

RECOGNIZING THE *B*EST IN STATE AND LOCAL HISTORY

A A S L H

*A*WARDS *B*ANQUET

SEPTEMBER 28, 2018

KANSAS CITY, MO

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 throughout 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 MERIT

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 a project that is highly inspirational; exhibits exceptional scholarship; or is 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 Merit.

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.

AMERICAN ASSOCIATION *for* STATE *and* LOCAL HISTORY

AWARDS BANQUET

SEPTEMBER 28, 2018

KANSAS CITY, MO



6:30 PM

DINNER IS SERVED

6:45 PM

WELCOME AND INTRODUCTIONS

John R. Dichtl, President & CEO, AASLH

NATIONAL HISTORY DAY PRESENTATION

Riley Sutherland

Senior Individual Performance

Tradition vs. Toleration: An Epic Battle for Religious Freedom in Virginia

7:45 PM

**PRESENTATION OF
AASLH LEADERSHIP IN HISTORY AWARDS**

Nicholas J. Hoffman, Chair, AASLH Awards Committee

Katherine D. Kane, Chair, AASLH

John R. Dichtl, President & CEO, AASLH

FROM THE PRESIDENT & CEO

Tonight's Leadership in History Awards Banquet honors forty-three recipients from across the nation, a constellation of organizations and people creating new compelling ways of preserving and presenting history. Some speak to the relevance of the past, some emphasize inclusive practice and narratives, some offer clever solutions to vexing problems, and all are examples of excellence. All of our award winners are exemplars for the history field. We are here to congratulate them and to help focus attention on what they are doing for their communities, the discipline of history, and for the cultural fabric of the country.

In 2018, the awards banquet is again co-sponsored by our friends at the History Channel, colleagues who have long been generous in supporting AASLH and many other history nonprofits. In the spirit of excellence, with us this evening are representatives from National History Day and one of their 2018 Senior Individual Performance winners, Ms. Riley Sutherland, a senior at Liberty North High School here in Kansas City, Missouri. Ms. Sutherland will be presenting her performance *Tradition vs. Toleration: An Epic Battle for Religious Freedom in Virginia*.

Please join me once again in congratulating all of the American Association for State and Local History award recipients. And while we are acknowledging work done well, please help me thank AASLH's National Leadership 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 award selection process.

Congratulations to all of tonight's award recipients!

Sincerely,



John R. Dichtl
President & CEO, AASLH

AASLH

FROM THE CHAIR

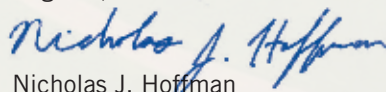
This year I begin my four-year tenure as the Chair of the National Awards Committee. My participation with this program began in 2011 as a replacement for a colleague who could not attend the annual awards deliberation. For three days, I had a front row seat to review emerging trends, evolving best practices, and incredible inspiration from some of the most innovative projects happening in our field. I was hooked. With each awards cohort, I have made lasting friendships and found mentors who continue to shape my career to this day. I am truly humbled to follow in the footsteps of past-chairs Ken Turino and Katrina Nelson Thomas, who both provided exemplary models for the importance of this committee.

Our field of state and local history has come a long way since 2011. I have reviewed hundreds of nominated projects and I can assure you that history organizations are gradually moving forward to promote the relevance of history, build diversity and inclusion, and cultivate an experimental and innovative philosophy. We are becoming a field that not only preserves history, but one that actively focuses on how we can work with our communities to make sense of the past and create dialogue to improve the future. We still have a long way to go and we must continue to evolve, ever so faster. The awards committee is committed to supporting examples of work that challenge us to widen our community histories to be more inclusive and honest, and dare to demonstrate the relevance of history, even when it is uncomfortable.

This year, our forty-three award winners provide examples of how they expanded the historical narrative within their communities. Read through their award summaries. Reach out to their leadership and project team members. Pay attention to their processes. Examine how they collaborated with community members and built their projects together. Just as I found in 2011, the awards program continues to be our guiding light for emerging trends, best practices, innovation, and inspiration. We can learn a lot from this year's recipients.

This program is not possible without a hard-working group of sixty-five volunteers who serve as state and regional representatives. Thank you for your time, energy, and expertise. I also want to specifically show gratitude to Bethany Hawkins and Aja Bain of AASLH, who both guide our award process and created tonight's banquet. It would be hard to do this program without their support. Finally, I want to thank tonight's sponsors at the History Channel for their understanding of the importance of recognizing the achievements of history organizations of all sizes throughout North America. Congratulations again to our award winners and I look forward to seeing their successes inspire us all to raise our sights.

Regards,

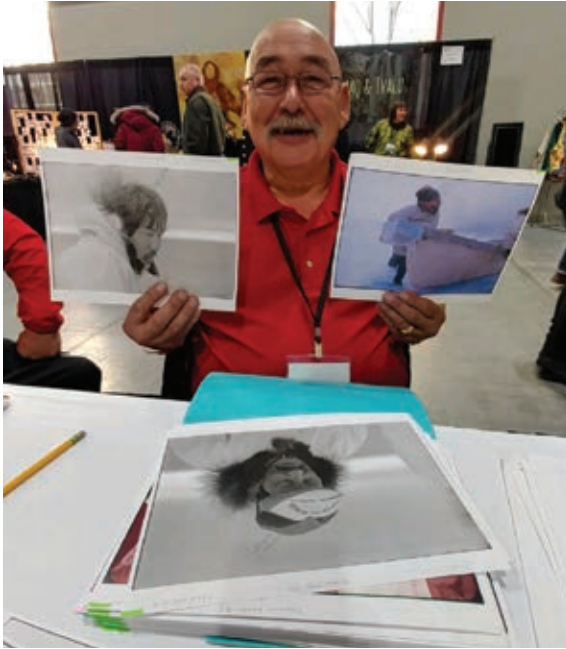


Nicholas J. Hoffman
Chair, AASLH Awards Committee
Managing Director of Education and Visitor Experience
Missouri Historical Society

2018

LEADERSHIP IN HISTORY AWARDS

HISTORY IN PROGRESS (HIP) AWARDS



Atwood Resource Center at the Anchorage Museum

ANCHORAGE, AK
for the
AFN (Alaska Federation of Natives) Photo Identification Project



Detroit Historical Society

DETROIT, MI
for the exhibit
Detroit '67: Looking Back to Move Forward



James Madison's Montpelier

ORANGE, VA
for the exhibit
The Mere Distinction of Colour

ALBERT B. COREY AWARD

Museum of the American Military Family and Learning Center

TIJERAS, NM

The Museum of the American Military Family and Learning Center brings together people with shared experiences to showcase and honor those who have served behind the scenes: America's military families. The award-winning project included the exhibit *Inside Out: Memories from Inside the Closet*, a collection of special works painted on military uniforms by LGBT military veterans, and the anthology *SHOUT! Sharing Our Truth*, a collection of first-hand stories by LGBT veterans and family members about their experiences both in the military and in re-integrating into civilian communities before and after "Don't Ask, Don't Tell." This project empowered members of the LGBT veteran community to tell their stories and helped acquaint the public with the unique challenges of the LGBT military experience.



AWARD OF MERIT WINNERS

ALABAMA

The Caroline Marshall Draughon Center for the Arts and Humanities, Auburn University, for the exhibit *Remembering the Great War: Alabama and World War One*. This traveling exhibit brings global history home by highlighting how the events of World War I affected local communities and soldiers from the state. Through displays at public libraries, museums, civic spaces, schools, and the state capitol, *Remembering the Great War* uses engaging interpretation techniques to provoke reflection on the relevance of world history to communities thousands of miles away.

ALASKA

Atwood Resource Center at the Anchorage Museum for the AFN Photo Identification Project. The Alaska Federation of Natives Convention is the largest representative annual gathering in the U.S. of Native peoples, drawing roughly 6,000 attendees and being broadcast to 70 countries worldwide. The Atwood Resource Center partners with attendees to gather information about unidentified historic photographs from the collection, preserving the knowledge of Alaska Native elders and reasserting their voices in the archival record.

ARIZONA

Arizona Historical Society's Pioneer Museum for the exhibit *Todos Unidos: The Hispanic Experience in Flagstaff*. This project recognizes the countless contributions people of Mexican, Spanish, and Basque descent have made to northern Arizona through their labor, traditions, and community service. *Todos Unidos* diversifies museum interpretation through its focus on groups often excluded or undervalued in Arizona's historical narrative, and by engaging communities to connect the state's Hispanic past with the experiences of its present populations.

Chandler Museum for the project *Un-American: Engaging Our Community with the Story of Japanese Internment*. This multi-disciplinary community engagement project explored the story of Japanese internment and the Gila River Internment Camp, located only a few miles south of Chandler during World War II. This sensitive and moving project brought together subject specialists and former detainees to address difficult history in a way that provoked reflection and critical thinking about the meaning of American identity and civil rights.

CONNECTICUT

Connecticut Historical Society for the exhibit *Language, Culture, Communities: 200 Years of Impact by the American School for the Deaf*. This project celebrated the legacy of the nation's oldest permanent school for the Deaf, located in West Hartford, by tracing its history and examining contemporary

debates about American Sign Language, Deaf education, and Deaf culture. Partnering with ASD stakeholders helped create an exhibit that told the story of Deaf community life through the voices and artifacts of the people who lived it.

Connecticut Trust for Historic Preservation for the project *Mills: Making Places of Connecticut*. This project is the culmination of a comprehensive statewide survey of historic industrial resources and company-built communities in Connecticut. The website and database provide an indexed catalogue of over 1,470 sites and organize documents and research pertaining to the sites, as well as links to industrial museum collections, to aid investigations into the state's industrial past and the history of the built environment.

Fairfield Museum and History Center for the exhibit *Fairfield Museum Commons*. In June 2017, the Fairfield Museum opened new exhibits in three historic buildings on the Fairfield Town Green which had long sat empty: the Sun Tavern (1780), Victorian Cottage (1888), and Victorian Barn (1888). The culmination of two decades of effort to save and restore these buildings, the Commons engages multi-generational audiences with interpretation on agriculture, tavern life, and the judicial system in the spaces where this history happened.

Harriet Beecher Stowe Center for the *Stowe House Project*. The Stowe Center is a museum, library, and program center that uses Stowe's Hartford home and the Center's historic collections to promote discussion of her life and work and to inspire commitment to social justice and positive change. This project conserved collections and restored and reinterpreted the house to create a forum for ideas and dialogue about contemporary issues while thoroughly grounding these discussions within a historical context.

Knights of Columbus Museum for the exhibit *World War I: Beyond the Front Lines*. This project highlights the little-known war relief efforts of the Knights of Columbus, a Catholic fraternal service organization, and how transcending geographical and religious boundaries during the war impacted the larger mission of the group. Through creative interactives and hands-on elements, *Beyond the Front Lines* reaches beyond a traditional war exhibit to examine the contributions of an essential philanthropic organization.

GEORGIA

Georgia Historical Society for the program *Live from the Archives: Georgia in the American Revolution*. This innovative pilot program created a virtual field trip experience for eighth-grade classrooms in a disadvantaged county. Guided by historical society staff, students used primary and secondary sources to complete activities designed to increase understanding of events and people associated with Georgia's role in the American Revolution and to engage students in

AWARD OF MERIT WINNERS 2018

the inquiry process. *Live from the Archives* is a cost-effective model for bringing essential skills and resources to students outside of museum walls.

ILLINOIS

Glencoe Historical Society for the exhibit *Glencoe in The Great War*. This all-volunteer organization tells the story of World War I in their town through innovative technology and design and unprecedented research into the village's wartime experiences. Using primary sources, creative replicas of an ambulance, airplane, and train depot, and interactives to supplement a small artifact collection, the historical society presents an immersive experience that brings a global story home for their visitors.

INDIANA

Indiana Historical Bureau for the podcast *Talking Hoosier History*. This monthly narrative storytelling podcast engages listeners with challenging and inspiring stories from Indiana's past. Through an eclectic mix of topics, the podcast spotlights historical figures who took brave actions to confront social injustices, bridges the gap between scholarly history and public audiences, and helps adult history buffs connect with state history in ways that emphasize Indiana identity and contemporary relevance.

KANSAS

Johnson County Museum for the exhibit *Becoming Johnson County*. This anchor exhibit displays over two hundred years of community history through themes that examine the nostalgic dreams and harsh realities of developing a Midwestern suburb. Presented with uncompromising honesty, hundreds of photos and objects challenge visitors to explore the impact of decisions made in the past and how they affect the future in an exhibit that provokes visitors to reexamine their understanding of suburban life and people.

Kauffman Museum for the exhibit *Sorting Out Race: Examining Racial Identity and Stereotypes in Thrift Store Donations*. For this innovative exhibit, the museum partnered with a local thrift store to collect donated artifacts with racial imagery for interpretation. Through these objects, visitors are invited to think critically about race, stereotyping, and racism in both local and national contexts, to consider how material culture can perpetuate negative stereotypes and dysfunctional social interactions, and to reflect on social change across the life of those artifacts.

MAINE

Seal Cove Auto Museum for the exhibit *Auto Wars: Then & Now*. This exhibit commemorated the 100th anniversary of Acadia National Park and of a pivotal decision that allowed cars on Mount Desert Island, forever changing its economic, geographic, and cultural landscape. *Auto Wars* is a model for how niche museums can use their unique collections to present more complex stories and debates in American life.

MASSACHUSETTS

Duxbury Rural and Historical Society for the project *Re-imagine Bradford*. This restoration and reinterpretation turned a failing traditional house museum into a space that foregrounded the unique experiences of the family's women. The Bradford House is no longer a quiet and underappreciated structure on the corner of Tremont Street; instead, it is a museum that explores some of the most interesting and tumultuous events in American history through the lens of the extraordinary Bradford family.

Pocumtuck Valley Memorial Association for the project *Impressions from a Lost World*. Through an interactive website, a permanent exhibit, and numerous public events and programs, the association interprets the c. 1800 discovery of dinosaur tracks in the Connecticut River Valley and its profound effects on American religion, arts, and culture. This project foregrounds issues such as race, gender, and class in science and the changing relationship between religion and science in its interpretation of a unique local story with global implications.

MICHIGAN

Detroit Historical Society for the exhibit *Detroit '67: Looking Back to Move Forward*. This regional civic engagement project commemorated the fiftieth anniversary of a summer of disastrous racially-charged violence in the city by fostering meaningful dialogue in the pursuit of collective truth and healing. In collaboration with over 120 individual, organizational, and institutional partners, this exhibit explored difficult recent history with sensitivity and perspective, and created an Engage/Reflect/Act model to share with the field.

MINNESOTA

Marcia G. Anderson for the publication *A Bag Worth a Pony: The Art of the Ojibwe Bandolier Bag*. This work presents the history, forms, motifs, and structures of the beaded shoulder bags made and worn by Native American tribes around the Great Lakes since the nineteenth century, focusing on their artistic and social significance. *A Bag Worth a Pony* situates Native craftsmanship within a history of trade and cultural transformation, while reasserting the roles of Ojibwe women in the production of Native culture and in contemporary museums and archives.

Brown County Historical Society for the exhibit *Loyalty and Dissent: Brown County and WWI*. This project provided a unique perspective on the hometown Great War experience by focusing on the divided loyalties of Brown County citizens, more than half of whom were first or second-generation Germans in 1917. Through artifacts, photos, oral histories, and creative exhibit elements that bring the sights and sounds of the war to life, the historical society crafted a powerful project that asks visitors to consider the nature and limits of American identity, loyalty, and wartime dissent.

Goodhue County Historical Society and Frederick L. Johnson for the publication *Patriot Hearts: World War I Passion and Prejudice in a Minnesota County*. The wartime experiences of Goodhue, the state's most ethnically and politically polarized county, had largely been forgotten before this work's research

uncovered a story of divided loyalties and ethnic discrimination. By examining difficult history with honesty and perspective, *Patriot Hearts* adds an important local narrative to the World War I homefront scholarship of the Midwest.

Minnesota Discovery Center for the exhibit *Blue-Collar Battleground: The Iron Range Labor Story*. This project connects over one hundred years of labor and mining history in northeast Minnesota's Iron Range to today's economic and political issues through outreach to local union branches and schools which lack substantial labor curriculum. By exploring essential issues like labor conditions, immigration, environmental impact, and strikes, *Blue-Collar Battleground* contextualizes ongoing debates and makes a powerful case for history relevance.

MISSISSIPPI

Mississippi Civil Rights Museum for their permanent exhibits. The museum, opened in 2017, is the first state-operated civil rights museum in the nation and is a successful public/private partnership of the state and the Foundation for Mississippi History. Through innovative and immersive exhibit elements, unflinching honesty about difficult history, and a mission of understanding and healing, the museum is a groundbreaking effort for the state and a model for sites dedicated to analyzing recent history and social justice.

MISSOURI

Kansas City PBS and Libraries of Greater Kansas City for the project *KC Stories of the Vietnam War*. This community collaboration explored the impact of the Vietnam War on Kansas City, using the popular PBS documentary series *The Vietnam War* as a jumping-off point. Through media productions, public programs, oral histories, interactive online tools, and educator resources, *KC Stories* uncovered uniquely local histories and fostered conversations among a diverse range of citizens about a contentious era that had tremendous regional impact.

Missouri Historical Society for the project *#1 in Civil Rights: The African American Freedom Struggle in St. Louis*. This multifaceted project uncovered the forgotten story of the Civil Rights Movement in St. Louis through an exhibit, public programs, theater performances, and a children's book. By exploring the city's landmark civil rights court cases and protest history and spotlighting activists, *#1 in Civil Rights* reasserts St. Louis's centrality to the civil rights story in America and emphasizes the ongoing relevance of these issues for a new generation.

The National Museum of Toys and Miniatures for the exhibit *Playing for Keeps: The VFW Marble Tournaments, 1947-1962*. This engaging exhibit tells how marbles were transformed from toys to tools when the Veterans of Foreign Wars organized nationwide marble tournaments after World War II to encourage American values and help returning vets reintegrate with their families and communities. Through tournament memorabilia, immersive interactives, and a replica marble ring where visitors can play, *Playing for Keeps* brings an old pastime to new audiences while emphasizing the historical and social functions of play.

MONTANA

Montana Historical Society for the exhibit *Big Game, Big Stories: Montana's Hunting Heritage*. Exploring the state's hunting history from first peoples' nomadic hunting lifestyles to market hunters' decimation of wildlife to contemporary conservation efforts, *Big Game, Big Stories* brought together a diverse team of stakeholders and experts to create a thorough exhibit on this divisive topic. By incorporating biology and environmental science and multiple perspectives, the historical society told an essential Western story in a holistic and meaningful way.

Montana Historical Society for the project *Montana's African American Heritage Resources*. This collaboration brought together undergraduate interns, local preservation programs, property owners, statewide volunteers, historians, and the dispersed descendants of Montana's historic African American community to catalogue artifacts, document places, conduct oral histories, and create lesson plans and a website to share these resources and reshape contemporary understanding of the black West. The partnerships and creativity demonstrated by this project are models for others seeking to uncover hidden stories and restore marginalized groups to the historic record.

NEBRASKA

Nick Batter and Ben Bohall for the podcast *Neglecta*. Through interviews, primary source research, expert interviews, and visits to historical sites, the producers of *Neglecta* seek to discover and retell stories left out of traditional Great Plains histories, while also incorporating arts and science. From fossil digs to missile silos, this podcast inspires listeners to investigate the history in their own backyard and to reconsider stereotypes about the Midwest's place in the American imagination.

NEW JERSEY

Maxine N. Lurie and Richard F. Veit for the publication *Envisioning New Jersey: An Illustrated History of the Garden State*. This comprehensive state history uses over six hundred images sourced from institutions across the state along with essays on defining moments and issues to tell a compelling and nuanced story about New Jersey's complex past. Challenging reductive stereotypes about the past, *Envisioning New Jersey* informs, inspires, and challenges readers to appreciate the full scope of their state's diversity and contributions.

NEW MEXICO

Coronado Historic Site and the Friends of Coronado Historic Site for the public program *Dig Kuaua*. This community project engaged more than seventy-five local volunteers with archaeological investigations that identified previously unknown rooms at Kuaua Pueblo and changed the site's interpretation. By building relationships with diverse stakeholders and challenging colonial preservation practices, *Dig Kuaua* recenters Native people in the Pueblo narrative and serves as a model for future inclusive archaeology programs.

AWARD OF MERIT WINNERS 2018

Silver City Museum for the program *50 Years Ago in Silver City*. Commemorating the golden anniversary of the museum, this project utilized community panels to discuss and share diverse stories from the city's recent history. Tackling difficult history like segregation and the Vietnam War, these panels empowered community members to share and analyze their own experiences as a part of history while foregrounding issues of memory, diversity, and history relevance.

Cordelia Thomas Snow for her contributions to the preservation of the history of Santa Fe and New Mexico. An archaeologist and eminent scholar of Santa Fe's Spanish Colonial period, Snow has researched and interpreted colonial and indigenous architecture and material culture for over fifty years. Her willingness to share expertise, mentor young scholars, and engage the community in meaningful discussions of the past has made her a local leader and an inspiration for those who seek to foster inclusive interpretations of history.

NEW YORK

Boston Historical Society for the *Living History Day* program. Through a free day of reenactments, hands-on activities, demonstrations, and presentations, this project brought the Civil War era to life for students and visitors in an engaging and participatory way. By bringing interpretation of a diverse range of wartime experiences to western New York, this program highlighted how the war affected all Americans, galvanized local partnerships, and empowered local students to take an active role in a day of community education.

Richard Longstreth for the publication *A Guide to Architecture in the Adirondacks*. Long stereotyped as a bastion of wealthy "Great Camp" estates, Longstreth's work uncovers the hidden diversity of Adirondack architecture and analyzes the nuances of the contemporary landscape. This comprehensive field guide to the diverse Adirondacks built environment prompts readers to view structures with new eyes, informed by essential historical and cultural context.

Leo P. Ostebo for the founding and leadership of the Leo P. Ostebo Kings Park Heritage Museum. Over the past twenty-five years, Leo P. Ostebo has led a team of dedicated trustees and a legion of volunteers to realize the dream of preserving the rich historic heritage of their town by founding the Kings Park Heritage Museum. Ostebo's leadership, vision, and mentorship have built the museum into a unique community institution and a true labor of love for generations of residents working together.

PENNSYLVANIA

Museum of the American Revolution for their permanent exhibits. Through immersive interpretation, diverse perspectives, and a focus on the experiences of ordinary people, the Museum of the American Revolution brings a new era of relevance and scholarship about the nation's founding to public audiences. Exploring the idea that the American experiment is an ongoing revolution informed by the transformative promises and ideas of 1776, the museum presents complicated history through relatable stories of triumph and tragedy that resonate with visitors.

TENNESSEE

Andrew Jackson's Hermitage for the program *Duel! Art of the Southern Gentleman*. This program introduces the history of nineteenth-century dueling, dispels stereotypes, and allows visitors an up close and personal look into this controversial and misunderstood practice. Through discussions of historical honor, material culture, and a live demonstration, the Hermitage presents a nuanced interpretation of early American worldviews, etiquette, and social rituals.

UTAH

Utah Humanities for "*The Way We Worked*" *Utah Tour Project*. Utah Humanities toured and expanded a Smithsonian traveling exhibit with locally-driven content that built the organizational capacity of host museums to reach rural and underserved audiences. Through companion programming and public outreach, museums transformed this traveling exhibit into a true Utah story that tied local experiences into the larger national context of American work and employment.

VIRGINIA

James Madison's Montpelier for the exhibit *The Mere Distinction of Colour*. This groundbreaking exhibit challenges myths and stereotypes, lays bare the true importance of slavery to Montpelier and the new nation, and deals head-on with the unfinished business of slavery and racism in America. Drawing on historic documents, archaeology, and descendent voices, the design blends art, artifacts, and technology to create an unforgettable and emotionally impactful experience.

WISCONSIN

The Neville Public Museum of Brown County for the exhibit *Estamos Aquí: Celebrating Latino Identity in Northeast Wisconsin*. This project traces the history of Latino immigration to the region since the 1930s and the diversity of cultures within this group, countering stereotypes and misinformation with the artifacts and stories of community members. By amplifying marginalized voices and highlighting contemporary parallels to historic experiences, the museum makes a powerful case for history relevance, cultural understanding, and empathy.

Oshkosh Public Museum for the exhibit *People of the Waters*. Through community outreach, teacher input, and Native partnerships, the Oshkosh Public Museum created a new long-term main exhibit that interprets the Ice Age and Native history of the Lake Winnebago region with artifacts, replica structures, and interactives. Linking geographical, cultural, and political histories, *People of the Waters* is a Native-centered regional history exhibit that makes a unique contribution to local communities and provides a model for decolonizing museum practices.

CONGRATULATIONS TO ALL OUR WINNERS!

Thank you

for attending the 2018 AASLH Awards Banquet.

Plan to join us for the 2019 AASLH Awards Banquet. If you know of an individual or project deserving of an award, we encourage you to submit a nomination. Visit aaslh.org for information.

2018 AWARD PROGRAM VOLUNTEERS

A special thank you to the AASLH 2017-18 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: Jason E. Allen, New Jersey Council for the Humanities, Trenton, NJ

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: Vacant

MARYLAND: Lisa Robbins, Historic Annapolis, 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: Vacant

SOUTH CAROLINA: Betsy Kleinfelder, Historic Columbia, Columbia, 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: Jason Crabill, Ohio Historical Society, Columbus, OH

ILLINOIS: Lance Tawzer, Naper Settlement, Naperville, IL

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

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

OHIO: Maggie Marconi, Ohio Historical Society, Columbus, OH

REGION 7

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

ARKANSAS: Vacant

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: Stacy Moore, Chisholm Trail Heritage Center, Duncan, OK

TEXAS: Tricia Blakistone, Museum Services History Program Division, Texas Historical Commission, Austin, TX

REGION 9

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

IOWA: Vacant

MINNESOTA: Todd Mahon, Minnesota Historical Society, St. Paul, MN

WISCONSIN: Emily Rock, History Museum at the Castle, Appleton, WI

REGION 10

REGIONAL CHAIR: Jody Sowell, Missouri Historical Society, St. Louis, MO

KANSAS: Vacant

MISSOURI: Daniel Gonzales, St. Louis County Parks, St. Louis, MO

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

REGION 11

REGIONAL CHAIR: Mark Sundlov, State Historical Society of North Dakota, Bismarck, ND

COLORADO: Zebulon Miracle, Gateway Canyons Resort, Gateway, CO

MONTANA: Debra Mitchell, Montana Historical Society, Helena, MT

NORTH DAKOTA: Vacant

SOUTH DAKOTA: Kevin Gansz, Siouxland Heritage Museums, Sioux Falls, SD

WYOMING: Vacant

REGION 12

REGIONAL CHAIR: Brandi Burns, Boise City Department of Arts & History, Boise, ID

ALASKA: Ross Coen, Board Member, Alaska Historical Society, Seattle, WA

IDAHO: Dulce L. Kersting-Lark, Latah County Historical Society, Moscow, 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: Carlota F. Haider, Brea, CA
Karen Holmes, Grace Hudson Museum, Ukiah, CA

HAWAII: Vacant

REGION 14

REGIONAL CHAIR: Jody Crago, Chandler Museum, Chandler, AZ

ARIZONA: Vacant

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

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

HONORING THE PAST SHAPING THE FUTURE

