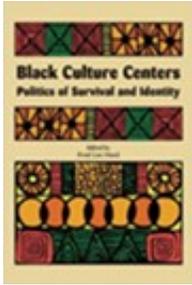




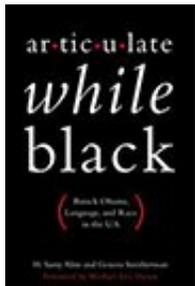
## Book Power

Recent releases in literature, history and culture.



### Black Culture Centers: Politics of Survival and Identity

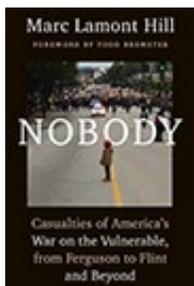
Edited By Fred L. Hord  
Third World Press



### Articulate While Black: Barack Obama, Language, and Race in the U.S.

By H. Samy Alim and Geneva Smitherman

Oxford University Press



### Nobody: Casualties of America's War on the Vulnerable, from Ferguson to Flint and Beyond

By Marc Lamont Hill  
Atria Books

*More books on page 2*

## ABCC Conference to Feature Keynote from First Student to Integrate LSU

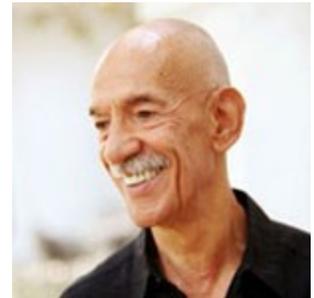
By Dr. LaKeitha A. Poole  
ABCC Vice President

The 26<sup>th</sup> annual Association for Black Culture Centers' national conference will be held October 27<sup>th</sup> – 30<sup>th</sup> in Baton Rouge, LA and co-hosted by the Louisiana State University African American Cultural Center (AACC). Among all of the noteworthy speakers, one in particular holds a special place in the LSU AACC's history and serves as a staple of tangible change for the university back in a time when students of color could have never imagined attending the state's flagship university.

On September 18, 1953, A. P. Tureaud, Jr. became the first African American undergraduate student to

enroll at Louisiana State University. That day would be the first of many difficult days in his undergraduate career at LSU.

He was met with racial discrimination from students and faculty during his tenure at the university and reported the school's live mascot, Mike the Tiger, as his only friend.



A. P. Tureaud, Jr.

*Continued on page 5...*

## A Song in a Strange Land

By Ashley M. Davis, MBA  
Assistant Director, Bruce D. Nesbitt African American Cultural Center  
University of Illinois at Urbana-Champaign

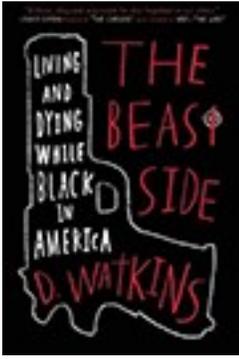
Founded in the eleventh month of 1969 as a result of struggle, protest, and demand by Black students on the campus of the University of Illinois at Urbana-Champaign (UIUC), the Bruce D. Nesbitt African American Cultural Center (BNAACC) is entering its 47<sup>th</sup> year of uninterrupted service to students. As an entity, BNAACC strives to provide a network of

programs and support services promoting the individual, social, cultural, and academic well-being of the African and African American students at the University of Illinois. We work to create for the different displaced peoples of the African diaspora a sense of security and a cultural foundation in a strange land.

*Continued on page 10...*

## ABCC President's Corner

By Rodney T. Cohen  
ABCC President



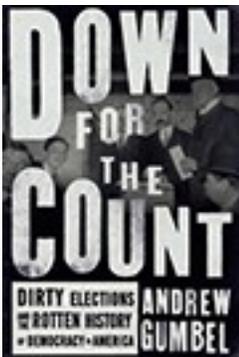
### **The Beast Side: Living and Dying While Black in America**

By D. Watkins  
Hot Books



### **The Fire This Time: A New Generation Speaks about Race**

Edited By Jesmyn Ward  
Scribner



### **Down for the Count: Dirty Elections and the Rotten History of Democracy in America**

By Andrew Gumbel  
The New Press

In 1903, W.E.B. DuBois argued that the Negro, like all races, must develop a talented tenth to lead the masses: he declared that that cadre should also be “missionaries of culture.” Now for those true DuBoisians, you know that the great W.E.B. would latter edit this narrow view of the small cadre leading the masses, but would still contend that the advancement of the race should be done in part through knowledge and culture.

When DuBois borrowed the talented tenth theory, he felt that the only way this could happen was through Historically Black Colleges and Universities (HBCUs), that “no others can do this...” but the “...Negro colleges...” Of course when he made this claim of black colleges as the sole producer of race men [and women], he spoke in the context of the time, a time when the vast majority of America’s colleges and universities denied admissions to black folk, either legally or by practice. Unlike 1903 when admissions was based on the color line, African Americans today are widely enrolled in colleges and universities dotting the U.S. map; from Oregon to Maine, from Utah to Texas and California to Georgia, black folk are attending academies, institutes, colleges and universities that their ancestors could never have dreamed of attending. Therefore the clarion call to produce a new generation of cultural missionaries will be a bifurcated one. Both HBCUs and PWIs now share a dual responsibility in producing a culturally competent student. Since 1854, with the establishment of Ashmun Institute (now Lincoln University, PA), HBCUs have pragmatically instituted in their DNA the knowledge and experience needed to prepare many of their students to compete not only academically but

also culturally. Baba Asa Hilliard would often remind us that it’s good to be academically excellent, but one must also be culturally relevant. So what does this mean today, in this society, at this time, on these campuses? We recently witnessed the unveiling of The National Museum of African American History and Culture (NMAAHC), a new touchstone in American history. A project in the making since 1915, this museum is the culmination of an idea first conceived by a group of black Civil War veterans interested in establishing a national memorial to commemorate Negro soldiers, sailors and the achievements of a people. After decades of setbacks and political delays, we now see a vision of the past become a reality.

I recently had an opportunity to visit the NMAAHC; it is well positioned, located strategically between the White House and the Washington Monument. It is culturally designed reflecting some of the architectural elements of African civilizations while providing a visual aesthetic that is obvious and very different from the many Greco-Romanesque structures of the vicinity. It is indeed a point of pride highlighting the best of times and the worst of times, illustrating the unique position of African Americans in this country and how a people were able to produce, dream, create and persist.

In short, this is a story of finding a way and making one. As I smiled, reflected and in some cases received chills (while viewing the Emmett Till exhibit), I asked myself what is on the minds of thousands of visitors as they tour, how will the Museum serve as an inspiration to millions, particularly the new and young generation bombarded with pop culture and social media?

*Continued on page 12...*

## Executive Director's Report

By Dr. Fred L. Hord  
ABCC Executive Director and Founder

This conference puts the ABCC on the plus side of a quarter of a century; more than one quarter of our national conferences have been co-hosted at universities of the Southeastern Conference. This 2016 annual event at Louisiana State University is the seventh conference at a SEC school. In this short review, the focus will be on five ongoing and expanding initiatives of the ABCC. These initiatives are: 1) ethnic group expansions; 2) collaborations with the major national student activities organizations and the primary organization for college/university Chief Diversity Officers; 3) Kuumba Programming Series; 4) Accreditation for Centers; and 5) "Nommo".

The ABCC's expanding involvement beyond Black and Multicultural Centers is gradually becoming a well-known fact. Not too long ago, a decision was made by our Board to bring on Latino, Asian American, and Native American Centers in a very specific fashion: their historical connections with Black people. As Africa is the fountainhead of human civilization, these connections are as old as the shaping of racial phenotypes over thousands of years by environmental forces, extended by early racial mixing. In this country, involuntary mixing from rape and other rapines has added layers to this hybridity.

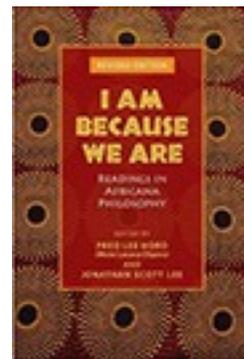
In 2002, The ABCC did research into discrete Latino Centers in the Midwest, and invited them to attend our national conference at Miami University- Ohio. We chose Piri Thomas, Black Puerto Rican and author of the well-known memoir, "Down These Mean Streets." It took us a while before determining what we thought was the best way to engage those Centers as an integral part of the

organization. The increasing number of Latino/a students on college/university campuses, and corresponding increasing numbers of campus culture centers to address their needs made it possible for us to observe the relationship with the older Black culture centers. When we put these relationships into the context of the history of Black and Brown people, we saw new possibilities for cooperative work between the two ethnic specific Centers. (We have followed this exploration with similar ones for Black/Asian American Centers and now with Black/Native American Centers.) We think all the above historical confluences and conflicts now being negotiated by campus culture centers will contribute to a more sophisticated understanding of the past among the specific ethnic groups.

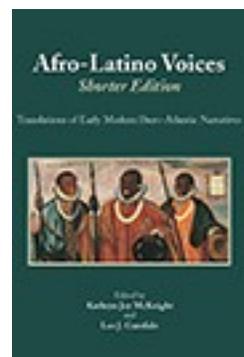
In our recent collaboration with national academic and student activity organizations, one vital move forward since the last newsletter is with NADOHE (National Association of Diversity Officers in Higher Education.) In a couple of exchanges with Dr. Archie Ervin, NADOHE Executive Director, we have identified a few tentative ways our organizations can work together, including representation at each other's national conference. We should soon have the results of their recent survey of almost two-hundred institutions regarding the number of culture center directors who report directly to a CDO as well as who they are.

Regarding the ABCC independent speakers' bureau, our center accreditation process, and quarterly twenty-page newsletter, the following notes focus only on very recent changes or formal plans for those initiatives.

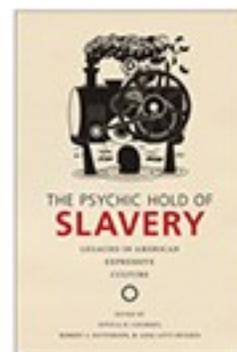
*Continued on page 4...*



**I Am Because We Are: Readings in Africana Philosophy (2nd edition)**  
Edited By Fred Lee Hord and Jonathan Scott Lee  
University of Massachusetts Press



**Afro-Latino Voices: Shorter Edition: Translations of Early Modern Ibero-Atlantic Narratives**  
Edited By Kathryn Joy McKnight and Leo J. Garofalo  
Hackett Publishing Company, Inc.

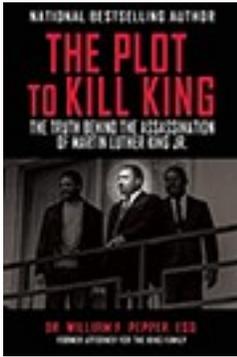


**The Psychic Hold of Slavery: Legacies in American Expressive Culture**  
Edited By Soyica Diggs Colbert, Robert J. Patterson, and Aida Levy-Hussen  
Rutgers University Press

*More books on page 4*

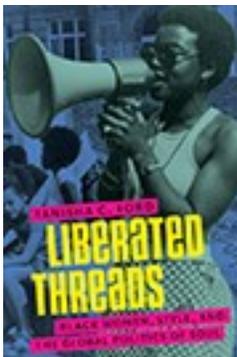
## Executive Director's Report...Continued from page 3

By Dr. Fred L. Hord



### **The Plot to Kill King: The Truth Behind the Assassination of Martin Luther King Jr.**

By Dr. William F. Pepper, Esq.  
University of Illinois Press  
Skyhorse Publishing



### **Liberated Threads: Black Women, Style, and the Global Politics of Soul**

By Tanisha C. Ford  
University of North Carolina Press



### **White Rage: The Unspoken Truth of Our Racial Divide**

By Carol Anderson  
University of Georgia Press  
Bloomsbury USA

The Kuumba Programming Series, established in 1999, features a large number of prominent intellectuals and performers who can be secured by institutional members at considerable discounts. At the moment, we are improving the vetting process of the speakers even as we increase their numbers, and are streamlining Center securing of them. This Series is an institutional benefit, but some small percentage of the reduced fee should be returned to the ABCC.

The ABCC is conducting another Professional Development Institute on our accreditation process for Culture Centers at this conference. The objectives this year are to: 1) demonstrate necessity of institutional commitment; 2) clarify the process, especially the importance of an earlier self-study; 3) provide an outline of the process; 4) show the relationship of accreditation to Center stability; and 5) show where the Center fits in the ABCC taxonomy.

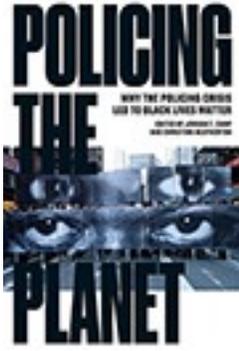
Finally, ABCC members realize that last year, we started publishing *Nommo* four times a year, and extended it to a twenty-page issue. Growing interest in it has produced more institutional members and affiliates. Special features on new Center Directors, new Center initiatives, Black Lives Matter

movements, and the importance of Centers hiring Directors with some previous experience in them have been acknowledged as useful. In this issue, the story of Bruce D. Nesbitt Center at the University of Illinois-Urbana, under the leadership of Ashley Davis, taking 17 students to Washington, DC for the grand opening of the Smithsonian National Museum of African American History and Cultures is such a pivotal piece. We invite all institutional members and affiliates to submit stories with photos, staff promotions, prominent Center events or initiatives, short book reviews, and concise philosophical analyses of Center best practices. Some have noted our recent expansion of resources in the *Book Power* section to Latinos, Asian Americans, and Native Americans; she/he will see more pieces in *Nommo* by staff members of those ethnic specific groups.

Increasingly, the ABCC will employ historical connections of all four ethnicities in our effort to help members understand both intra and inter-ethnic conflicts and our finest hours of synergy.

### **ABCC Afro-Latino Initiative**

Building connections among ethnic groups through culture centers at colleges and universities is central to our mission. Latinos, Asian Americans and Native Americans have historical and contemporary connections with African people. All institutions that become ABCC institutional members for the 2016-2017 fiscal year will get access to our searchable, expanding catalog of almost 200 books on Blacks in Latin America, including Brazil, Cuba and Mexico, as well as Blacks and Latinos in the U.S. Visit [www.abcc.net/afro-latino-initiative](http://www.abcc.net/afro-latino-initiative) for details.



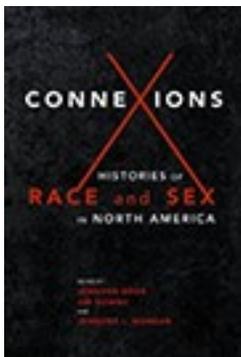
**Policing the Planet: Why the Policing Crisis Led to Black Lives Matter**

Edited By Jordan T. Camp and Christina Heatherton  
Verso



**Olio**

By Tyehimba Jess  
Wave Books



**Connexions: Histories of Race and Sex in North America**

Edited By Jennifer Brier, Jim Downs and Jennifer L. Morgan  
University of Illinois Press

**ABCC Conference to Feature Keynote from First Student to Integrate LSU...Continued from page 1**

By Dr. LaKeitha A. Poole

Even with his father, A. P. Tureaud, Sr., being one of the leading civil rights and desegregation attorneys in the nation, the tormenting and hatred eventually became too much to handle, and on November 11, 1953, 55 days later, Tureaud, Jr. made the decision to resign from the University, which followed the lift of a federal protective order. A. P. completed his undergraduate studies at Xavier University of Louisiana in New Orleans. In 2011, LSU honored Tureaud, Jr.'s legacy, awarding him an honorary doctorate.

Today, LSU has recruitment, retention, leadership development programs, and spaces like the African

American Cultural Center (AACC) specifically designed for students of color. Thanks to Tureaud, Jr.'s bravery and willingness to be the first, all of these things have been possible. In a time where it continues to remain important to allow all voices to be heard and highlighted, making the lives of marginalized and disenfranchised individuals matter, having A. P. Tureaud, Jr. as one of the keynote speakers for this year's conference, specifically during the highlighting of the 10<sup>th</sup> anniversary of LSU's Multicultural Student Leadership Conference (MSLC), is sure to be both informative and inspiring.

**ABCC Conference Keynote Speakers**



Dr. Mari Fuentes-Martin  
Louisiana State University  
Associate Vice President  
and Dean of Students



Dr. Eddie Glaude  
Princeton University  
Professor



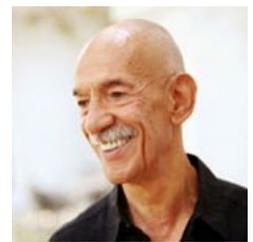
Dr. Mary Hicks  
Amherst College  
Assistant Professor



Tyehimba Jess  
African American  
Review Poetry Editor

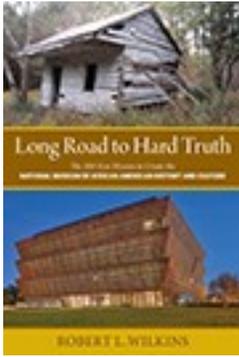


Dr. Antonio Tillis  
College of Charleston  
Professor

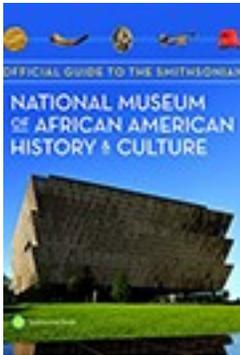


A.P. Tureaud, Jr.  
Educational Consultant

More books on page 6



**Long Road to Hard Truth: The 100 Year Mission to Create the National Museum of African American History and Culture**  
By Robert L. Wilkins  
Proud Legacy Publishing



**Official Guide to the Smithsonian National Museum of African American History and Culture**  
By National Museum of African American History and Culture and Kathleen M. Kendrick  
Smithsonian Books



**Begin with the Past: Building the National Museum of African American History and Culture**  
By Mabel O. Wilson  
Smithsonian Books

## The Maritime Tradition in the African Diaspora

By Dr. Mary Hicks  
Assistant Professor  
Amherst College

**M**y current research examines the maritime dimensions of the African Diaspora, with a particular focus on eighteenth and early nineteenth century colonial Brazil. By concentrating on the seafaring activities of enslaved Africans and their descendants, my work integrates the economic and cultural histories of the Bight of Benin and Salvador da Bahia during the era of the slave trade, and uncovers the heretofore unexamined commercial agency of subalterns in expanding commercial networks in the south Atlantic. Enslaved and free mariners in these culturally hybrid urban milieus, I argue, spearheaded exchanges of material goods, medicinal and navigational knowledge across the



Dr. Mary Hicks

Atlantic Ocean.

More broadly, my research seeks to interrogate the multiplicity of connections between coastal West Africa and Brazil through the lens of mutual cultural, technological, commercial, intellectual and environmental influences. Furthermore, I aim to redefine how historians understand experiences of enslavement and the middle passage. In addition to investigating the lives of African sailors, my current work also reveals the centrality of enslaved and free African women's market activities in introducing West African material culture to urban Salvador, especially in the form of highly distinctive textiles imported from Yoruba-speaking regions of what is now Nigeria. These textiles became integral to African controlled forms of commerce and worship within the city.

### Why Join the ABCC?

Are you looking for professional development opportunities and student leadership training? We invite you to join the national Association for Black Culture Centers. With headquarters at Northern Illinois University, we're the only national organization for African American, Latino, Asian American, Native American and multicultural centers as well as community colleges. Latinos, Asian Americans and Native Americans have historical and contemporary connections with African people. As a member of our organization, we'll offer you the guidance and resources to promote authentic integration on your campus by building connections among ethnic groups and increasing understanding of their history and culture.

Visit [www.abcc.net/membership](http://www.abcc.net/membership) to learn more about ABCC member benefits and to join the organization.

## University of Cincinnati's AACRC Celebrates 25 Years on Campus

By Jessica Noll  
Public Information Officer  
University of Cincinnati

The University of Cincinnati's African American Cultural and Resource Center (AACRC) is celebrating more than two decades of service. The AACRC was initially established to assist students of color, specifically black students, with their matriculation through the university toward graduation. In addition, the center provides an environment that helps black students thrive, embrace the university and have a sense of place, says Ewaniki Moore-Hawkins, AACRC director. She began serving as director in 2013, after filling roles as program coordinator and the assistant director to then-director Eric Abercrombie.



Ewaniki Moore-Hawkins

According to the AACRC's historical timeline, in 1968, Dwight Tillery, A&S '70, a UC student leader in the United Black Association (now called the United Black Student Association), led a student protest that issued a list of 30 demands to President Walter Langsam regarding racial discrimination and inequalities on campus.

Those concerns included a lack of black faculty and staff, as well as little to no support for African American student organizations on campus.

Several demands were met including the establishment of the African American Studies Department, the recognition and funding of the United Black Association as well as the promise of a black cultural center. It would be nearly 25 years later, before Tillery's efforts would come to fruition.

Beginning his journey at UC in 1972, Abercrombie dubs himself as the "original diversity" liaison.

Our offices were trying to get people to understand cultural and racial differences when nobody was doing it here. I'm the one who started doing black programming on this campus — having culturally conscious conversations.

The former AACRC director (1991-2003) said his *Continued on page 8...*

involvement to usher a black cultural center to campus occurred when he took students on an annual spring break tour (now a staple outing for the AACRC). One stop on that tour changed everything. "We stopped at Vanderbilt University in [1988] — and they were like, 'OK, we want this at UC.'"

Student Harlan Jackson and the United Black Student Association really took the initiative, says Abercrombie, after visiting the Bishop Joseph Johnson Black Cultural Center at Vanderbilt University. Upon their return, he says, he helped them on the administrative side as the minority affairs coordinator.

When they returned from the spring break trip, he explains, they began to plant the seed, and a group of students approached the student government, university Board of Trustees, Faculty Senate and administrators asking "will you be supportive of a black culture group?"

The students specifically went to Dr. O'dell Owens, then on the UC Board of Trustees, and said they'd like to have a black cultural center. Eventually, Owens and his wife donated approximately \$10,000 to further the center, recalls Abercrombie, who is now the executive director of diversity and community relations in the university's Division of Student Affairs. But it was still a long road. The center had to go through several phases of research and review as part of UC's governing process.

Former UC President Joseph Steger supported the idea, as did the Faculty Senate and the UC Board of Trustees. During the board vote of spring 1991, student Jackson presented a collage of racist incidents experienced by black students over the previous 20 years.

After board approval, a committee formed to research cultural centers and travel the country to visit similar facilities.



Eric Abercrombie

# University of Cincinnati's AACRC Celebrates 25 Years on Campus...Continued from page 7

By Jessica Noll

With research in hand, they submitted a proposal to the administration detailing a freestanding black cultural center at UC. After all of the hard work, determination and perseverance, the day of the center's opening finally came on Sept. 24, 1991.

The African American Cultural and Research Center was born. The name was later changed to the African American Cultural and Resource Center, as it was a better description for their goals, says Abercrombie.

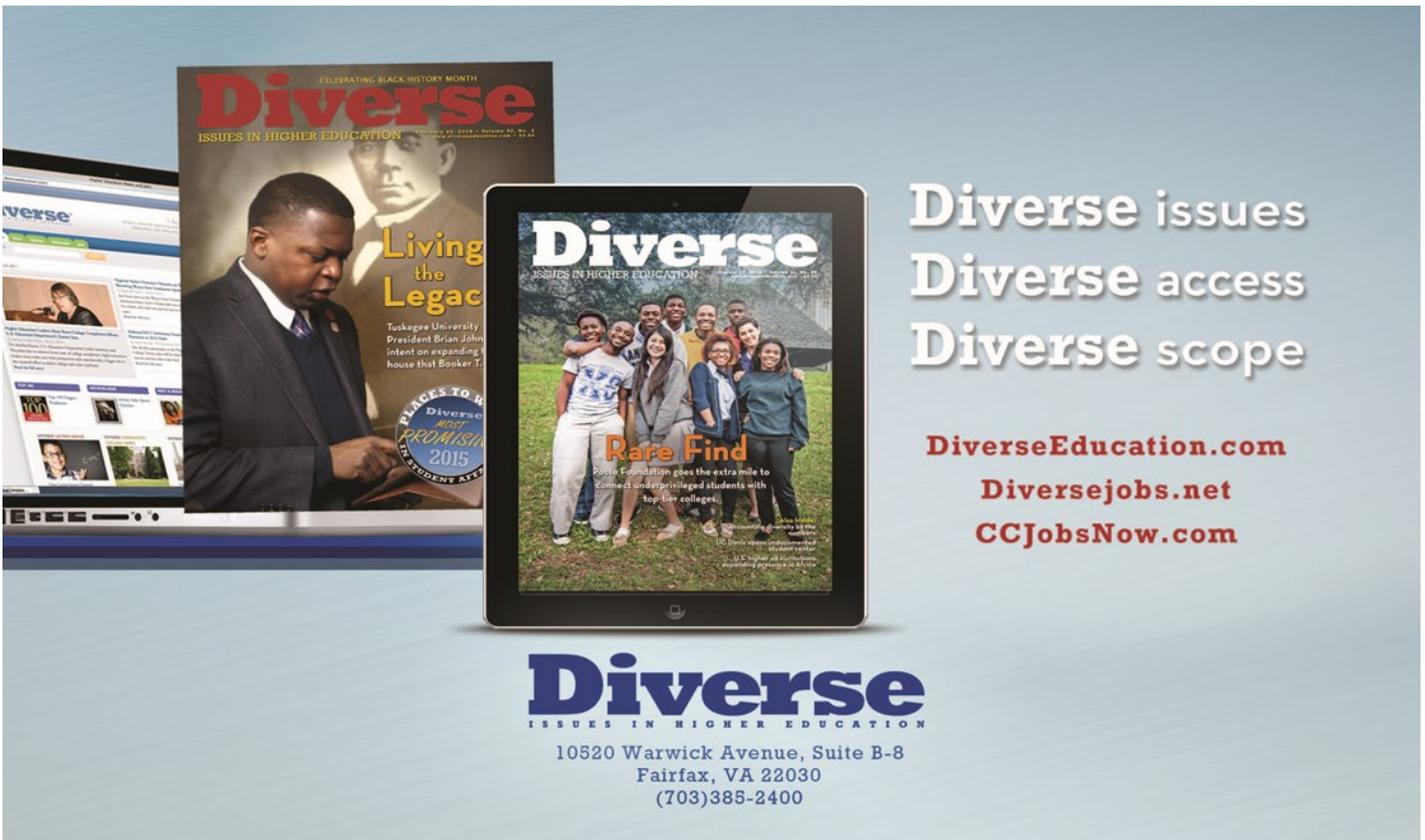
These days, UC students can frequent the AACRC and not only meet with staff but also connect with other students, as well as the larger community. The AACRC is a space that can be reserved for student organizations, as well as groups throughout the community. Most days the center is full, hosting a campus gathering or event. Last school year, the AACRC welcomed more than 400 events and 19,000 people.

AACRC Director Ewaniki Moore-Hawkins

started looking at programming that would attract the black graduate student population and transfer students. She also created a new leadership role called the "Habari Gani Ambassadors," in which about 15 students serve as an extension of center staff and represent it across campus, as well as help develop programs. They learn to lead, speak, work with social media and photography — whatever their interest is and use it to represent the center and its mission.

Abercrombie, she says, laid the foundation, and under his leadership, the AACRC developed its choir and its signature programs. Many are models for universities across the United States.

Visit [http://magazine.uc.edu/editors\\_picks/recent\\_features/aacrc.html](http://magazine.uc.edu/editors_picks/recent_features/aacrc.html) to read the full story and learn more about AACRC's signature programs.



**Diverse**  
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**Diversejobs.net**  
**CCJobsNow.com**

**Diverse**  
ISSUES IN HIGHER EDUCATION

10520 Warwick Avenue, Suite B-8  
Fairfax, VA 22030  
(703)385-2400

The advertisement features three overlapping images: a laptop on the left showing the Diverse website, a tablet in the center displaying a magazine cover with a group of diverse students, and a larger magazine cover on the right with the headline "Living the Legacy" and a portrait of a man. The text on the right side of the ad promotes the magazine's online presence and contact information.

# Ripon College's Center for Diversity and Inclusion Turns 1

By Kyonna Henry  
Director of Multicultural Affairs  
Ripon College

The Center for Diversity and Inclusion at Ripon College celebrated its first anniversary in September. The center opened in September 2015 as a hub for all things on diversity and inclusion. One can relax, find social connections, and challenge those who visit to become more inclusive in their everyday walk as Ripon College students and global citizens. The Center has the Jerry Thompson study room, named after an influential faculty member who took students to march with Martin Luther King Jr. in the 60s, a lounge space, and the office of the Director of Multicultural Affairs (new position created when the center formed). A resource library holding a plethora of movies, books, articles and magazines that students can check out to learn more about various cultures, ethnicities, identities, races and many other social justice topics is also in the center. The seven multicultural student group executive boards also meet at the center, as they know this is a safe/brave/and accessible space for them. The college is committed to diversity on campus and is invested in providing spaces on campus for all students to grow.

As the campus reflects on the past year, there is nothing but excitement and passion for inclusivity and social justice. The administration is also enthusiastic about the center, as it was long overdue at the college. So many co-sponsorships and opportunities have been afforded to individuals, offices and academic



departments with the creation of the center. One example is an internship opportunity that focuses on the LGBTQIA+ community and concerns. This is a student who works 10 hours a week to help our students who identify as LGBT and be an ally to foster a more inclusive environment around transgender topics, coming out strategies, LGBT history month and assists with the Queer Straight Alliance. The student also maintains our LGBTQIA+ resource web page at <http://ripondiversity.wixsite.com/lgbtqia> for both LGBTQIA+ students as well as allies and educators. Whether you're just beginning to learn about LGBTQIA+ issues or have long been involved in the LGBTQIA+ community, this page is for you!

Lastly, The Center for Diversity and Inclusion and Ripon's multicultural clubs are proud to announce the launch of Diversify Ripon blog at <http://diversifyripon.tumblr.com>. The blog addresses diversity issues on and off the Ripon campus, and provides perspectives on current events, campus climate and student concerns. Its goal is to raise awareness about diversity issues at Ripon and around the world, and provide ways for students to get involved in bringing change to the campus. Diversify Ripon is managed by the Center for Diversity and Inclusion, The Black Student Union, the Cultural Diversity Club, the Queer-Straight Alliance, La Unida, Ripon College Feminists, and the Francophone Alliance. However, the blog is intended as a platform for all students, so students not associated with those groups are able to write for the blog.

## ABCC Nommo Newsletter Submissions

Submit your article to be considered for publication in the quarterly ABCC Nommo newsletter.

- News from your Culture Center or related office
- New hires
- Book reviews
- Research
- Faculty, staff and student achievements
- News about your Culture Center or related office's connections to the larger community

Articles should be between 400-600 words and include a photo, if available.

Visit [www.abcc.net/newsletter-submission](http://www.abcc.net/newsletter-submission)

## A Song in a Strange Land...Continued from page 1

By Ashley M. Davis

One of the goals of BNAACC is to promote campus-wide understanding of the unique contributions of African Americans to the life and culture of the campus, the nation, and indeed the world. A second goal is to encourage within African American students a growing sense of pride and dignity based on their rightful cultural heritage, and to assist them in acquiring a growing cultural awareness.

In an effort to expand upon the two goals listed and fulfill our stated mission, I, along with my colleague, Assistant Director Tekita Bankhead, took 17 students on a cultural leadership excursion to Washington, DC this past September. Students were given the opportunity to witness the historic opening of the National Museum of African American History and Culture (NMAAHC). Other highlights of the excursion included tours of Howard University, U-Street, the Washington Monument, the Freedman's Bank building, the National Mall, and the Rev. Dr. Martin Luther King, Jr. Memorial. From cultural dining experiences to group dialogues of voter suppression and Black economics, students gained a new perspective on the Black experience in the United States. Our students were exposed to the

vibrant cultural life in the nation's capital as well as educated about the differences of attending a PWI land-grant institution and an HBCU land-grant institution. BNAACC student leaders left Washington, DC affirmed, inspired, and empowered to create positive change for Black students at the University of Illinois at Urbana-Champaign.

In a dominant atmosphere of cultural appropriation, race-baiting, experience-denial, hostility, financial tension, and overall hatred of African Americans, it is imperative that we teach our students how to sing a song in a strange land, how to reach back into the vast reservoir of their history and gain strength from the experiences of their ancestors, both the struggles and triumphs. In order for our students to reach back, we must teach them about those who came before. That is what we seek to do daily at BNAACC and one of the reasons we were committed to attending the opening of NMAAHC with our student leaders. We will continue to sing and to teach them the songs that got us over. This is one way to ensure the coming generation of African American student leaders is equipped to thrive in a strange land.



ABCC President Rodney T. Cohen joins staff and students from the Bruce D. Nesbitt African American Cultural Center to witness the opening of the National Museum of African American History and Culture in Washington, D.C.

## Purdue University's Black Cultural Center Celebrates Dedication of National Museum of African American History and Culture

Purdue University's Black Cultural Center celebrated the opening of the National Museum of African American History and Culture with a live webcast of the museum's Sept. 24 dedication and a traveling exhibition displayed at the BCC.

The BCC and Smithsonian museum partnered to offer the live webcast and the exhibition called "A Place for All People: Introducing the National Museum of African American History and Culture," featuring several informative posters that survey the African-American community's contributions to the American story. The webcast and exhibition were part of the Black Cultural Center's Friends and Family Day on Sept. 24, which celebrated the Center's fall theme, "Away to the West: Black Cowboys and Black Prosperity in the American

West."

Friends and Family Day also featured Vanessa Adams-Harris, who performed part of her one-act vignette, "Big Mama Speaks." The play is based on Hannibal B. Johnson's book, "Black Wall Street: From Riot to Renaissance in Tulsa's Historic Greenwood District."

Marcia Fountain-Blacklidge led participants through a hands-on workshop to create personal art pages. Fountain-Blacklidge's workshop is based on a Chippewa saying: "You have to know where you have come from in order to know who you are and where you are going." Participants used favorite family stories or memories as part of this activity. The art pages reflected connections between the participants, their culture, nature and spirituality.



Guest Artist Vanessa Adams-Harris with Purdue University's Black Cultural Center Director Renee Thomas.



"A Place for All People: Introducing the National Museum of African American History and Culture" traveling exhibition at Purdue University's Black Cultural Center.

### Stay Connected!

Join the ABCC email list at [www.abcc.net/connect](http://www.abcc.net/connect) to receive updates on conferences, newsletters and other workings of the ABCC.

## ABCC President's Corner...Continued from page 2

By Rodney T. Cohen

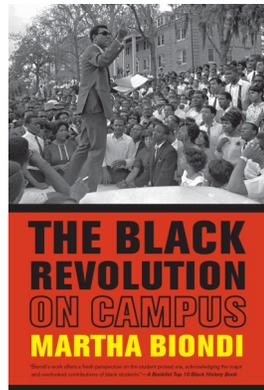
Will this ultimately become just another vacation spot, or a time to collect selfies, or will it act as a tool for true transformation? I ask the same with our many [black] culture centers on PWIs, and also of our HBCUs. Has the leisure lifestyle of an integrated era of increased access dampened the zeal for cultural competence and awareness? James Baldwin reminds us that “the past is all that makes the present coherent.” I have argued that our campus culture centers should serve as a living museum of history

and culture, be a place that consciously and intentionally produces socially responsible thought leaders and citizens and not just a place to grab a good plate of buffalo wings or a great game of spades. As our nation's first black president approaches the eve of his final stretch, this museum is positioned to spark a national conversation around black culture and how we recapture it for community advancement and success.

### Book Review: The Black Revolution on Campus

By Gloria Howell  
Doctoral Student and Associate Instructor  
Indiana University-Bloomington

**M**artha Biondi's *The Black Revolution on Campus* demonstrates how students positioned themselves at the forefront of a movement for freedom that ultimately transformed higher education in the United States. In the late 1960s and early 1970s, Black students were attending colleges and universities in relatively large numbers, compared to previous years. Despite having access to these institutions that likely would have denied them entry before, students were still confronted with institutional racism and discrimination on multiple levels. Student unrest on college campuses birthed a sense of agency and activism that resulted in several changes taking shape at institutions across the nation, including the emergence of Black Studies programs as Black students began to demand a voice in the production of what was considered scholarly. Student activism on campuses, coupled with the grassroots movement for social justice known as “Black Power,” had a strong impact on accessibility! The Black Power Movement was a new approach to an old issue: solidifying racial reform. The concept of Black Power took the nation by storm and challenged the previous nonviolent agenda of the Civil Rights Era, and by the mid-1960s, a “Black Revolution” was



occurring (p. 14). Biondi argued that higher education institutions were at the center of these attempts to transform race relations in this country.

Biondi's work emphasizes the importance of place and space in regard to Black student activism. She indicates that much of the activism that took place originated on the campuses of historically Black colleges and universities (HBCUs). Detailing the events that transpired at Howard University, Biondi shifted the usual focus that is solely placed upon predominately White institutions (PWIs). To substantiate her argument, Biondi combined intellectual history with activist history, and chronicled several key events and developments that happened on these campuses. She draws on a wealth of research from archival collections, including newspapers and journals along with interviews from participants to illustrate how Black Power escalated into a movement for social justice and educational opportunity.

Biondi's account is thorough and very nuanced as she identifies several institutions that are often neglected in the current historical literature by mentioning some key activist organizations at City College and Brooklyn College in New York. She demonstrated the diverse foundations of Black student activism by highlighting demands and strategies utilized by students at Malcolm X College, formerly known as Crane Junior College.

*Continued on page 13...*

## Book Review: The Black Revolution on Campus...Continued from page 12

By Gloria Howell

Situating the community college within the narrative is a refreshing divergence from four-year institutions that are normally associated with student movements. Biondi's attention to regional context depicts how widespread Black student activism was on college campuses. Biondi also discusses the emergence of a Black Studies program at San Francisco State University (SFSU). Students fought for a place for their culture in the formal curriculum. The student unrest and protests that occurred at SFSU occupied a critical space in the historical narrative of post-secondary education for Black students.

Biondi provides a profile of key players who spearheaded activism on these campuses. She was able to introduce the reader to more than Stokely Carmichael and the influential role he played in mobilizing Black students to fight for what they deemed to be rightfully theirs. She also includes other leaders, both students, their faculty and community supporters, such as Jimmy Garrett, Nathan Hare and Jerry Varnado who were instrumental in galvanizing students into taking action. Additionally, Biondi articulates the structure of gender dynamics within the Black student movement by describing incidents of male control and superiority. She introduces the reader to Black women such as SFSU student Ramona Tascoe who were involved and sacrificed

just as much as male leaders to do so. These women were arrested and protested in picket lines and rallies. Their involvement did not dismantle the dominant male leadership structure of the movement.

Biondi closes the book with a forward-looking analysis of Black Studies programs, their expansion that encompasses a global dimension, and the assurance that they are here to stay as they "continue to attract intellectuals who have produced the scholarly innovations and breakthroughs that have helped bring longevity to the discipline" (p. 267).

The Black Revolution on Campus is a very comprehensive and thoroughly researched account of Black activism in education and a broader movement for freedom that ultimately led to recognition of Black scholarship in the form of institutionalization of Black Studies that has been prominent for almost half a century. Biondi's work serves as a historical lesson and stark reminder of the lasting impact of Black students' determination to ignite change for their generation and generations of Black youth who come after them to reap the benefits of a college education. The Black Revolution on Campus is not a confirmation that the work is done, but a reminder that there is still much more work to do to secure equity for Black people in this country.



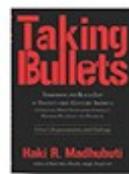
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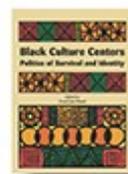
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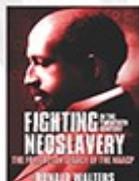
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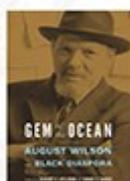
Taking Bullets



Black Culture Centers



Fighting NeoSlavery



Gem of the Ocean



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## Wright State University: Ujima Mentoring Program

By Dr. Edward Twyman  
Director, Bolinga Black Cultural Resource Center  
Wright State University

Given the urgent need to increase access to and success in college for students historically underrepresented in colleges and universities, it is reasonable for these institutions to establish mentoring programs to help students make the successful transition from high school to their first year on campus. Typically, mentoring relationships are established between faculty and student, student and student, staff and student, alumni and student, and or community member and student.

Today, changing demographics and the call for campus leaders to do more with less require directors of Black Cultural Centers to “control what they can.” Mentoring, a cost-effective solution is not new; however, the Bolinga Black Cultural Resources Center at Wright State University created the Ujima Mentoring Program (UMP) to strengthen the academic, social, and cultural experiences of first-year African and African-American students to help them adjust to campus life. The mentoring program, based on the Kwanzaa principle of collective work and responsibility, involves the entire community in the creation and appreciation of the academic and personal success of our students.

In this unique mentoring/work initiative, new students who are eligible for work study are paired with a faculty or staff member who will not only

serve as their mentor, but also as their work study supervisor. They are expected to meet at least monthly throughout the year. Workshops, speakers, volunteer opportunities, and other activities are also offered periodically to improve the academic success and retention rates of our new students. Overall, the UMP provides support and stability during the transition to a college environment, offers steady employment, facilitates ways to get involved in campus activities, and offers an opportunity for students to connect with a faculty or staff member.

“Ujima is founded on the notion that it takes a village to help foster student success,” said Yemi Mahoney, associate director of the Bolinga Black Cultural Resources Center at Wright State University. The program expands beyond the reach of the Bolinga Center where it is housed. Faculty, staff, students and even alumni play various roles in its operation.”

Initial analysis of the data suggest that this type of connection is making a difference in who stays versus who withdraws after the first year. Cordell Miller, a program alumni, highlighted the impact of his participation: “The Ujima Program gave me a chance to become a part of the campus. At first I did not care about that. But now I realize that I would not have survived without it.”



The Ujima Mentoring Program for first-year African and African-American students at Wright State University is based on the Kwanzaa principle of collective work and responsibility.

## Wright State University Names Associate Director of Bolinga Black Cultural Resources Center

By Dr. Edward Twyman  
Director, Bolinga Black Cultural Resource Center  
Wright State University

**O**luyemi (“Yemi”) Mahoney, former director of the Multicultural Center at St. Anselm College, was appointed associate director of the Bolinga Black Cultural Resources Center effective August 1, 2016.

Mahoney had served as the director of the Multicultural Center at St. Anselm College since 2008. At St. Anselm she was responsible for providing visionary leadership, strategic planning, fiscal management, and supervi-



Oluyemi (“Yemi”) Mahoney

sion of the day-to-day operations for the Multicultural Center. She founded several retention initiatives, including a pre-orientation program for underrepresented students that had a 95 percent retention rate. Prior to St. Anselm, Mahoney spent time at the University of Dayton where she served as assistant director of the John F. Kennedy Memorial Union and assistant director of Educational and Special Programs. She holds a Master of Education from the University of Dayton and a Bachelor of Science degree from Northwestern University.

California Newsreel has released

# BaddDDD Sonia Sanchez

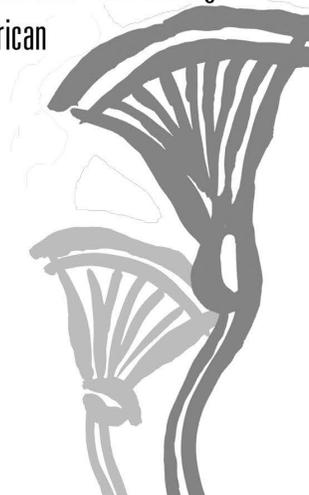
a new feature length documentary on the legendary poet, activist and Black Studies trailblazer, Sonia Sanchez.



California Newsreel is releasing

# Furious Flower III

a new video anthology of performances by and conversations with leading African American poets.



# DIRT & DEEDS MISSISSIPPI

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## David E. Jones Named Director of the Paul Robeson Cultural Center at Rutgers

By David E. Jones  
Director, Paul Robeson Cultural Center  
Rutgers University-New Brunswick

**A**fter conducting a national search, David E. Jones was named the director of the Paul Robeson Cultural Center at Rutgers University-New Brunswick, The State University of New Jersey. David began his role on August 1, 2016. In his role, David will work with and lead the Paul Robeson Cultural Center by engaging faculty, students, alumni and staff in meaningful work and initiatives to support and advance the black student experience and community at Rutgers University-New Brunswick.



David E. Jones

As director, David will be a key leadership team member of the Student Affairs division and the Cultural Center Collaborative, where he will play a vital role to provide programmatic initiatives, community development and effective institutional policies and practices to support and engage students, faculty and staff in the Paul Robeson Cultural Center. David has served in a variety of student affairs roles in multicultural affairs, residence life and student conduct throughout his career, most recently serving as the Director of Student Conduct and Residence Life for the Central Office of Student Affairs at the City University of New York (CUNY). Prior to joining CUNY, he worked at the University of Massachusetts, Lowell in multicultural affairs and residence life. Throughout his career, David has been

a dedicated advocate, mentor and leader for historically underrepresented students. He joins Rutgers with an extensive diversity, equity and inclusion background, including serving as a diversity consultant and speaker, facilitating cultural competency training, developing a cultural competency curriculum, addressing student diversity issues, advising multicultural student organizations, and institutional diversity committees and initiatives. His knowledge about social justice issues and commitment to student mentoring and advocacy will contribute significantly to the growth and advancement of the Paul Robeson Cultural Center.

David's commitment to diversity and inclusion has been recognized by the National Association for Student Personnel Administrators (NASPA) African American Knowledge Community (Mid-Level Professional Award), NASPA Region I (Network for Educational Equity & Ethnic Diversity Award), American College Personnel Association (ACPA) Commission for Social Justice Educators (Social Justice Educator Award), and NASPA Region II (New Professional Award). David holds a masters degree in college student affairs from the University of South Florida and a bachelors degree in communications from Eastern Connecticut State University. He is currently pursuing a doctorate of education in organizational leadership at Northeastern University.

Feel free to connect with David via twitter @davidearljones. You may also contact him at david.e.jones@rutgers.edu and learn more about him at www.davidearljones.com.

### ABCC Mission

The Association for Black Culture Centers is an organization that seeks to celebrate, promote and critically examine the cultures (ways of life) of the following ethnic groups: African American, Latino, Asian American and Native American. We aim to institutionalize those Centers, including Multiculture Centers, to enhance individual, community and global development. The ABCC expects that increased understanding of history and culture of each ethnic group will lead to authentic integration on campus and in the community. Latinos, Asian Americans and Native Americans have an historical and contemporary connection with African people, and we begin these relationships by focusing on the connections.

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## New Faces Bring Strengths, Ideas to USI's Multicultural Center

By Pamela Hopson  
Director of the Multicultural Center  
University of Southern Indiana

The word “busy” would be a gross understatement when it comes to the staff of the University of Southern Indiana’s Multicultural Center (MCC). For years, the center has sponsored numerous programs and initiatives, conducted diversity training, hosted a slew of events and made underrepresented students feel welcome. Pam Hopson, director and founder of the center, often did this with the help of only one or two other staff members. This fall, under the direction of Hopson, the MCC is staffed with both new faces and expanded positions that are breathing new life into programs and workshops, and better connecting with students.

“What I saw in each of these individuals was leadership, caring for the students, and passion for what they do,” said Hopson.

### Assistant Director

D’Angelo Taylor, assistant director, formerly served as admissions counselor at Western Illinois University, where he also received his bachelor’s and master’s degrees in political science. He assesses programming to ensure goals are met. He came to USI because he wanted a new challenge, and the Multicultural Center gave him the opportunity to help underrepresented students feel connected.

“I want to reach students who are

struggling or having difficulty adjusting so I can push them to the right resources and put them on a path for success,” he said. Taylor coordinates the Black and Brown Summit which brings in prominent speakers from the community to cover issues African Americans and Latinos face. He also showcases the talent of USI students during the annual Live at the Apollo event, where musical performances, dancing, skits and poetry are melded together.

“What drew me to this job was that it was an opportunity for me to contribute to something,” said Taylor. “We have a variety of programming that allows students to connect with their culture and learn a lot about other cultures.”

### Multicultural Program Advisor

Cesar D. Berrios, multicultural program advisor, graduated from USI with bachelor’s degrees in history and Spanish in 2013. His experience with promoting inclusion of Latinos in the community has been strengthened by his internship with Hospitality and Outreach for Latin Americas, working as the coordinator of Hispanic Outreach for the Office of Hispanic Ministry, and overcoming his own obstacles.



Cesar D. Berrios

*Continued on page 18...*

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## New Faces Bring Strengths, Ideas to USI's Multicultural Center... *Continued from page 17*

By Pamela Hopson

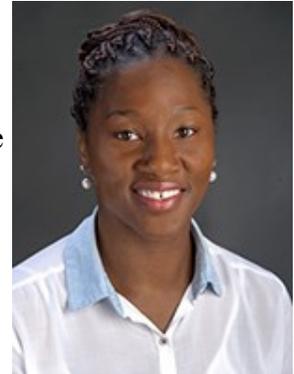
He is in charge of the College Mentor for Kids program, where USI students train to be mentors for children in grades 1-4. Berrios also coordinates the Hispanic Student Union, where he introduces participants to the diverse cultures of Latinos and provides leadership opportunities.

“I have a passion for higher education,” he said. “I came to USI and was very happy with the experience and education I received. I’d like for students from all backgrounds, cultures and races to be able to visit the MCC, feel welcome and at home, and know there’s a team here willing to help them with their needs.”

### Outreach Coordinator and Student Mentor

Candace Fairer, outreach coordinator and student mentor, began working at USI in 2015 as an admission counselor. Prior to that, she

taught special education for grades 3-5 at Anderson Elementary in her hometown of Anderson, Indiana. While she had experience recruiting students, her new position guides them through graduation—



Candace Fairer

providing them with encouragement and helping them navigate college life.

“We’re going to start providing workshops that will help students be successful,” she said. “For example, with first generation students, they may not know how to fill out financial aid documents, and their parents may not know either. We want to make sure they know how to do things properly.”

## Member Testimonial

I would like to express my sincere gratitude to the Association for Black Culture Centers (ABCC). As director of the Frank W. Hale, Jr. Black Cultural Center, Office of Diversity and Inclusion at The Ohio State University, ABCC supplies a plethora of resources. In its 25 years of service, ABCC has provided a quarter of a century of action toward the continual advancement and survival for many cultural centers. I am glad we have a resource so replete with information.

The Association for Black Culture Centers and the Hale Black Cultural Center both celebrate 25 years of accomplishments. Without ABCC paving the way for high standards in cultural competencies in our centers, we would have a hodgepodge of random theories to define our Centers’ existence. Thank you both ABCC and executive director and founder, Dr. Fred L. Hord, for your vision.

Larry Williamson, Jr., Director  
The Frank W. Hale, Jr. Black Cultural Center  
Ohio State University



Larry Williamson, Jr.

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## Support Your Institution's Enrollment and Retention Efforts with the ABCC Afro-Latino Initiative and Center Accreditation

By Donnie Forti  
ABCC Web Expert

**B**y offering strong educational programs steeped in history and culture, your Center is a critical part of your college or university's enrollment and retention strategy. The ABCC launched two new web features to support your educational programs: an online directory of Afro-Latino books and a step-by-step guide to Center accreditation.

The ABCC's online directory of Afro-Latino books is a searchable, expanding directory of almost 200 books on Blacks in Latin America, including Brazil, Cuba and Mexico, as well as Blacks and Latinos in the U.S. As a key component of the ABCC's overall Afro-Latino initiative, we regularly update this directory with books and articles that inspire discussions and encourage your campus community to learn more about connections among ethnic groups. Whether you're looking for books for your Center's library or selecting course readings, start your search at <http://www.abcc.net/afro-latino-initiative>.

Incorporating Afro-Latino books in Center educational programming is a practical way to connect your Center to your "institution's academic and environmental diversity purposes," which is among the criteria used in the ABCC Center accreditation process.

To start exploring center accreditation, visit <http://www.abcc.net/accreditation>. The page outlines the self-study and peer review components of accreditation. After you complete your Center's self-study, upload it using the page's questionnaire and answer the questions that follow. Submitting the questionnaire indicates your Center's interest in accreditation. ABCC headquarters' staff will contact you to organize your Center's peer review.

Accessing the online directory of Afro-Latino books and starting the accreditation process require an ABCC institutional membership, so visit <http://www.abcc.net/membership> to join the ABCC today. Complete the electronic invoice and start using the ABCC's institutional member benefits. As an ABCC institutional member, you're making a statement and commitment to your campus and community that your Center is dedicated to expanding the knowledge base about the historical and contemporary connections between African-descended people and Latino/as, Asian Americans, and Native Americans. It's a philosophy that supports quality Center programming and the institution's overall environment of diversity, which are both key factors in student enrollment and retention.

### Job Postings on ABCC.net

Spread the word about your job opening to candidates across the country. ABCC institutional members receive free job postings on the ABCC website. Visit [www.abcc.net/career-opportunities](http://www.abcc.net/career-opportunities) for details.

# Center Accreditation Through the ABCC

The ABCC accreditation process includes a thorough self-study and peer review of your college/university's Center. As the only national organization for Black, Latino, Asian American and Native American Culture Centers, our network of experienced Center directors will conduct a peer review of your Center's effectiveness. Using the self-study and peer review results, you can demonstrate the effectiveness of your Center's educational programs and student services, and move forward with accreditation. At the same time, the ABCC accreditation process supports your institution's enrollment and retention efforts through criteria focused on student needs.

## How to Get Started: Preliminary Information Form Process

Centers considering initial affiliation with the ABCC complete a Preliminary Information Form (PIF). For each General Center Requirement (GRC), the form requests information and/or requires specific documentation to verify the Center's responses to those requests. The Council for Black and Ethnic Minority Centers (CBEMC) uses the PIF process to screen applying Centers, evaluate the subsequent self-study, and conduct an on-site assessment through a visit team after a Center's PIF provides convincing evidence that the team might be able to agree that each GCR is met. Visit [www.abcc.net/accreditation](http://www.abcc.net/accreditation) to complete and submit your PIF.

## Pricing and Next Steps

After submitting your PIF on the ABCC website, a check for \$500 must be mailed to ABCC headquarters. If the PIF includes sufficient evidence in response to each GRC, the ABCC will authorize the Center to start the self-study. At this time, the Center must pay an additional \$1,000 to complete the self-study and prepare for the peer review. The Center decides if the peer review will be completed by one commissioner for \$1,500 or two commissioners for \$2,500. If the peer review is successful, the Center will be awarded initial accreditation by the ABCC. All fees are non-refundable.

### ASSOCIATION FOR BLACK CULTURE CENTERS



African American, Latino, Asian American and Native American Centers

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