club, established by his grandfather and civil rights activist, Esau Jenkins. If you are interested in supporting Jenkin’s legacy, donate to the Progressive Club of Johns Island (progressiveclub.org).

11 - 11:30 A.M. | BREAK

Please enjoy coffee and refreshments in the Edwards Courtyard.

11:30 A.M. - 12:30 P.M. | PLENARY PANEL

Moderator: Dale Rosengarten, Curator and historian, Special Collections, College of Charleston

Nakia Wigfall, Sweetgrass basket maker and resident of Six-Mile Community, world traveler with Gullah Connection

Richard Habersham, Phillips Community Association President

Donovan Snype, Futurist/photographer and community advocate, resident of Four-Mile

Lillie Johnson, Community Advocate, Resident of Settlement Communities in Mount Pleasant/Charleston County

Sweetgrass basket stands along Highway 17 N. have been among the most recognizable landmarks of Gullah Geechee culture for almost a century. Some of the basket makers originate in the Phillips Community, a historic settlement of freed people dating from the 1870s. The advocacy of residents and their allies to preserve their businesses and homes in the face of a project to widen Highway 41, which intersects the neighborhood, has received national attention. In 2021, it appears that a compromise in planning was reached to spare the Phillips Community from dislocation.

This episode is just the most recent demonstration of the perseverance of sweetgrass basket sewers and preservationists. Through any number of geographic and economic disruptions, Lowcountry African American basket makers have made a way out of no way—successfully restoring sweetgrass habitats, navigating highway widening projects, and threading the needle of cultural preservation and adaptation. The panel will bring together activists from Mt. Pleasant settlement communities and sweetgrass artisans to discuss the challenges confronting the current generation of basket makers and suggest survival strategies they hope will assure the future of the art despite rampant real estate development, ecological change, and global pandemic.

RECITAL HALL**FUTURE OF
SWEETGRASS
BASKETMAKING**

12:30 - 1:45 P.M | LUNCH AND LIGHTNING TALK PRESENTATIONS

EDWARDS COURTYARD AND LOBBY

Gullah Geechee Cultural Conservation Demo and Participant Talks

Caitlin Childers, Virtual Landscape and Modeling Artist

Sue Bergeron, Faculty Lead on Virtual Environments and Associate Professor of Geography, Coastal Carolina University

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

Jill Hamilton-Anderson, National Park Service

Kelly Goldberg, University of South Carolina

Brandon Nightingale, Bethune-Cookman University

The University of South Carolina, in partnership with the Gullah Geechee Heritage Corridor Commission and the National Park Service is conducting a special history study of the African American communities on Cumberland Island and the surrounding mainland. Researchers from UofSC and Bethune-Cookman have compiled a collection of primary and secondary resources (in the form of documentary records and oral histories) and spoken with local island descendants to build on an understanding of how the history of Cumberland Island was influenced by the African American and Gullah Geechee residents who lived, worked, and toiled there. We will share current in-progress research summary results, and then invite conference participants to contribute thoughts and opinions regarding this research project, as this roundtable discussion is meant to bring together and incorporate the views of interested stakeholders 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.

Museums as Mirrors?: A Study of Black Cultural Identity in Jamaica and the United States

Jacqueline Rowe, Independent Researcher

I am currently working on a research project that is a comparative study between Black cultural identity in the United States and Jamaica. My objective is to explore the differing ways in which Black Jamaicans and Black Americans create and interact with physical representations of their pasts by conducting ethnographic fieldwork and archival research. My research project seeks to explore the similarities and differences between the two and bring light to a historical silence. There is a significant gap in the historiography with a lack of research on how descendants of African slaves view themselves. While Jamaica has a robust and thriving mainstream black cultural identity, it also contains Maroon communities. I would like to examine and discover the similarities and differences in the perceived black cultural identities of individuals in both mainstream and isolated black cultures. I plan to examine the Gullah Geechee community in the US to serve as a sample of an isolated Black community in the US. I hope to discover the similarities and differences in Black cultural identity from those residing in a majority Black polity versus a minority Black polity.

Environmental Impact on Gullah-Geechee Accents on Sapelo and Daufuskie Islands

Artemis Preeshl, Associate Teacher of Fitzmaurice Voicework

As sea levels rise, urgent action is needed to safeguard Gullah Geechee accents. In 2019, Gullah Geechee residents on Sapelo and Daufuskie Islands were interviewed with informed consent. Modern accent samples are compared with accents portrayed on the “Gullah Gullah Island” television program that aired from 1994-1998. While the consolidation of black residents in Hog Hollow negatively impacted the 13 communities of color in the 1930s, the Gullah-Geechee accent led to greater retention of the accent on Sapelo Island. In contrast, tourism contributed to excessively accent loss on Daufuskie Island. Sapelo and Daufuskie Islands are accessible only by ferry; therefore, these barrier island deserve protection and preservation.

Presentations from Athenaeum Press and Joyner Institute Interns

Aaron Johnson, Samantha Senig, Mikaela Smith, Graphic Design Interns, Coastal Carolina University

Evonne Sherman, Liana Robbins, Jennifer Terry, Ja’Naisha Mack, Research and Writing Interns, Coastal Carolina University

2 - 3:30 P.M | CONCURRENT WORKSHOPS

RECITAL HALL
THE 1526 PROJECT:
AFRICANA STUDIES
AND THE GULLAH-
GEECHEE ORIGINS
OF AFRICAN
AMERICAN
HISTORY AND
CULTURE

Corrie Claiborne, Associate Professor of English, Morehouse College
Samuel Livingston, Editor, 1526 Project
Stephane Dunn, Professor of Creative Writing, Morehouse College
Karcheik Sims-Alvarado, Chief Historian, Preserve Black America
Ifetayo Ojelade, Clinical Psychologist

The purpose of this panel is to discuss a proposed forthcoming book: *The 1526 Project: Africana Studies and the Origins of Gullah-Geechee Cultures of Resistance*. The title, of course, evokes the New York Times Magazine's "1619 Project," a special edition published in 2019 to mark the 400th anniversary of the ostensible inception of African American history.

The goal of the panel and its contributors, however, is to examine the African American story through the lens of Gullah-Geechee culture and history from the moment that the first 100 enslaved Africans were brought to the shores of what would become South Carolina and Georgia, and ultimately the United States of America, in 1526. In part, the book questions accepted historiographies, particularly the construction and uses of origin narratives, be they American or African American. Framed within Africana Studies, the title troubles historiographies of African American Culture that prioritize Anglo-centric perspectives (1619) and narratives that erase the fact that the first act of African enslavement in North America ended in a successful rebellion. The writers of *The 1526 Project* examine the reciprocal relationship between African resistance against slavery, African linguistic and cultural resilience, and the efflorescence of Gullah Geechee society and cultural production as the framing generative context for African American society. The purpose of this panel discussion is to talk about the ideas that lead to the generation of this forthcoming edited collection and to explore, more fully, the founding and cultural development not of America, but of African America.

EDWARDS 256
POTTERY
CONVERSATIONS:
COLONOWARE
PAST AND PRESENT

Corey Sattes, Archaeologist and Wexler Curatorial Fellow, Drayton Hall Preservation Trust
Jon Bernard Marcoux, Archaeologist and Director, Clemson/College of Charleston Graduate Program in Historic Preservation

Colonoware is a form of hand-built earthenware pottery made by enslaved African and Indigenous people between the 17th and 19th centuries. This type of pottery served as daily cooking, storage, and serving vessels for many people living in colonial-period settlements and plantations in the Lowcountry. In this public-facing workshop, we invite participants to join in an open conversation addressing how these vessels may have been used in foodways, religious ceremonies, and as a marker of social identity during the colonial period. We would also like to hear participant ideas regarding the roles this form of tangible heritage might play in communities today. To aid in the conversation, we will have a sample of colonoware recovered from Drayton Hall, an archaeological site in Charleston, SC.

3:30 - 4 P.M | BREAK

Please enjoy coffee, water, and refreshments in the Edwards Courtyard.

4 - 5:30 P.M | CONCURRENT WORKSHOPS

Ennis Davis, Senior Planner, Alfred Benesch & Company and Consultant Project Manager, Florida Department of Transportation, District Five Planning & Environmental Management Office (PLEMO)

Adrienne Burke, Principal Planner, Miami-Dade County
Theodore Johnson, NPS community engagement specialist
Tia Keitt, AICP, planner
Wren Ruiz, RLA, landscape architect and planner
Leevon White, resident of Cosmo community

Many communities are looking for solutions to combat gentrification—the influx of new money into neighborhoods that often causes displacement of existing residents. One emerging strategy is “withintrification,” where the changes and investment are driven by the current residents instead of outside developers and politicians. When combined with public history strategies, withintrification can be a powerful for revitalization and preservation of culture and heritage. Could this approach work in your community? Using Jacksonville, Florida as the backdrop, this session will explore how these strategies can be applied to our historic communities through community-engaged practitioners, conversations, organizing, historic preservation, and land use strategies.

**RECITAL HALL
 CULTURAL
 PRESERVATION
 AND
 REVITALIZATION
 THROUGH
 WITHINFRICATION**

Virginia Ellison, Vice President of Collections, South Carolina Historical Society

In 2018, the society began digitizing selected materials for the Listening to Silences: Digitally Enhancing the Visibility of Enslaved Persons in South Carolina’s Historic Record project funded by the Gaylord & Dorothy Donnelley Foundation, an appropriation from the South Carolina State Legislature, Coastal Carolina University, the Post & Courier Foundation, and Ms. Becky Hollingsworth.

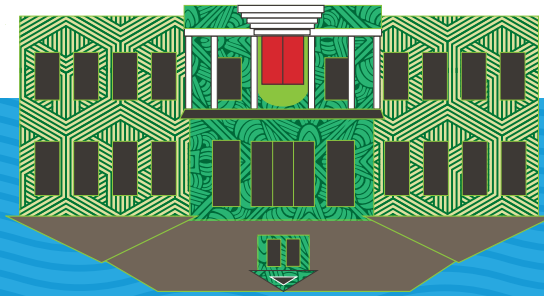
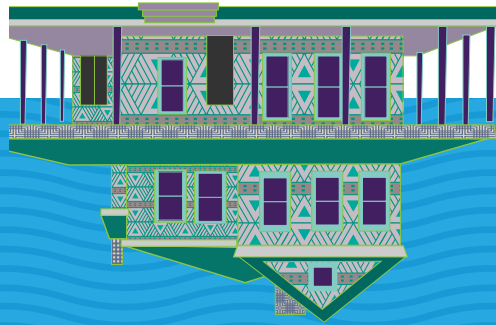
The collections identified for this project date from as early as 1708 and contain evidence of the lives and experiences enslaved persons in South Carolina. The items include bills of sale, plantation ledger lists, and account books, which have proven essential in genealogical research for African American families. Other sources provide insight into the material and living conditions, medical treatment, provisions, religious practices, culture, “hiring out,” and manumission of enslaved persons in South Carolina, as well as the interactions and lives of freedmen following the American Civil War. Over the course of this project, the SCHS will continue to digitize, describe, and provide online access to roughly 8,000 pages of eighteenth and nineteenth century manuscripts materials that bear witness to the experiences of enslaved persons in South Carolina that will ultimately be available through the College of Charleston’s Lowcountry Digital Library (LCDL). This presentation will provide an overview of project, how to access these materials online and in person and the scope of the materials digitized in this project.

**EDWARDS 256
 LISTENING
 TO SILENCES:
 DIGITALLY
 ENHANCING
 THE VISIBILITY
 OF ENSLAVED
 PERSONS IN SOUTH
 CAROLINA’S
 HISTORIC RECORD**

6 - 8:30 | DINNER AND WORKSHOP

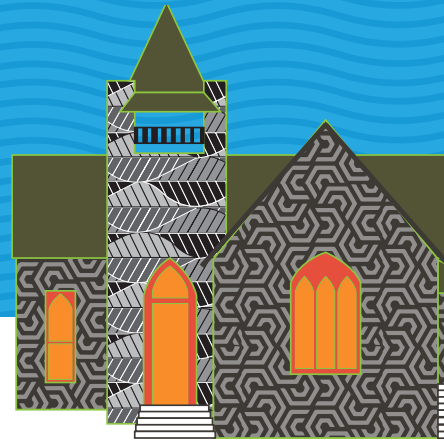
Join us for a dinner provided by Jennie Mae’s catering and a crafting workshop for reflections throughout the day, facilitated by artists and Joyner Institute team members Zenobia Harper and Ashlyn Pope. The workshop will serve as a preview for some of tomorrow’s block print and identity crafting. We will discuss where we have been, what we have learned, and where we can grow.

**ALFORD
 BALLROOM,
 ATHENEUM HALL**



GULLAH GEECHEE COMMUNITY DAY

MUSIC + FOOD + PERFORMANCES + HISTORY



TOWN GREENE

Afro-Latin Dance Workshop*Moving Spirits Dance Company*

An interactive, all-level workshop to teach the basics of dance through the African Diaspora.

11 - 11:40 A.M.**Cooking Demonstrations***Laura Herriott, Latanya Allen (Tastee Treats), Kamal Fraser (Caribbean Jerk), Austin Jefferson (Jennie Mae's)*

Regional chefs of the African Diaspora share their favorite dishes in these cooking demonstrations. Limited samples may be available.

**11:45 A.M.,
12:30 P.M.,
3 P.M., 3:30 P.M.****Processional Ending Ceremony**

At the end of the processional with the puppets and collaborative elements created by Dennis McNett, CCU students, and community members, participate in this brief ceremony dedicated to the breath, water, and all things folklore.

1:30 - 2 P.M.

HORRY COUNTY MEMORIAL LIBRARY COMMUNITY ROOM

Clay Basketmaking Workshop*Ashlyn Pope, Associate Director, Joyner Institute for Gullah and African Diaspora Studies*

Make clay baskets with your own two hands! Using air-dry clay and basic clay hand building techniques like pinch potting and coil building, you will learn how to make a small decorative basket. Come be creative and add your own flare. We will also talk about basketry, clay and the ways in which the basics needed for survival unite us all. Limited to 15 people per session.

**10:30 A.M. AND
11:15 A.M.****Block Printmaking Workshop***Ashlyn Pope, Associate Director, Joyner Institute for Gullah and African Diaspora Studies*

This printmaking workshop will teach you a very old printmaking technique using new age materials. Block printing is an old technique that was used to spread information and images around the globe. In this workshop, you will have an opportunity to try this technique with easily accessible and cost-efficient materials. What would you say to the world? What image would you like to share? Limited to 20 people.

12:15 - 1 P.M.**Dollmaking Workshop***Zenobia Harper, Founder, Gullah Preservation Society and Community Outreach Coordinator, Joyner Institute*

Join Georgetown-based artist Zenobia Harper as she guides you through making your own traditional doll. Harper's lesson weaves through ideas of identity, culture, and tradition. Limited to 20 people per session.

**2:30 P.M. AND
3:15 P.M.***For other pop-up workshops, see gullahgeecheeday.com*

CONWAY CITY HALL CHAMBERS (SECOND FLOOR)

11 A.M. – 12:15 P.M.

OBJECTS OF OUR ANCESTRY

Facilitator:

Corey Sattes

Wexler Curatorial Fellow,

Drayton Hall

11 a.m. | Racialized Tabletalks

Scott Alves Barton, Faculty Fellow in Race and Resilience at Notre Dame

Cookware transforms raw foodstuffs into cooked dishes, signaling the transformation of nature, clay or iron, to culture as a vessel or tool. As such these vessels can be seen to have had power or agency, best epitomized in Western epistemes via Hamlet's three witches' chant, "Double double toil and trouble...Fire burn and cauldron bubble," or in the tools and vessels used in African Diaspora religions, the conjure pots: including igbá/assentos/fundamentos, nganga/prenda, and the opon Ifá and iroke Ifá, (the Babalawo's divination tray and wand). Yet, in everyday usage, the intrinsic value of culinary or tabletop vessels is based on form and function located in their utility, craft, or aesthetics and not ritual power. Customarily we critique their beauty and functionality, not their role as visual/cultural texts. This talk interrogates the semiotics of material cultural artifacts imbued in several 19th century English and Low Country vessels created by makers such as Josiah Wedgwood, Enoch Wood, and enslaved David Drake, that have a tacit racialized agency, linguistic messaging, or symbolic signs above and beyond their utilitarian functionality. Consider that a "sign" is something that stands for something else, just as seeing smoke alerts us that fire is or was present. The creation of "transferware" fostered the production and circulation of affordable ceramics sometimes enhanced with texts. Unpacking this explicit messaging included in everyday culinary material objects may refer to both explicit/implicit paradigms in need of alteration or evisceration.

11:30 a.m. | Genetic Ancestry and Analysis from Hagley Plantation, Georgetown County

Kalina Kassadjikova, Graduate Student, University of California, Santa Cruz

I present here preliminary genetic data obtained from a subset of the individuals unearthed from St. Mary's Chapel cemetery on the former Hagley Plantation, near Georgetown, SC. The work builds on the osteological assessment, reassociation, and bone functional adaptation analysis carried out by Dr. William Stevens (2016). In bioarchaeology, genetic data supplements osteological analysis in a number of ways. It can help to determine an individual's sex, ancestral origins, and degree of relatedness to other individuals in the population. In some instances, it can help to identify living descendants and aid in the proper repatriation of unidentified human remains. The goal of this genetic analysis is to fill in as many of these gaps as we can. In this talk, I present results from the ongoing research and continue the community conversations begun at the Reinterment ceremony in May 2021.

11:45 a.m. | Split Down to Timbers: How the Discovery of Shipwrecks from Black History Impacts Local Life, Memory, and Archaeology

Khamal Patterson, Cultural property attorney and researcher

In 2014, the shipwreck of the Planter was uncovered near Cape Romain between Charleston and Georgetown, South Carolina. The Planter, a Confederate schooner that was daringly and deftly commandeered by Beaufort's Robert Smalls and a handful of fellow enslaved dock workers, was converted into a Union gunboat that Union officers allowed the skillful Smalls to captain in the first year of the Civil War. Four years later, the Clotilda, the purported last ship to carry enslaved Africans was discovered off the coast of Mobile, Alabama. Cudjo Lewis and his fellow enslaved captives on the ship would go on, fifty years later, to found the freedman community of Africatown.

Both the Planter and the Clotilda are historically significant sites, either eligible or listed on the National Register. Both provide robust examples for a lively discussion of community archaeology, control, and benefit

regarding historic preservation and conservation. The Planter and Clotilda are solid exemplars of Black maritime history. This panel would look at how the National Register designation has involved or not involved stakeholders in Africatown and Robert Smalls' legacy, and present models on how citizen-science and community archaeology can play valuable roles for private and government projects.

12:30 p.m. | Who can get to the water: Investigating environmental justice issues around public and private coastal infrastructure in South Carolina

Jeffrey Beauvais, Doctoral Student, Integrative Conservation and Ecology, University of Georgia

Marshes are a ubiquitous feature of coastal landscapes that are crucial for the ecological, economic, and cultural well-being of people throughout the coastal southeast. Despite the importance of marshes, it is unclear what factors drive the placement of water access infrastructure (WAI) that facilitates entry to marshes such as docks, piers, and boat landings.

In this presentation, we present a study on whether public and private WAI in South Carolina, USA is equitably distributed with respect to race and income. Using publicly available data from state agencies and the US Census Bureau, we mapped the distribution of these structures across the 301 km of the South Carolina coast. We found that areas with lower income are more likely to contain a public pier or boat landing, but racial composition has no effect. On the other hand, private docks showed the opposite trends, as the abundance of docks is significantly, positively correlated with areas that have greater percentages of White residents, while income has no effect. We contend that the racially unequal distribution of docks is likely a consequence of the legacy of Black and Gullah/Geechee land loss, especially of waterfront property, throughout the coastal southeast over the past half-century. Knowledge of racially uneven private water access can guide public policy to rectify this imbalance.

12:45 p.m. | Gullah Geechee Seafood Trail

Marilyn Hemingway, Founder and CEO, Gullah Geechee Chamber of Commerce

The Gullah Geechee Chamber of Commerce, alongside the WeGoja Foundation, S.C. Sea Grant Consortium, Gullah/Geechee Nation, and Coastal Carolina University are working on the development of a Gullah Geechee Seafood Trail that focuses on the maritime heritage and foodways. Hemingway will discuss how this effort ensures that Gullah Geechee communities profit from their heritage, and how the initiative plans to pair economic opportunities with historic preservation.

1:15 p.m. | Plantersville Cultural Collaborative

Ray Funnye, CEO of The Village Group and Plantersville Cultural Center

Craig Sasser, Manager of the Waccamaw National Wildlife Refuge

Funded by the Broadening Narratives initiative from the Gaylord and Dorothy Donnelley Foundation, The Plantersville Cultural Collective is the second phase of work on digitizing and contextualizing records and artifacts from the Plantersville and surrounding region as part of the Gullah Geechee Digital Project (below). The Joyner Institute at CCU is serving as the hub organization alongside the Waccamaw National Wildlife Refuge, which just purchased the site of Hasty Point Plantation, and the Village Group's Plantersville Cultural Center, which just received recognition from the South Carolina African American Heritage Commission. The grant will fund a community coordinator that will spearhead community outreach and oral history documentation, as well as the Mandala Firm's research on possible interpretive models for the Hasty Point property, setting the stage to transform the Scenic Byway of Plantersville into an interpretive space that focuses on Gullah Geechee culture via a virtual tour and micro-interpretive sites.

12:30 – 2:30 P.M. REGIONAL PROJECTS ON THE COAST

1:45 p.m. | North Carolina Gullah Geechee Greenway/Blueway Heritage Trail

Brayton Willis, Project Lead, NC Gullah Geechee Greenway/Blueway Heritage Trail

Stretching nearly 500 miles along the coast of Florida to North Carolina, the Gullah Geechee Cultural Heritage Corridor footprint was established in 2006 by Congress as a National Historic Area so that members of the public would be encouraged to explore its culturally historic sites and celebrate the story of the Gullah Geechee people. This corridor allows local communities to preserve, protect and celebrate the Gullah Geechee heritage in a wide variety of ways. The presentation will highlight the efforts of the Brunswick County NAACP to establish a North Carolina Gullah Geechee Greenway/Blueway Heritage Trail along the west side of the Cape Fear River. Beginning in February 2020, this effort has been gaining support from local governments, private foundations, and local citizens. The new greenway/blueway footprint is roughly 30 miles long and reaches from Navassa to Southport. This preservation, protection and celebration of our historical, cultural, and natural resources are foundational to the Brunswick community's "sense of place."

2:30 - 3:30 P.M. RESILIENCY AND FREEDOM: PRACTICES OF EDUCATING AND HEALING

2:30 p.m. | Resilient and Strong: Gullah Strategies of Reconciliation, Repair, and Healing

Charen Glasgow, Doctoral Candidate, International Conflict Management, Kennesaw State University

How do descendants of enslaved Africans in the Americas "self-repair" from slavery and its legacies of discrimination? This presentation focuses on research collected from the Gullah Geechee (US), Merikins (T&T) and Afro-Venezuelan communities. The study's main assumption is that descendants of enslaved Africans have employed sophisticated "self-repair" strategies in response to enslavement and ongoing discrimination, including: history-memory of tangible and intangible heritage, genealogy through community interventions to connect the dots of ancestry through names and DNA, written records, music, song, dance, arts, crafts, traditional agricultural practices, traditional medicine, food, and collaborations all work in tangent with memorials, commemorations, strong political and economic actions as strategies used by African descendants to self-repair after violence and trauma.

This presentation will also discuss methodologies that open up creative spaces for catharsis, reconciliation, healing, and transnational solidarity towards informing transitional justice policies, and community development programs for African descendants in the Americas.

3 p.m. | Black Freedom Struggles and the Gullah Geechee Corridor

Latif A. Tarik, Assistant Professor of History, Elizabeth State University

My discussion will focus on the recent publication (Kendall Hunt, 2021) *Black Freedom Struggles: Africana Reader* which is a testament to Black excellence throughout the Africana world. The focus of *Black Freedom Struggles* is not to dwell on the oppression of Black people. The purpose is to show Black agency and teach common struggle. The Africana world witnessed some of the best leadership often developed at the community level. The development of *Black Freedom Struggles* incorporates the "Horne's Thesis" named after Gerald Horne a prolific African diaspora scholar whose methodology and scholarship challenge scholars to expand the capacity of their historiography to account for the complexity, magnitude, range, and tenacity of Black identity, cultural formation, and political engagement. Concepts such as African diaspora, transAfricanism, the Black Atlantic, and Pan-Africanism, will help students learn and explore strategies to learn about Africa and the African diaspora. This will allow students to understand how the concepts used in the reader

are pertinent to historical study, examining Africa, and the diaspora current relationship to the global Black world. I will discuss Section I: Origins of Black Freedom Struggles which focuses on all Black settlements as communities of cultural enclaves, self-preservation, heritage, freedom, and culture. I will compare and contrast Black settlements in relationship to the Gullah Geechee Corridor and the African Diaspora.

THE HUT, FIRST UNITED METHODIST

Discussion and Q+A with Documentary Filmmaker

2:30 - 3 P.M.

Betsy Newman, SCETV Producer

To reflect on the screening of *Saving Sandy Island* (2006), *Charlie's Place* (2018), *Between the Waters* (2017), and *Gullah Roots* (2020), join Betsy Newman, documentary producer, to talk about her connection with this region, as well as collaborating with communities to tell their stories.

BRYAN HOUSE, HORRY COUNTY HISTORICAL SOCIETY

10:30 a.m. | Wake Work in the Lowcountry: A Theory for Making the Invisible Literary Culture of the Gullah Geechee Visible

10:30 - 11:30 A.M.
GULLAH GEECHEE
WRITING AND
STORIES

Raven Gadsen, Doctoral Candidate, University of South Carolina

Christina Sharpe's *In the Wake: On Blackness and Being* examines the ways black being and black bodies have been continually oppressed in the aftermath of American chattel slavery, what she calls being left behind or caught up in the wake. Her analysis can be used to illuminate groups that were specifically produced as a result of the process of enslavement, those like the Gullah Geechee of the South Carolina Lowcountry. Particularly, her work offers a way to explain why the Gullah Geechee's literary tradition, while present, is virtually invisible, relatively ignored, and excluded by the American literary tradition evidenced by the lack of critical conversation of published texts representative of the language, citizens, and cultural identity of the Gullah-Geechee. While the Gullah-Geechee have thrived despite being a product of the wake, certain aspects of the culture have not had the opportunity to become as completely visible as others. The literary tradition of the Gullah-Geechee is one such aspect.

11 a.m. | Stories Matter: Towards the Development of a Gullah Geechee Cultural Preservation Model

Shellae Versey, social psychologist and gerontologist

The Gullah Geechee know survival. Now is the time to know their stories. This presentation presents an overview of Black/African American-centered cultural and heritage preservation models, exploring how best practices might inform a collaborative model of Gullah Geechee cultural preservation - led by the culture, stewarded by the culture, and sustained by the culture.

Using examples from previous projects, I examine how oral histories, participatory community mapping, placemaking efforts, and digital archives can support the preservation and celebration of the Gullah Geechee culture. In addition, I will explore how the establishment of collaborative, community-led efforts can promote empowerment and cohesiveness in the wake of competing pressures that threaten the survival of the Gullah Geechee, such as gentrification, appropriation, and displacement.

11:45 A.M. - 1 P.M.
TALK AND
WORKSHOP

Reflections of A Geechee Women's Southern Journey; Preservation Project of Family Heirs Property-100yrs

Sandra Lesibu, Independent Author, Spoken Word Artist, and Oral Herstorian

Lesibu is a septuagenarian, who was born into segregation in St. George, South Carolina. She spent her early childhood sheltered from the "Jim Crow Laws" with her two brothers on the family Heirs property located in Dorchester County. In this presentation, she will present her oral history work tracing back over 100 years of the Allen-Stevens Heirs property, the work she is doing to preserve her preservation work, and share excerpts from her family's oral history work. She will conclude with a Q+A with workshop participants.

1:30 - 2:45 P.M.
WORKSHOP

Let the Ancestors Speak: Using Our Stories as a Foundation for Poetry, Prose, Screenplays, and Fiction

Stephane Dunn, Professor of Creative Writing, Morehouse College
Ifetayo Ojelade, Clinical Psychologist

This is a creative writing and publishing workshop in which Dr. Stephane Dunn will lead participants through exercises on how to bring stories from our community to life. Dr. Ifetayo Ojelade will talk about the steps of learning about our ancestors' narratives and how we can construct collaborative projects and publications around those narratives.

3 - 4 P.M.
WORKSHOP

Catching the Learning: Septima Pointsette Clark

Annette Teasdell, Assistant Professor of Curriculum, Clark Atlanta University

This workshop focuses on the role Gullah Geechee women have played in community mobilization and social justice movements particularly in the Sea Islands of South Carolina. Prior to the passage of the Voting Rights Act in 1965, many African Americans who could not read were denied the right to vote. To qualify to vote, they were subjected to poll taxes and literacy tests. Septima Poinsette Clark and Ella Baker's advocacy surrounding voting helped to prepare millions of African Americans to exercise their right to vote. By designing an adult education program grounded in critical literacy, and arming teachers to implement a grassroots reading program (Sea Island Citizenship Schools), they brought about significant social change. Collectively, Clark and Baker's efforts led to voters' rights empowerment and greater community and Civil Rights engagement. Findings indicate that the model for literacy education utilized by Clark and Baker helped mobilize African American voters. By creating a curriculum that reflected the needs and backgrounds of adult learners, this critical literacy model addressed pressing social issues in an environment where students and teachers learned from each other and helped change their communities. What are the modern implications of their work in Gullah Geechee communities? This research has implications for all learners who seek ways to make education transformative for today's world.

ALL DAY

The Art of the Haitian Voodoo Altar

Susan Kwosek, Assistant Professor of History, SCSU

The idea is to display a collection of Haitian sacred art that is used on a Voodoo altar. The pieces were given to me during a fieldwork trip to Haiti in 2007. The pieces are 100% authentic in that they were prepared for use on a working Voodoo altar. Many people in Haiti remain illiterate even today, so their Voodoo altars use visual cues to identify sacred space and points of divine power.

HORRY COUNTY MUSEUM CLASSROOM (SECOND FLOOR)

Grant Writing Workshop*Barbara Habegger, BBH Consulting LLC*

How can my community, organization, school or other entity get funding for worthwhile projects? But how do I write a winning proposal? If you are new to the grant world, this presentation can get you started. Writing a grant is all about knowing grant terminology, reading grant guidelines, and following the directions. Through an actual grant example, you will understand the application format including title, statement of purpose, vision and mission, statement of need, project design, management plan, evaluation, dissemination plan, collaboration, project personnel qualifications, budget, and sustainability. The presentation take away is that with these basics, you will be ready to write a winning grant.

**10:30 A.M. – 12 P.M.
WORKSHOP****Recovering Catfish Row: Centering Gullah Culture in the Gershwins' and Heywards' Porgy and Bess***Andrew Kohler, Managing Editor, The George and Ira Gershwin Critical Edition and Instructor of Musicology, University of Michigan*

The question of “Who owns this?” has long loomed over Porgy and Bess, the 1935 opera about a Gullah Geechee community in a Charleston tenement called Catfish Row. The representation of marginalized communities in this piece is especially contentious because it was created by outsiders—the Russian-Jewish brothers George and Ira Gershwin, and the White Charleston couple DuBose and Dorothy Heyward. Despite ongoing debates about the work, particularly its treatment of race, there has been troublingly little focus on the Gullah people. Yet the opera cannot be fully appreciated without understanding the Gullah community of the early twentieth century, and a satisfying production must embrace this particularity. Hiring Gullah experts for the creative team allows for the people whose lives are being shown onstage to have greater agency in that depiction, fulfilling what choral director Eva Jessye called “a moral as well as an artistic responsibility” to portray Catfish Row “in a manner that is truly representative.”

My presentation evaluates Porgy and Bess in the larger context of discourse surrounding representation. In the 1930s, Sterling A. Brown warned against looking down on places like Catfish Row and noted the importance of proper framing. In 1959, James Baldwin observed that what the opera and its audiences were missing is how the story is shaped by the realities of life in the Jim Crow south. A closer examination reveals that thoughtful productions could make for an effective vehicle for greater understanding. As Baldwin noted, the characters “keep reminding one, most forcefully, of a real Catfish Row.”

**12:30 – 1:30 P.M.
THE GULLAH
ROOTS OF PORGY
AND BESS****“I Heard the Angels Singing”: Documenting the Gullah Geechee People of Wadmalaw Island Who Inspired the Music of “Porgy & Bess”***Heather Hodges, Director of Internal + External Relations, Historic New Orleans Collection*

Wadmalaw Island, South Carolina is home to a community of descendants of the Gullah Geechee men and women, centered around the historic New Jerusalem AME Church, who formed the cast of a 1930s musical stage production, “Plantation Echoes.” Their powerful performance style drew the attention of legendary American composer George Gershwin and pioneering folklorist John Lomax. It formed part of the musical hearth of “Porgy & Bess” in an era when several troupes of White performers also problematically performed traditional, Gullah Geechee music on Charleston’s stages. Join us to learn how Heather used historic maps, archival recordings, cast lists, stage production notes, oral histories, A.M.E. church/cemetery records and community historians to identify descendants, recreate and document an influential, Gullah Geechee cultural

landscape that still exists. Learn how we can strip these communities of the burden of corrosively, racist stereotypes about Gullah Geechee people and of historic presentations that reflect White nostalgia for South Carolina's slave society.

**2:30 - 3:30 P.M.
PRESERVING
MUSIC AND
SPIRITUALITY**

**2:30 p.m. | Past, Purpose, and Providence: The Praise House in Gullah/
Geechee Communities**

*Kevin J. Hales, Visiting Assistant Professor of Communication The University of
Missouri-Columbia*

When I was a child living in New York City, I would often see my paternal grandaunt, Lillian Hales, sitting under the grape arbor adjacent to her house. She would sit under the brilliant green vines in prayerful mediation for about an hour or so each week. I later learned from her that this space was a northern replacement of the community praise house she knew in Georgetown County, South Carolina. It was at this moment that I became fascinated with the story of these oft-forgotten, but incredibly significant African American structures located in the American South. Most were constructed after the end of the Civil War in April 1865.

Although the overall story of the Black praise house has been preserved, far too few people know of their architectural, cultural, and spiritual importance in the overall story of the American past. This is a narrative that encompasses architecture concerning the sacred, as well as the meaning of family and community. It is not the complexity of the praise house that makes it unique, but instead their past, purpose, and connection to providence. Beyond further disseminating the story of the praise house, another primary goal is to highlight the existence of those in bad repair that still stand in Lowcountry. So many of these buildings are in desperate need of major preservation efforts.

**3 p.m. | Lost in (Mis)Interpretation: Challenges to Preserving Gullah/Geechee
and Afro-Latin Language, Religion, and Music Cultures**

Anthony Sanchez, Independent Composer, Pianist, and Musicologist

This presentation concentrates on the ethics behind past and present approaches to ethnography, ethnomusicology and archiving Gullah Geechee and Afro-Latin language, religion, and music. I provide overviews and comparisons of the Gullah Geechee Ring Shout music and religious social customs, versus Afro-Latin syncretic religious practices in Puerto Rico, Cuba, and Brazil (Spiritism, Candomblé, and other variants). This presentation also explores the ethical challenges associated with avoiding cultural exploitation and commodification, referring to research from Lydia Parish, Lorenzo Dow Turner, Fernando Ortiz, and others. I examine practical ethical approaches to correspondence emails, questionnaires, and field research transcriptions that attempt to avoid invasiveness or assumptions. I also consider the ethics behind accessing Gullah/Geechee and Afro-Latin syncretic religious music through digital means (websites, music streaming services, etc.). In accomplishing these tasks, I seek to shift focus away from rhetoric and narratives associated with romanticizing or "saving" these cultures and encourage inclusivity.

HORRY COUNTY MUSEUM AUDITORIUM

State of the Gullah Geechee Corridor**10:30 A.M.**

*Victoria Smalls, Executive Director, Gullah Geechee Cultural Heritage Corridor
Various Commissioners*

Join Victoria Smalls as she discusses the state of affairs with the Gullah Geechee Cultural Heritage Corridor with commissioners, both virtually and in-person.

A Processional for Gullah Geechee Community Day**11 A.M.**

Dennis McNett, Artist in Residence at Coastal Carolina Univeristy

Dennis McNett, an internationally-renowned artist whose work includes masks, installations, performance pieces, sculptures, and wood carvings, will discuss his 15-day residency and conversations with Gullah Geechee artists. McNett will discuss the inspiration and influences of the work, ceremony, and memorial processional that will take place at 1 p.m. at 5th and Main. Characters include Mama Watta, vultures, and owl puppets, with performance work by local artists. Audience members will be invited to take part in the processional and offering table which will end on the Town Green at 1:30 p.m.

*Processional will be at
1 p.m. from 5th and
Main to Town Green.*

Gullah Storytelling**12 P.M.**

Aunt Pearlie Sue

Join award-winning storyteller and Gullah cultural expert Aunt Pearlie Sue (Anita Singleton-Prather) on a journey through Gullah Geechee history and culture. Combining activism, humor, and captivating storytelling, the character of Aunt Pearlie Sue draws inspiration from across the African Diaspora and Gullah Geechee Corridor.

Afro-Latin Dance Performance and Dance Film Screening**2 P.M.**

Moving Spirits

Join dance company Moving Spirits, directed by Tamara Williams, in this screening of their critically-acclaimed dance film, ÌBÀ OBÍN RIN. ÌBÀ OBÍN RIN acknowledges the importance and influences of women in traditions in the southern corridor of the United States and around the world. The film highlights how women have traditionally and historically connected to nature to support and fortify their communities.

ÌBÀ OBÍN RIN is an investigation of the influences of ritual, nature and place in Black women's traditional practices to care for community. The 30-minute film consists of four dancers that take the audience through a journey of movement gestures and situations that narrate how water is used to heal, elements of the earth are used to cleanse, and wind is used to transform in sacred traditions of the Black women in the south. The filming occurred in three significant places in Charlotte, NC including the Catawba River, the Big Rock Nature Preserve, and McAlpine Creek. The film featuring traditional songs and spirituals, speak to the power of water in nature and Yorùbá songs that connect the relationship of women and fresh waters.

After the screening, Moving Spirits will perform a short dance concert that will connect Latin American and African dance styles from across the African Diaspora. A Q+A will follow with the artist.

*See also the dance
workshop on the Town
Green at 11 a.m.*

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) (\$)

Speedy Gamboa 1300 F-106 Hwy 544 (843) 347-5755

Tacqueria (Lunch/Dinner) (\$)

El Patio 2394 US 501 (843) 347-6984

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

810 Bowling 2001 Hwy 501 E (843) 347-9888

Sports and Bowling (3pm-) (\$-\$\$)

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

Chain with Deli Classics (\$\$)

CONWAY RESTAURANTS

Walking Distance to Cypress Inn

Caribbean Jerk 1022 3rd Ave. (843) 984-3663

Casual Pan-Caribbean Restaurant (\$-\$\$)

Ocean Fish Market 302 Kinston St (843) 248-4334

Tiny Lunch and Early Dinner Diner with Fresh Fried Fish (\$)

Shine Cafe 707 Main St (843) 488-9990

Breakfast through Early Dinner with Local Ingredients (\$-\$-\$-\$)

Chanti's 104b Laurel St (843) 488-1862

Pizza, Beer, and Sports Bar (\$-\$\$)

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 (\$)

Carolina Cheese and Provisions 902 3rd Ave (843) 488-0746
Bodega with Sandwiches and Cheese (\$\$)

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 (\$)

Jo Hibachi 300 Elm St. (843) 488-3999
Rice and Noodle Stir-Fry (\$\$)

A Short Drive

Six in a Ness 501 Church St (843) 438-8092
Soul Food Casual Kitchen (\$\$)

Juice Crush and CHOPS Produce 505 Church St. (843) 424-4280
Juice Bar and Produce Shop (\$)

Tacqueria Guanajuato 1705 Park View Rd. (843) 438-8568
Authentic Tacqueria (\$)

RESTAURANTS NEAR HILTON GARDEN INN

Walking Distance to Hotel

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 (\$-\$-\$-\$)

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

Boathouse (restaurant and bar); 201 Fantasy Harbour Blvd; (843) 903-2628

Market Common (Tidewater Creek Brewery; Co Sushi; Tupelo Honey; Gordon Beirsch; Crepe Cafe; Toffino's; PF Chang's; 810 Bowling)

Broadway at the Beach (Mellow Mushroom; King Kong Sushi; Dave & Busters)

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