Dear campus colleagues,

Thank you for choosing to present the CME “Bulletin Board in a Bag”: Black History Month in your area this February!

In this packet, and any attached documents, you will find everything you need to begin a great bulletin board. The information presented in this packet was gathered from student staff at CME from personal research unless stated otherwise. Past and future BBBSs are posted on our Publications website: www.du.edu/cme/resources/publications.html

How to use
We’ve provided several flyer-sized pages of information, intended to get your board started.

For the most part, the Board is just print and post ready. Color is obviously most eye-catching, but most of the graphics should be fine in black and white/grayscale if necessary. We strongly suggest researching and adding additional information that would be of most interest to your particular audience (relevant communities in home states/nations, campus/community activities that appeal to majors and hobbies); this can help expand the board and improve its impact.

If available at the time of publication, we’ve also included information about relevant campus/community events that you can post as well. You can always check our online calendar (lower right corner of www.du.edu/cme), the relevant Joint Council student organization www.du.edu/cme/programs-services/joint-council.html and/or other sources to see what events and resources you can add to your Board. And, consider attending one/some of these events too!

This board also includes QR codes with links to multimedia sources, mostly videos, relevant to the information on the board. Just scan the code with the QR scanner on your smart phone; and it will automatically take you to the website provided.

Feedback
If you use the board, to help us know where our boards have been, and how audiences have responded to them, please email us (igr@du.edu) any/all of the following:
• Your name, hall and floor where the board is posted
• A photo or two of the board up on your floor
• A brief description of any reaction/feedback the board generated on your floor community,
• And any feedback you have about this board or ideas for other Inclusive Excellence-related identities/Issues/observances we could provide for the future.
(And in the unfortunate event there’s any defacement or other negative reaction to the board, please follow your hall’s reporting procedures, and let us know.)

THANKS for sharing this important, and interesting, info with your audiences!

Sincerely,

Center for Multicultural Excellence
www.du.edu/cme
facebook.com/DUCME
The Civil Rights You Don’t Know

The textbook version of the Black Civil Rights Movement runs from Rosa Parks’ refusal to give up a bus seat in 1955 to Martin Luther King Jr.’s March on Washington in 1963, with several peaceful protests in between. It would be ridiculous to deny the importance of these two people or these events in contributing to the equality of our nation, but are these the only important things that happened? Did the Civil Rights Movement start suddenly, run for 8 years, and end in complete equality? Do we even have the dates right?

This month we will explore Black History Month through a new lens. What does jazz have to do with desegregation? How did “The Cosby Show” affect the South African Apartheid? What affect did hip hop have around the world? Who were the Black Panthers?

It’s time we engage in these conversations. Is the Civil Rights Movement over? If the answer is yes, what affect does this rhetoric have on the current state of racial affairs in this country? Are we equal?
Music: The First Integrated Sector

Many cite Jackie Robinson's recruitment into Major League Baseball in 1947 as the first instance of public sector integration since the start of Jim Crow. But big bands were integrated far earlier than the Big Leagues.

Whites in the US had been listening to music made by Blacks since the late 19th century during the ragtime craze where America was dancing to songs like “The Entertainer” and “Maple Leaf Rag”. Jazz became very popular (amongst whites and blacks) shortly there after; so popular that Whites claimed it a their own and the true black origin of the music was unknown until the early 1940s. Jazz was a step towards racial tolerance, where Whites were even playing music with Blacks, albeit out of the public eye.

The underground nature of these integrated bands faded away with the Benny Goodman Trio and then the Benny Goodman Quartet in 1936.

en.wikipedia.org/wiki/Jazz
www.biography.com/people/jackie-robinson-9460813
texashideout.tripod.com/timemachine.html
www.gopixpic.com/480/original-dixieland-jazz-band/
http://7C%7Cwww*apoloybaco*com%7Cimagenes%7CJazz%7Codjband*jpg/
Music:
The Benny Goodman Trio

In the 1930s, integration was not a popular topic amongst the American people. However, as early as 1933, clarinetist Benny Goodman was doing recordings with singer Billy Holiday and pianist Teddy Wilson.

After the fall of the big band era, Goodman invited Wilson to play alongside him in the first ever public multi-racial band. This started a movement within the music industry and possibly even helped to change the world outside of music.

en.wikipedia.org/wiki/Billie_Holiday
www.bennygoodman.com/community/photos.html
www.quotessays.com/bio/teddy-wilson.html
The Black Panther Party

In the wake of Malcolm X’s assassination and the continuous discrimination and brutality from both private and state sponsored sources, Huey Newton and Bobby Seale came together in 1966 in Oakland California to found the Black Panther Party for Self-Defense.

Contrary to the Nation of Islam and Universal Negro Improvement Association, two popular Black cultural nationalist organizations, the Black Panthers distinguished between racist and nonracist Whites and oppressed Blacks and Black oppressors. The organization allied itself with nonracist Whites and opposed Black oppressors.

Paraphrased from the Encyclopedia Britannica

www.britannica.com/EBchecked/topic/68134/Black-Panther-Party
The Black Panther Party

Though its original purpose was to patrol Black neighborhoods to protect residents from acts of police brutality, the Black Panthers became a Marxist revolutionary group that called for, among other things, the end of black involvement in the Vietnam War, a full scale arming of the black community, and compensation to Blacks for centuries of exploitations by Whites.

What started as a local organization for self defense exploded into a transnational movement with chapters in 48 states and five continents. However, the reign of the Black Panthers fell short due to measures acted out by the FBI, who considered the Party an enemy of the U.S. government, that were so extreme that once revealed, the director of the agency apologized publically for “wrongful use of power.”

These measures contributed to the deterioration of the party in the 1970s and ‘80s. However, its impact lived on. It is not a coincidence that hip hop, especially rap (hip-hop’s vocal form), was created at this time.

Paraphrased from the *Encyclopedia Britannica*

www.newsreel.us/panthers/
freeingjohnsinclair.aadl.org/node/196942
Hip Hop

Hip hop is a culture that combines rapping, DJing, and break dancing. Hip hop officially started in Brooklyn, though each form had roots around the US, Caribbean, South America, and Africa.

Many early hip hop groups were composed of former Black Panthers or Black Panther sympathizers. This can be seen in their rhetoric, demeanor, overall message, and even family relation as was the case for Tupac Shakur, nephew of the famous Black Panther seeking political refuge in Cuba, Assata Shakur.

Tupac Shakur
“Me Against the World”
1995
Hip Hop: A Global Movement

Hip hop did not stop in the U.S. Rapping, Djing and Breakdancing became extremely popular in various places around the world.

Despite different language structures, hip hop culture exploded in Japan and South East Asia in the form of breakdancing. DJing started in Jamaica and there expanded from hip hop into electronic music like dub step. Cuba took up rapping to a fantastic degree in the 1990s, even through a repressive regime where criticizing the government and even identifying racially was historically considered anti-Revolutionary and would often land you in prison.

This urban, youthful, confrontational, and in many places Black movement had enormous effects on how the youth (especially the marginalized youth) viewed and interacted with their world. Often times, it even changed the ways in which they viewed themselves.
South African Apartheid

In South Africa, apartheid, was designed by the White minority-controlled government to suppress and control the Black majority. It was justified by those in power who lived under the illusion that it had brought peace and prosperity to the nation. Apartheid officially ran from 1948 to 1994, but repression in the form of land acts that prohibited the Black community from living in certain places and working in certain professions had been going on at least since South Africa gained independence.

Repression came in many forms, including but not limited to a ban on interracial marriage and sexual relationships, forcibly removing Blacks from White only rural areas and selling their land to Whites, segregating public spaces, forcing Blacks to live on reservations and splitting them up amongst tribes, and reserving more than 80% of the country’s land for the White minority.

Resistance started as nonviolent protests but were met with violent responses and proved ineffective, so military arms of anti-apartheid groups were formed, like Nelson Mandel’s African National Congress party. A combination of controversial events committed by the government led to a mandatory UN embargo on arms trade to South Africa and economic sanctions imposed by the U.S. and the UK that were set to be in place until the apartheid was dismantled.
Pop Culture and the South African Apartheid

In addition to protests, strikes, and political events in fight against apartheid in South Africa, global cultural forces were simultaneously working to change public perceptions and stereotypes of Blacks.

In the worst years of apartheid, the most popular show on television in South Africa, amongst Whites and Blacks, was *The Cosby Show*. At that time, Whites believed that if Blacks took control of the government their lives would be endangered, yet in their homes, once a week, White families tuned in to watch the Huxtables, a Black family, work through everyday issues.

The significance of the show’s popularity on race relations in South Africa should not be overlooked. In a society based on institutionalized segregation, *The Cosby Show* created some common ground and shared cultural space. Nelson Mandela, after his imprisonment, once approached Phylicia Rashad who played the mother Claire Huxtable and said: “Thank you. Thank you. We watched your show on Robben Island. I watched that show with my guard and it softened him.”
DU Black History Month events

• 2/5: We Speak Talent Show; 6:30pm; Lindsay Auditorium
• 2/12: Spokentainmentment, including SlamNuba, Justyn, Greg Delaney; 6:30pm; Lindsay Auditorium
• 2/19: Demond Harper, Probation Unit Supervisor, Lecture; 6:30pm; Sturm 281
• 2/20: A Day at DU (high schools campus visit)
• 2/21: Blair Caldwell Library Mentoring Event; 12-1pm
• 2/26: Mandela Long Walk to Freedom screening; 9pm; Davis Auditorium

details: du.edu/cme calendar, or facebook.com/groups/DUBSA
A Century of Black Life, History, and Culture

Black History Month not only represents the history of an entire culture, but also the history of an entire nation. Join us throughout the month of February as we celebrate and explore “a century of black life.” We look forward to seeing you!

“Education is the passport to the future, for tomorrow belongs to those who prepare for it today.” –Malcolm X

February 5th- We Speak Talent show @ 6:30pm in Lindsay Auditorium

February 12th- Spokentainment @ 6:30pm in Lindsay Auditorium

February 19th- Probation Unit Supervisor Demond Harper comes to speak @ 6:30pm in Sturm 281

February 20th- A Day at DU

February 21st- Blair Caldwell Library Mentoring Event 12-1pm

February 26th- Mandela: Long Walk to Freedom (2014) plays at 9pm in Davis Auditorium