

Recognizing the Best in State and Local History

AASLH Awards Banquet



PHILADELPHIA, PA
AUGUST 30, 2019

HONORING THE PAST SHAPING THE FUTURE



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AMERICAN ASSOCIATION *for* STATE *and* LOCAL HISTORY

Awards Banquet

AUGUST 30, 2019

PHILADELPHIA, PA

6:30 PM

DINNER IS SERVED

6:45 PM

WELCOME AND INTRODUCTIONS

John R. Dichtl, President & CEO, AASLH

AWARDS OF DISTINCTION

Sandra Sageser Clark

John and Anita Durel

7:45 PM

**PRESENTATION OF AASLH LEADERSHIP IN
HISTORY AWARDS**

Nicholas J. Hoffman, Chair, AASLH Awards Committee

John E. Fleming, Chair, AASLH

John R. Dichtl, President & CEO, AASLH

From the President & CEO

Tonight's Leadership in History Awards banquet honors fifty recipients from across the country, a constellation of people and organizations creating new ways of preserving, presenting, and finding meaning in history. Some speak to the relevance of the past, some emphasize inclusive practices and narratives, some offer clever solutions to vexing problems, and all are examples of excellence. I am proud that we can recognize all of them. I am pleased that you are here to help focus attention on what they are doing for their communities and for the discipline of history.

Once again, this 2019 awards event is sponsored by the History Channel, an organization that has been serving and building public interest in the past for many years. Our colleagues at the History Channel have been supportive of AASLH and many other history nonprofits for decades in the work we do together, and we are grateful.

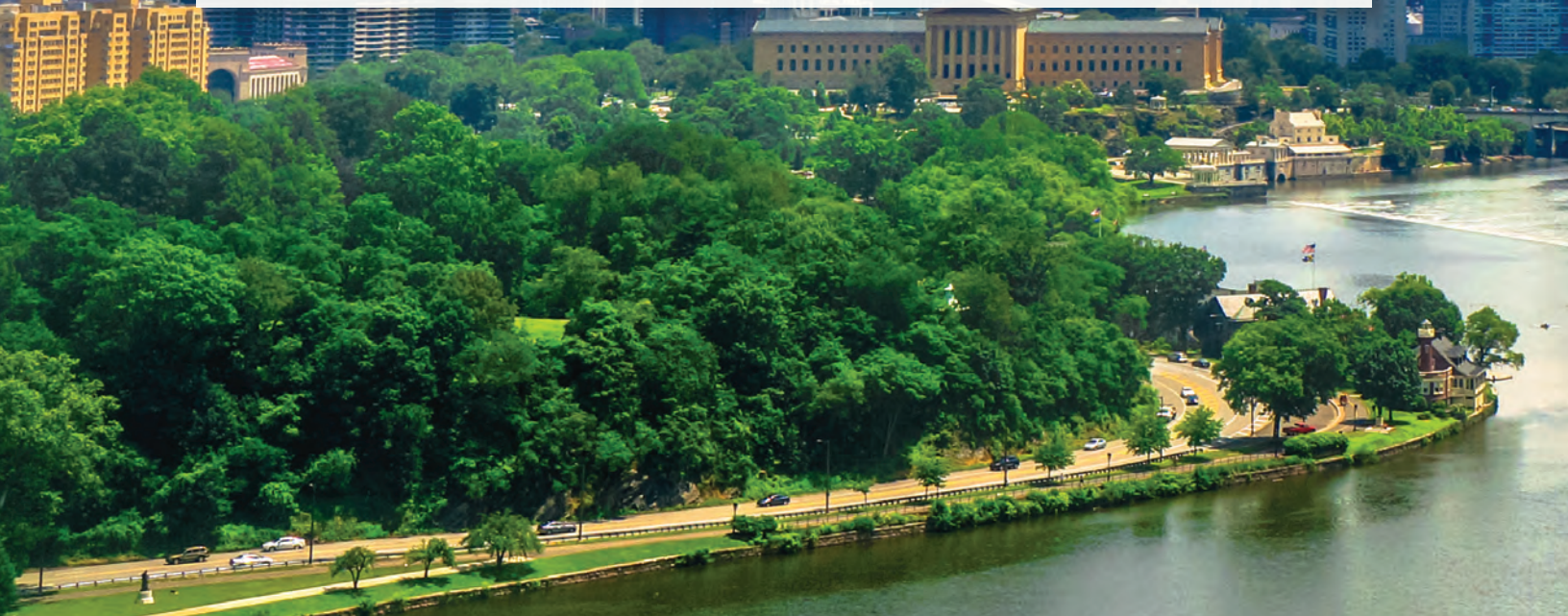
Please join me in congratulating all of the AASLH award winners and in thanking their colleagues and institutions for making these important projects possible. While we are acknowledging work done well, help me extend our gratitude to the AASLH National Awards Committee, led by Nicholas Hoffman of the Missouri Historical Society, and the committee's many state representatives, for the long hours of review and discussion in the awards selection process.

Congratulations to all of tonight's award recipients!

Sincerely,



John R. Dichtl
President & CEO, AASLH



From the Chair

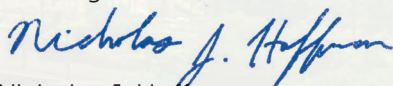
Since 1945, AASLH has bestowed the Leadership in History Awards to establish and encourage standards of excellence in the collection, preservation, and interpretation of state and local history. This year, our fifty award winners exemplify this tradition of recognizing superior work in organizations of all kinds, sizes, and budgets. We are also honored to bestow the Award of Distinction to John and Anita Durel and Sandra Clark, who throughout their careers have provided mentorship to generations of colleagues and led our field nationally. Our recipients provide inspiration as we strive to promote the value of history and meet the challenges facing our communities.

Next year marks the 75th anniversary of this awards program. Such a major milestone has provided the spark to reevaluate the program and determine what changes it may need to promote the current best practices and emerging trends within our field. A task force is currently assessing how the award winners are celebrated and how their projects are disseminated at the Annual Meeting. The awards committee is also considering new categories and reviewing our awards requirements. As we make changes, we are focusing on ensuring the program becomes more accessible, mirrors the diversity within our field, and supports a wider and more inclusive history. I charge all of you to help this process by completing an evaluation that will be released online in the coming weeks.

To have a successful national awards program, it takes many dedicated professionals from all parts of our country to invest their time and expertise. I want to thank our forty-seven state representatives who encourage and help prepare nominations, and our fourteen regional representatives who convene annually in Nashville to determine our winners. Most importantly, I appreciate Bethany Hawkins and Aja Bain of AASLH who guide this process from start to finish. Tonight's event is sponsored by the History Channel, whose annual support helps us spotlight such exemplary work shown in our 2019 award recipients.

Congratulations to our award winners and the inspiration they provide for each of us to ask: what are we waiting for?

Best Regards,



Nicholas J. Hoffman

Chair, AASLH Awards Committee

Managing Director of Education and Visitor Engagement

Missouri Historical Society

Leadership in History AWARDS

The American Association for State and Local History offers its Leadership in History Awards to establish and encourage standards of excellence in the collection, preservation, and interpretation of state and local history in the United States. By publicly recognizing excellent achievements, the association strives to inspire others to give care, thought, and effort to their own projects.

THERE ARE FOUR TYPES OF AWARDS:

THE AWARD OF EXCELLENCE

Presented for excellence in history programs, projects, and people when compared with similar activities nationwide.

THE HIP AWARD

The History in Progress (HIP) award is given to projects that are highly inspirational; exhibit exceptional scholarship; or are exceedingly entrepreneurial in terms of funding, partnerships and/or collaborations, creative problem solving, or unusual project design and inclusiveness. This award is given at the discretion of the awards committee to five percent or less of the total number of winners of the Award of Excellence.

THE ALBERT B. COREY AWARD

Named in honor of a founder and former president of AASLH, it recognizes primarily volunteer-operated history organizations that best display the qualities of vigor, scholarship, and imagination in their work.

THE AWARD OF DISTINCTION

This award is bestowed infrequently and only in recognition of long and very distinguished service. Recipients are noted for their contributions to the field of state and local history and are recognized nationally as leaders in the profession. The individual must have demonstrated the highest standards of performance and professional ethics.

2019 Leadership in History Awards

HISTORY IN PROGRESS (HIP) AWARDS



**Louisiana State Museum and
Goat in the Road Productions**
NEW ORLEANS, LA
for the project *The Stranger Disease*



New-York Historical Society
NEW YORK, NY
for *The Citizenship Project*



**University of North Carolina Greensboro
Public History Program**
GREENSBORO, NC
for the exhibit *Etched in Stone?: Governor Charles
Aycock and the Power of Commemoration*

ALBERT B. COREY AWARD



**Eastern Shore Network
for Change**
CAMBRIDGE, MD

The Eastern Shore Network for Change works to raise awareness of racial issues in Dorchester County, Maryland, and to partner with the community to inform, educate, and foster change that leads to social and economic empowerment. Their award-winning project, *Reflections on Pine: A Story of Community, Hope, Faith & Change*, created programming and open dialogue about racial unrest and trauma in Cambridge, once known as "Maryland's Mississippi." ESNC convened the first public community conversation about the 1967 Cambridge fire, which destroyed the heart of the town's African American district, and worked with dozens of partners to create programs and discussions about the city's difficult past. This inspiring project empowered community members to critically examine traumatic recent history and its present effects in their town and to work together to find healing and a better way forward.

2019 Award of Distinction Winners



Sandra Sageser Clark

Sandra Sageser Clark is the Director of the Michigan History Center, a position she has held for the past twenty-eight years. Her professional service has included the AASLH Council, the Michigan Museums Association board, the Association of Midwest Museums board, and the Automobile National Heritage Area board. She was the 2009 recipient of the Michigan Historic Preservation Network Leadership Award and the 2017 recipient of the President's Award from the Michigan Museums Association. Currently Sandra is a member of the Fishtown Preservation Society Board of Directors and the Land Information Access Association Board of Directors. As one nominator wrote, "She believes that history is important and wants all citizens to experience the thrill of discovery, the intrigue, the understanding it brings to its students."



John and Anita Durel

John and Anita Durel founded Durel Consulting Partners in 1997. They have served the museum community with professionalism, integrity, and an unbridled passion for building great organizations and helping those in the field become great leaders. John Durel's work in museums included time as the Director of Education and Assistant Director at Strawberry Banke Museum, as Assistant Director at the B&O Railroad Museum, and as Assistant Director and Director at the Baltimore City of Life Museums. Concurrently, Anita Durel built a career in fundraising and development, including leadership positions at institutions including Johns Hopkins University and the Association of Fundraising Professionals. Since forming Durel Consulting Partners, they have assisted numerous museums and CEOs of history organizations, made presentations, and published articles to inform the museum community. They also taught museum studies at Goucher College and Johns Hopkins University. Additionally, John served as the Executive Director of the Seminar for Historical Administration, now the AASLH History Leadership Institute, and both were founding leaders in the History Relevance Campaign.

2019 Award of Excellence Winners

ARKANSAS

Arkansas Declaration of Learning for the project *Arkansas Declaration of Learning – Year Three and Four*. This cross-curricular statewide partnership has trained hundreds of grade 4-12 educators in incorporating historic objects, art, and primary sources into their classrooms and school libraries and demonstrating history's relevance through civic engagement projects. Through mentoring and resource sharing, this program empowers educators to use primary sources to build inquiry skills with students, and to draw connections between past and present and national and state history.

COLORADO

Sheila Goff for a distinguished career nurturing intercultural partnerships and championing the rights of Native Americans in museums. During her years as History Colorado's NAGPRA Liaison and Curator of Archaeology and Ethnography, Sheila worked with forty-eight tribes to repatriate cultural objects and human remains and to develop interpretation that centered Native expertise and perspectives. Her dedication to building and maintaining respectful intercultural relationships has had an incalculable effect both within the state of Colorado and on the larger role of NAGPRA in United States museums.

History Colorado for the project *History Colorado collections on view in Silverton, Colorado*. This project created a pilot program for non-traditional loans when elementary school students in rural Silverton requested to borrow objects dealing with Chinese immigration to share this untold story in their local museum. Six loaned objects allowed students to engage in object-based research and learning with direct access to museum collections, and were seen by over 10,000 people during the loan period. By sharing collections with an isolated community and responding to student needs, History Colorado helped students engage with difficult history and direct their own learning as "kid historians."

CONNECTICUT

Connecticut State Library for the project *Remembering World War One: Sharing History/Preserving Memories*. Working with local partners both within Connecticut and in neighboring states, this project organized forty-seven digitization events to collect and share World War One stories and images for the library. More than forty public programs including speakers, films, and encampments engaged attendees with the larger context of the war as they contributed their own families' experiences, and helped them understand the relevance of this history to their ancestors' lives and their own communities.

Fairfield Museum and History Center and Connecticut Institute for Refugees and Immigrants for the project *An American Story: Finding Home in Fairfield County*. Through portraits, narratives, objects, and historical context, this exhibition and programming told the stories of eight individuals from around the world who had rebuilt their lives locally. By humanizing complex and polarizing topics like immigration patterns, refugee policy, and the resettlement process, this project connected attendees with the people behind the statistics of immigration from World War II through the present.

Westport Historical Society for the exhibit *Remembered: The History of African Americans in Westport*. An exhibit and programs such as author talks, film screenings, and live performances used primary sources to reassert the forgotten contributions of African Americans to a suburban Connecticut town's history. Extensive school outreach and hands-on interactives provided multiple access points to demonstrate the relevance of black history to the viability and success of Westport, the state, New England, and the nation as a whole.

DISTRICT OF COLUMBIA

Chris Myers Asch and George Derek Musgrove for the publication *Chocolate City: A History of Race and Democracy in the Nation's Capital*. Tracing D.C.'s massive transformations from a sparsely inhabited plantation society into a diverse metropolis and from a center of the slave trade to the nation's first black-majority city, this book provides a comprehensive and timely study of Washington's difficult history. Adopted by local high school and college history classes, *Chocolate City* provides accessible and sensitive historic context and nuanced analysis for students and general readers to better understand the foundations of our capital city.

FLORIDA

Heather Schoenfeld for the publication *Building the Prison State: Race and the Politics of Mass Incarceration*. Based on extensive archival research in Florida and interviews with Florida politicians, lawyers, and advocates, this book offers a rich political history of prison reform and growth in the state from the 1950s to the present. Written to help academics, students, policymakers, and the public understand the origins of mass incarceration in the U.S. through a state lens, Schoenfeld's work combines sociology, political science, and local history to deliver a powerful study of and call to action for the nation's carceral system.

GEORGIA

Georgia Historical Society for the publication *Georgia Historical Quarterly 2017 Centennial Volume*. This centennial commemoration prompted a critical re-examining of GHQ's past and evolution from a Lost Cause publication to a modern inclusive history journal. Articles discussing the journal's founding, long-time editor, and transformation in historical context embraced a dedication to transparency and sharing uncomfortable truths that served a wide audience of scholars and non-historians alike with an honest discussion of institutional accountability and confronting biases in the record.

IDAHO

Idaho State Historical Society for the exhibit *Idaho: The Land and Its People*. Anchoring the newly expanded Idaho State Museum, this exhibit provides a comprehensive look at the state's past and how natural resources, economic development, and diverse groups and motivations have interacted to shape the story. By emphasizing adaptation as a common thread of all Idahoans' histories, the exhibit assembles a variety of stories and perspectives to form a cohesive whole that underscores the relevance of this history to contemporary issues, people, and places.

INDIANA

Benjamin Harrison Presidential Site for the multimedia project *New Century eCollection Initiative*. This multi-faceted initiative focuses on preserving a nationally-significant presidential collection, providing a transformative educational resource to the community, and expanding the walls of the museum through digital collections. 3-D printed replicas onsite and digital 3-D scans are making history tangible and interactive for both local and remote visitors, and this project is pioneering the use of digital collections for worldwide outreach and education.

Conner Prairie and Asante Children's Theatre for the project *Giving Voice: African-Americans' Presence in Indiana's History*. Fueled by the belief that theatre can convey history in thought-provoking and innovative ways, this partnership has reached more than 10,000 Conner Prairie visitors with performances that reassert African Americans experiences and contributions to state history. Eight unique scripts illuminate the state's diverse past with stories of black communities and individuals that shaped Indiana, and the project's emphasis on evaluation and audience dialogue make it a model for the field of effective museum theatre.

Porter County Museum for the exhibit *Do Your Part! A County Responds to the First World War*. This exhibit shows the effects World War I had on the everyday life of Porter County residents and how they worked, organized, and sacrificed in response. The museum tells the story of a

global conflict through local and individual stories, as well as creative interactives that make the past tangible and personal, and offers a prime example of the power of small museums to create impactful interpretation.

KANSAS

Johnson County Museum for the exhibit *The Turbulent Twenties*. This exhibit went beyond nostalgic interpretations of the Roaring Twenties to offer deeper and more nuanced examinations of the era's serious topics, including anti-immigrant legislation and Klan membership in the Midwest. By ensuring that visitors saw beyond the veil of prosperity and victory to the historical consequences of the 1920s, the Johnson County Museum communicated the relevance of this era to today and of national events to their local community.

KENTUCKY

Marjorie Guyon, Patrick Mitchell, and Nikky Finney for the project *I Was Here*. This public art installation in Lexington's Courthouse Square commemorates the area's past as a hub of regional slave trading and remembers those enslaved here through twenty-one "ancestor spirit portraits" displayed in the windows of private businesses. Through these powerful and human statements, this project alters a public space known for recreation into a space for education and reflection on the city's past and the legacy of violence and racism embedded in the urban landscape.

LOUISIANA

Louisiana State Museum and Goat in the Road Productions for *The Stranger Disease*. This immersive theatre piece staged at a historic house in the French Quarter told the story of the 1878 New Orleans yellow fever outbreak through seven fictional characters who must choose to stay or flee the city. By showing how issues such as ethnicity, race, class, and gender shape behavior and influence the decision-making process in a crisis situation, this project drew strong parallels to contemporary disaster response and transformed the historic house experience at the site.

MAINE

Mount Desert Island Historical Society for the publication *Chebacco, Volume XIX (2018)*. This multidisciplinary reimagining of the society's lead publication presents essays on objects and landscapes that embody local history and provoke deeper connections with readers and viewers. By offering museum collections as "beholdings" to be shared and contemplated rather than holdings to be locked away, this publication's deeply-researched content

fosters engagement with the history of a unique region and furthers the society's mission of bonding islanders together with shared history and place-making.

MASSACHUSETTS

Freedom's Way Heritage Association for the public program *Declaring Independence: Then & Now*. Through scholarship, performance, readings, and community conversations, this collaborative program engaged the public in the local historical drama of declaring independence in the spring and summer of 1776. By creating a format that could be customized with each town's records and utilized citizen historians, *Declaring Independence* provided an accessible model for local history programming that directly involves visitors and community resources.

MICHIGAN

Michigan History Center for the exhibit *States of Incarceration*. This project used a national traveling exhibit as the basis for an unflinching examination of the state's contradictory prison history in the context of larger trends in American prisons. By offering a place to learn about, reflect on, and open dialogue about a difficult issue that has affected millions across the country and in their own state, this exhibit encourages museums to tackle complex and emotional topics with a commitment to truth and sensitivity.

Pigeon River Discovery Center for the Pigeon River Country Discovery Center exhibits. This all-volunteer institution highlights the conservation history of the last hundred years that transformed their local state forest from burnt-over, lumbered land to today's verdant landscape, and the people who loved, worked and fought to restore it. Through exhibits, programs, and trails, the Center is creating a new generation of stewards and advocates by educating forest visitors of all ages about its singular history.

MINNESOTA

Aurora St. Anthony Neighborhood Development Corporation, 106 Group, Historic Saint Paul, CultureBrokers, and City of Saint Paul for the publication *Saint Paul African American Historic and Cultural Context*. Through a history of Saint Paul's African American community and its development between 1837 and 1975, this study contributes to a more accurate and inclusive documentation of the city's history, and the challenges and triumphs of its black residents who have largely been written out of it. It forms a foundation for the future preservation of historic sites and provides tools to help promote African American cultural heritage and heritage tourism in Saint Paul, and its adoption as a guiding document by the city historic preservation commission sets a powerful example.

Kacie Lucchini Butcher and Denise Pike for the exhibit *Owning Up: Racism and Housing in Minneapolis*. This student-led project guided visitors through the stories of three black families as they searched for home and community in white-dominated neighborhoods during the twentieth century in Minneapolis. Visitors gained an understanding of the persistent consequences of redlining, racial covenants, and white violence; the roots of the city's contemporary racial disparities; and citizens' obligations to address and acknowledge historic injustice.

Seward Neighborhood Group for the publication *A People's History of the Seward Neighborhood*. This book chronicles the history of a diverse Minneapolis neighborhood through a comprehensive study of its populations, institutions, housing, transportation, politics, and more. By reflecting the area's strong roots and commitment to diversity and tackling difficult history, this work presents a thorough and relevant community history of an evolving neighborhood.

MISSOURI

Christopher Alan Gordon and the Missouri Historical Society for the publication *Fire, Pestilence, and Death: St. Louis, 1849*. This book tells the story of a disastrous yet formative year in the city through the voices of those who lived it and the collections and archives of the Missouri Historical Society. Through skillful use of primary sources and diverse voices, Gordon paints a compelling and relatable picture of a young frontier city responding to tragedy with resilience and reinvention.

Kansas City Public Library for the multimedia project *The Pendergast Years: Kansas City in the Jazz Age and Great Depression*. This collaborative website offers an unparalleled online tool for learning and research about a time when Kansas City's political and social scene was dominated by the Pendergast political machine. Combining original, professional scholarship with a repository of over 5,600 primary sources and cutting-edge interpretive features as well as public events, this project provides essential insight and analysis of some of the city's most troubled years and issues.

MONTANA

Montana Historical Society for the project *Montana and the Great War*. This multifaceted centennial project involved physical and online exhibits, myriad public programming, an archival digitization project, and educational outreach to explore the complicated legacy of World War I in the state. By addresses complex subjects such as free speech, isolationism, immigration, and patriotism and highlighting diverse experiences and perspectives on the war, the project offers balanced interpretation while making room for disagreement and embracing controversy.

NEVADA

LVCVA's Las Vegas News Bureau and Nevada State Museum, Las Vegas for the project *Las Vegas Lineup*.

This collaborative identification project combines a traveling presentation and a gallery exhibit to help identify thousands of unknown historic photos from museum and news bureau collections and preserve the stories of both locals and visitors. More than 800 photos have been identified so far, and the project has become a replicable model for community engagement, activating archives, and emphasizing the relevance and importance of recent history as made by both locals and millions of visitors per year.

NEW HAMPSHIRE

Valerie Cunningham for a distinguished career preserving the African American history of New Hampshire. For fifty years, Cunningham has dedicated her career to piecing together the stories of those lost from or written out of the state's history. Her work formed the basis of the Black Heritage Trail of New Hampshire and the BlackNewEngland.org database, and she is an energetic advocate for public history outreach who has transformed the contemporary cultural landscape of Portsmouth.

NEW MEXICO

Museum of the American Military Family & Learning Center for the multimedia project *Love Song for the Dead*. This short documentary discusses the lasting effects war has on families and service members, and brought veterans and Gold Star families together with musicians and a filmmaker to create a piece dedicated to reflection and healing. Through combining oral histories with art and dialogue, this all-volunteer organization crafted a piece that resonates with their audience and those seeking to understand all aspects of the American military experience.

Museum of Indian Arts and Culture for the exhibit *Lifeways of the Southern Athabaskans*. In the nation's first show to examine the stories and material culture of the six distinct Apache tribes of North America, *Lifeways* shares a comprehensive view of a group united by language through photos and objects. By offering a nuanced discussion of the history and challenges of the tribes, this exhibit counters oversimplified and stereotypical views of the Apache with sound scholarship and cultural sensitivity.

NEW YORK

Brooklyn Historical Society for the *Young Scholars* program. This seventeen-week program for grade 3-12 students brings small groups from across the borough together to research local history topic and produce

books. Through analyzing primary and secondary sources from BHS archives, visiting historic sites and museums, meeting with scholars, and writing narratives, *Young Scholars* teaches inquiry, analysis, research, and communication skills to the next generation of historians.

New-York Historical Society for *The Citizenship Project*. This project leverages the New-York Historical Society's considerable archival and museum collections to provide free civics and American history workshops to prepare green card holders to succeed on the United States Citizenship and Immigration Services naturalization interview. The program offers new immigrants a deeper and more nuanced understanding of the nation's history to become more engaged citizens.

Niagara Falls Underground Railroad Heritage Commission Inc. for the exhibit *One More River to Cross: the Niagara Falls Underground Railroad Heritage Center*. The first new cultural attraction in the area in thirty-seven years, this museum reintroduces the forgotten history of the Underground Railroad and abolitionism in Niagara Falls through an immersive experience that greatly expands understanding of this border city. Strong outreach and engagement with students and locals as well as an active emphasis on the agency of freedom seekers make this site a commendable model.

Susan Goodier and Karen Pastorello for the publication *Women Will Vote: Winning Suffrage in New York State*. This book discusses the broad coalition of diverse men and women who worked together for the cause of suffrage in the state, their success in 1917, and their influence on the national movement. Through deep research and a commitment to amplifying a variety of experiences, the authors have created a comprehensive work whose influence will be felt nationwide as New York and other states prepare for the suffrage centennial.

Three Village Historical Society for the *Founders Day* project. Using a series of historic murals depicting the town's founding, this program introduces fourth grade students to over 350 years of local history through narratives and tours. *Founders Day* sparks curiosity and connection with students, their parents, and the wider community through its focus on making the past relevant, interesting, and tangible to young learners.

NORTH CAROLINA

University of North Carolina Greensboro Public History Program for the exhibit *Etched in Stone?: Governor Charles Aycock and the Power of Commemoration*. Following the removal of Governor Charles B. Aycock's name from a main campus building due to his role in advancing white supremacy, ten graduate students undertook an ambitious project to help their campus grapple with this legacy. Located in the renamed building, the exhibit explores the governor's complex legacies and the history of commemoration on campus, showing that whom we memorialize matters.

OHIO

Stan Hywet Hall and Gardens and Archival Services at the University of Akron for the project *Lost Voices of the Great War: Summit County in the First World War*. This collaborative documentary connects a global conflict with local experiences by bringing hidden collections of letters, films, photos, and documents from various institutions to life. Collection and digitization events gave the public the opportunity to be involved in the history-making process and in the commemoration of their own community's stories.

OKLAHOMA

Tulsa Historical Society & Museum for the exhibit *Transmitting Tulsa: On-Screen & Over the Airwaves*. By sharing the history of local television and radio, this exhibit presented a relatable pop culture topic with deep community resonance and intergenerational appeal. *Transmitting Tulsa* put local entertainment in historic context while showing that the experiences and memories of everyday citizens are worthy of preservation and museum interpretation.

OREGON

Oregon Historical Society for the publication *Oregon Historical Quarterly*, "Oregon's Manila Galleon" special issue (summer 2018). Through collaborative scholarship that brought together Native oral tradition, archival collections on three continents, and archaeological investigations, this publication shared the story of a mysterious seventeenth-century shipwreck that had profound consequences for the future of the state. This publication represents the synthesis of two hundred years of research and speculation being made cohesive and accessible for a public audience.

PENNSYLVANIA

Cumberland County Historical Society for the *Community Heart & Soul Project*. This project used the storytelling process to broaden understandings of how oral histories and stories can reach beyond the repository to create meaningful impact in the community. By listening to what their community valued, CCHS led the charge to preserve endangered African American history sites and develop programs that address difficult and forgotten histories.

Museum of the American Revolution for the exhibit *Revolution Place*. Through the immersive recreated environments of a military encampment, a tavern, a home, and an eighteenth-century meeting house, this exhibit brings the stories and places of the Revolution to life for children ages 5-12. Following a "discovery center" model,

the space encourages learning through asking questions, handling reproduction objects, and exploring original documents and artifacts through touchscreens.

Senator John Heinz History Center for the *We Can Do It: WWII Traveling Exhibit Outreach Project*. This 500-square-foot traveling exhibit brings the story of western Pennsylvania during World War II to small local institutions in the state and West Virginia, who add their own interpretation and objects. The project is a model for how historical organizations of different scales can work together to advance the relevance of history across a wider region than any could reach individually.

RHODE ISLAND

Lippitt House Museum for the program *Back to the Work: Encounters with Historical and Contemporary Voices*. This project, held within the furnished rooms of the 1865 Lippitt House, was a multi-sensory theatrical installation that examined both contemporary and historic labor to help visitors make connections to their own family histories and the hidden labor stories around them today. Through videos, soundscapes, props, and reproduction documents, *Back to the Work* let visitors choose how to explore the house while foregrounding the individuals who made its luxurious environment possible.

Little Compton Historical Society for the project *Remember Me: Little Compton's 46 Historic Cemeteries*. This study of the town's historic cemeteries captured information on lost sites, including the Negro Burying Ground, Native American burial sites, and other memorial sites of early inhabitants. This research shed light not only on the history of the cemeteries and the people buried in them, but also on local stone carvers, the widespread use of uninscribed grave markers, and current ownership which enabled them to advise the public on visitation.

TEXAS

Texas Supreme Court Historical Society for the publication *Journal of the Texas Supreme Court Historical Society*. This quarterly e-journal collects and publishes Texas legal history, including oral histories, research, and photos from legal professionals documenting particular issues and experiences. In 2018, TSCHS issued publications on the state's African American judges and the experiences of judges, justices, and governors in World War I, preserving these essential stories of pioneers in their field.

WASHINGTON

Jacqueline E.A. Lawson for her tireless dedication to preserving the African American history of Washington. For over forty years, Lawson has been a powerful advocate for uncovering, preserving, and sharing the state's black

history, including as co-founder of the Black Heritage Society of Washington State and founder of the Black Genealogy Research Group of Seattle. Her mentorship, partnership-building, publications, and community advocacy have been essential for maintaining and expanding the state's black history preservation and resources.

WEST VIRGINIA

Wiles Hill Alumni Association Foundation and the West Virginia University Public History Program for the exhibit *Up on the Hill: A Century of Memories at a Neighborhood School*. This student-led project addresses the role of national and local events in shaping the identities, relationships, and memories of generations of children at a local elementary school. Stories ranging from tumultuous to lighthearted illustrate the significance of the century-aged school as an institution and epicenter of neighborhood activity.

WISCONSIN

Monroe County Local History Room and Museum for the exhibit *Monroe County A to Z*. This comprehensive exhibit uses twenty-seven interactive hands-on components to condense the people, places, and things of county history into concise and relevant interpretation. This meticulously researched and well-written display provides not only a thorough overview of the county's past, but also offers insights into sources, processes, and individual connections to history.

Neville Public Museum for the exhibit *Delay of Game: Experiences of African American Football Players in Titledown*. Going beyond traditional celebratory sports narratives, this project focused on the experiences and challenges of African American Green Bay Packers players throughout the franchise's history, including recent national anthem protests. By tackling the difficult history behind a popular sports team, the museum offers a new take on local narratives and social issues faced by African Americans living in Green Bay and playing in the NFL.

2019 STEPS GRADUATES

Greeneville Greene County History Museum GREENEVILLE, TN

Beginning as a one-room museum in a retired school building, GGCHM has grown to thirteen galleries and numerous walk-through exhibits, including a fully restored 1787 two-story log structure that was one of the county's first homes. The museum interprets East Tennessee's past from prehistoric history to the twenty-first century, while sharing artifacts and oral histories on Facebook and YouTube to reach audiences beyond their site with innovative and relevant histories.

Manitowoc County Historical Society MANITOWOC, WI

Formed in 1906, MCHS is one of the oldest historical societies in Wisconsin and was also one of the earliest societies to become an affiliate of the Wisconsin Historical Society. Their 60-acre interpretive museum features local history exhibits and research services as well as the outdoor Pinecrest Historical Village, a collection of over twenty-five historic buildings with period furnishings from Manitowoc County's early settlers.

Ocean County Historical Society TOMS RIVER, NJ

For over seventy years, OCHS has been collecting, preserving, and interpreting stories, artifacts, and archival resources that celebrate Ocean County's distinct heritage. They operate the Richard L. Strickler Research Center and the Pierson-Sculthorp House, a furnished Victorian house museum containing period artifacts, antiques, and exhibits.

Congratulations to all our winners!

Thank you for attending the 2019 AASLH Awards Banquet.

Plan to join us for the 2020 AASLH Awards Banquet in Las Vegas!

If you know of an individual or project deserving of an award, we encourage you to submit a nomination. Visit aaslh.org for information.

2019 Awards Program Volunteers

A special thank you to the AASLH 2018-2019 regional and state awards team leaders (as of March 1) who helped make the AASLH Leadership in History Awards possible.

NATIONAL AWARDS CHAIR: Nicholas Hoffman, Missouri Historical Society, St. Louis, MO

REGION 1

REGIONAL CHAIR: Brooke Steinhauser, Emily Dickinson Museum, Amherst, MA

MAINE: Julia Gray, Riverside Museum Solutions, Orland, ME

MASSACHUSETTS: Jane Becker, University of Massachusetts Boston, Boston, MA

NEW HAMPSHIRE: Michelle Stahl, Monadnock Center for History and Culture, Peterborough, NH

VERMONT: David Simmons, Billings Farm & Museum, Woodstock, VT

REGION 2

REGIONAL CHAIR: Lenora M. Henson, Theodore Roosevelt Inaugural NHS, Buffalo, NY

CONNECTICUT: Laurie Pasteryak Lamarre, Fairfield Museum and History Center, Fairfield, CT

NEW JERSEY: Vacant

NEW YORK: Michele Phillips, The Paper Lab, Troy, NY

RHODE ISLAND: Ronald Potvin, Brown University, Providence, RI

REGION 3

REGIONAL CHAIR: Melinda Meyer, Erie Yesterday, Erie, PA

DELAWARE: Jeff Durst, Hagley Museum and Library, Wilmington, DE

DISTRICT OF COLUMBIA: Stephanie Boyle, Dumbarton House Museum, Washington, D.C.

MARYLAND: Lisa Robbins, Annapolis, MD

PENNSYLVANIA: Andrea Glass, University of Delaware, Lancaster, PA

REGION 4

REGIONAL CHAIR: Christy Crisp, Georgia Historical Society, Savannah, GA

ALABAMA: Laura Caldwell Anderson, Alabama Humanities Foundation, Birmingham, AL

FLORIDA: Rebekka Wade, Tallahassee Museum, Tallahassee, FL

GEORGIA: Matthew S. Davis, Georgia's Old Governor's Mansion, Georgia College, Milledgeville, GA

REGION 5

REGIONAL CHAIR: Danielle Petrak, The Royce J. and Caroline B. Watts Museum, West Virginia University, Morgantown, WV

KENTUCKY: Amanda Higgins, Kentucky Historical Society, Frankfort, KY

NORTH CAROLINA: Mandy Gibson, Historic Johnson Farm, Hendersonville, NC

SOUTH CAROLINA: Walter Hill, Horry County Museum, Conway, SC

VIRGINIA: Christina Keyser Vida, Virginia Historical Society, Richmond, VA

WEST VIRGINIA: Nathan Jones, The Clay Center for Arts and Sciences, Charleston, WV

REGION 6

REGIONAL CHAIR: Danny Gonzales, Indiana Historical Society, Indianapolis, IN

ILLINOIS: Lance Tawzer, Naper Settlement, Naperville, IL

INDIANA: Jeannette Rooney, Indiana Historical Society, Indianapolis, IN

MICHIGAN: Suzanne Fischer, Michigan History Center, Lansing, MI

OHIO: Jerolyn Barbee, National Afro-American Museum & Cultural Center, Wilberforce, OH

REGION 7

REGIONAL CHAIR: Ashley Bouknight, The Hermitage, Hermitage, TN

ARKANSAS: Nathaniel Thomas, Clinton Presidential Center, Little Rock, AR

LOUISIANA: Lori Boyer, Historic New Orleans Collection, New Orleans, LA

MISSISSIPPI: Cheryl Thornhill, Museum of the Mississippi Delta, Greenwood, MS

TENNESSEE: Adam Alfrey, East Tennessee Historical Society, Knoxville, TN

REGION 8

REGIONAL CHAIR: Andrew Albertson, Museum of Indian Arts and Culture, Santa Fe, NM

NEW MEXICO: Mimi Roberts, New Mexico Association of Museums, Santa Fe, NM

OKLAHOMA: Maggie Brown, Tulsa Historical Society and Museum, Tulsa, OK

TEXAS: David Grabitske, Landmark Inn State Historic Site, Castroville, TX; and Jeff Harris, Magoffin Home State Historic Site, El Paso, TX

REGION 9

REGIONAL CHAIR: Joe Hoover, Minnesota Historical Society, St. Paul, MN

IOWA: Heidi Lung, University of Iowa, Iowa City, IA

MINNESOTA: Milissa Brooks-Ojibway, Glensheen, Duluth, MN

WISCONSIN: Emily Rock, Oshkosh Public Museum, Oshkosh, WI

REGION 10

REGIONAL CHAIR: Elizabeth Pickard, Missouri Historical Museum, St. Louis, MO

KANSAS: Andrew Gustafson, Johnson County Museum, Overland Park, KS

MISSOURI: Austin Skinner, Missouri Humanities Council, St. Louis, MO

NEBRASKA: William F. Stoutamire, The Frank House, Kearney, NE

REGION 11

REGIONAL CHAIR: Danielle Stuckle, State Historical Society of North Dakota, Bismarck, ND

COLORADO: Susan Fletcher, The Navigators, Colorado Springs, CO

MONTANA: Maggie Ordon, Montana Historical Society, Helena, MT

NORTH DAKOTA: Vacant

SOUTH DAKOTA: Vacant

WYOMING: Morgan Jaouen, Jackson Hole Historical Society and Museum, Jackson, WY

REGION 12

REGIONAL CHAIR: Liz Hobson, Idaho State Historical Society, Boise, ID

ALASKA: Shina duVall, Anchorage Museum, Anchorage, AK

IDAHO: Phillip Thompson, Idaho Black History Museum, Boise ID

OREGON: Lori Shea Kuechler, Oregon Historical Society, Portland, OR

WASHINGTON: Elizabeth P. Stewart, Renton History Museum, Renton, WA

REGION 13

REGIONAL CHAIR: Carmen Blair, San Mateo County Historical Association, Redwood City, CA

CALIFORNIA: Karen Holmes, Grace Hudson Museum, Ukiah, CA

HAWAII: Sarah Sutton, Sustainable Museums, Haleiwa, HI

REGION 14

REGIONAL CHAIR: Crystal R. Van Dee, Nevada State Museum, Las Vegas, NV

ARIZONA: Vacant

NEVADA: Garrett Barmore, W.M. Keck Earth Science and Mineral Engineering Museum, Reno, NV; and Claire White, The Mob Museum, Las Vegas, NV

UTAH: Gary Boatwright, Jr., LDS Church Historical Department, Salt Lake City, UT

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