birds from out around the stockyards than anywhere else in Chicago?" And he answered that more bank robbers, payroll bandits, automobile bandits, highwaymen and strong-arm crooks come from this particular district than any other that has come to his notice during seven years of service as chief prosecuting official.

And I recalled that a few years ago a group of people from the University of Chicago came over into the stockyards district and made a survey. They went into one neighborhood and asked at every house about how the people lived—and died. They found that seven times as many white hearses haul babies along the streets here as over in the lake shore district a mile east. Their statement of scientific fact was that the infant mortality was seven times higher here proportionately, than a mile to the east in a district where housing and wages are different.

So on the one hand we have blind lawless government failing to function through policemen ignorant of Lincoln, the Civil War, the Emancipation Proclamation, and a theory sanctioned and baptized in a storm of red blood. And on the other hand we have a gaunt involuntary poverty from which issues the hoodlum.

At least three conditions marked the events of violence in Chicago in July, 1919, and gave the situation a character essentially different from the backgrounds of other riots. Here are factors that give the Chicago flare-up historic import:

1. The Black Belt population of 50,000 in Chicago was more than doubled during the war. No new houses or tenements were built. Under pressure of war industry the district, already notoriously overcrowded and swarming with slums, was compelled to have and hold in its human dwelling apparatus more than twice as many people as it held before the war.

2. The Black Belt of Chicago is probably the strongest effective unit of political power, good or bad, in America. It connects directly with a city administration decisive in its refusal to draw the color line, and a mayor whose opponents failed to defeat him with the covert circulation of the epithet of "nigger lover." To such a community the black doughboys came back from France and the cantonment camps. Also it is known that hundreds—it may be thousands—have located in Chicago in the hope of permanent jobs and homes in preference to returning south of Mason and Dixon's line, where neither a world war for democracy, nor the Croix de Guerre, nor three gold chevrons, nor any number of wound stripes, assures them of the right to vote or to have their votes counted or to participate responsibly in the elective determinations of the American republic.

3. Thousands of white men and thousands of colored men stood together during the riots, and through the public statements of white and colored officials of the Stockyards Labor Council asked the public to witness that they were shaking hands as "brothers" and could not be counted on for any share in the mob shouts and
THE CHICAGO RACE RIOTS

This was the first time in any similar crisis in an American community that a large body of mixed nationalities and races—Poles, Negroes, Lithuanians, Italians, Irishmen, Germans, Slovaks, Russians, Mexicans, Yankees, Englishmen, Scotchmen—proclaimed that they were organized and opposed to violence between white union men and colored union men.

In any American city where the racial situation is critical at this moment, the radical and active factors probably are (1) housing, (2) politics and war psychology and (3) organization of labor.

The articles that follow are reprints from the pages of the Chicago Daily News, which assigned the writer to investigate the situation three weeks before the riots began. Publication of the articles had proceeded two weeks and were approaching the point where a program of constructive recommendations would have been proper when the riots broke and as usual nearly everybody was more interested in the war than how it got loose.

The arrangement of the material herewith is all rather hit or miss, with the stress often in the wrong place, as in much newspaper writing. However, because of the swift movement of events at this hour and because items of information and views of trends here have been asked for in telegrams, letters and phone calls from a number of thoughtful people, they are made conveniently available for such service as they are worth.

THE BACKGROUND

CHICAGO’s “black belt,” so called, today holds at least 125,000 persons. This is double the number that same district held five years ago, when the world war began.

Chicago is probably the third city in the United States in number of colored persons and, at the lowest, ranks as fifth in this regard, according to estimates of Frederick Rex, municipal reference librarian. The four cities that may possibly exceed Chicago in this population group are New York, which had 91,709 at the last census; Baltimore, with 84,749; Philadelphia, with 84,459, and Washington, with 94,466. The colored population in all these cities has increased since the last census.

New Orleans, which had 89,262, has decreased instead of gaining, and the same will apply to three other large southern cities where the colored population at the beginning of the war was slightly above 50,000 and just about equal to that of Chicago. These are Birmingham, Ala., Atlanta, Ga., and Memphis, Tenn., all reported to have decreased, while Chicago has gained.

During interviews with some forty persons more or
THE CHICAGO RACE RIOTS

less expert on the question the lowest estimate of the present colored population of Chicago was 100,000 and the highest 200,000. The figure most commonly agreed on was 125,000. There is no doubt that upward of 150,000 have arrived here. The number that have departed for other points is unknown.

Under the pressure of the biggest overcrowding problem any race or nation has faced in a Chicago neighborhood, the population of the district is spilling over, or rather is being irresistibly squeezed out into other residence districts.

Such is the immediately large and notable fact touching what is generally called "the race problem."

Other facts pertaining to the situation, each one indicating a trend of importance, are the following:

Local draft board No. 4 in a district surrounding State and 35th streets, containing 30,000 persons, of whom 90 per cent are colored, registered upward of 9,000 and sent 1,850 colored men to cantonments. Of these 1,850 there were only 125 rejections. On Nov. 11, when the armistice was declared, this district had 7,832 men passed by examiners and ready for the call to the colors. So it is clear that in one neighborhood are thousands of strong young men who have been talking to each other on topics more or less intimately related to the questions, "What are we ready to die for? Why do we live? What is democracy? What is the meaning of freedom; of self-determination?"

In barber shop windows and in cigar stores and haberdasheries are helmets, rifles, cartridges, canteens and haversacks and photographs of negro regiments that were sent to France.

Walk around this district and talk with the black folk and leaders of the black folk. Ask them, "What about the future of the colored people?" The reply that comes most often and the thought that seems uppermost is: "We made the supreme sacrifice; they didn't need any work or fight law for us; our record, like Old Glory, the flag we love because it stands for our freedom, hasn't got a spot on it; we 'come clean'; now we want to see our country live up to the constitution and the declaration of independence."

Soldiers, ministers, lawyers, doctors, politicians, machinists, teamsters, day laborers—this is the inevitable outstanding thought they offer when consulted about to-morrow, next week, next year or the next century for the colored race in America. There is no approaching the matters of housing, jobs or political relations of the colored people to-day without taking consideration of their own vivid conception of what they consider their unquestioned Americanism.

They had one bank three years ago. Now they have five. Three co-operative societies to run stores are forming. Five new weekly papers, two new monthly magazines, seven drug stores, one hospital—all of these have come since Junius B. Wood's encyclopedic recital of negro activities in Chicago appeared in The Daily News in December, 1916. Also since then a life insurance
company and a building and loan association have been organized. In one district where there were counted sixty-nine neighborhood agencies of demoralization there have been established within two years under negro auspices, a cafe, a drug store, a laundry, a bakery, a shoe repair shop, a tailor shop, a fish market, a dry goods store—all told, twenty-four constructive agencies entered the contest against sixty-nine of the destructive kind.

The colored people of Chicago seem to have more big organizations with fewer press agents and less publicity than any other group in the city. They have, for instance, the largest single protestant church membership in North America in the Olivet Baptist church at South Park avenue and East 31st street. It has more than 8,500 members. The “miscellaneous” local of the Meat Cutters and Butcher Workmen’s union, at 43d and State streets, reports that upward of 10,000 colored workmen are affiliated. The People’s Movement club has moved into a $50,000 clubhouse, has 2,000 active and 6,000 associate members.

There is apparent an active home buying, home owning movement, with many circumstances indicating that the colored people coming in with the new influx are making preparations to stay, their viewpoint being that of the boll weevil in that famous negro song, “This’ll Be My Home.” In nearly all circles the opinion is voiced that Chicago is the most liberal all around town in the country, and the constitution of Illinois the most liberal of all state constitutions. And so if they can’t make Chicago a good place for their people to live in the colored people wonder where they can go.

Their houses, jobs, politics, their hope and outlook in the “black belt,” are topics to be considered in this series of articles.
Thursday 4 August 2005

Wow, what a full day. This morning I led a discussion with some of the Mikva Challenge students. Marie and I were running around like crazy trying to find name tags, markers, and extra readings. Then we started stressing out because the group was late. The itinerary for their day-long program was very tightly scheduled, and Marie and I suspected that our discussion would be the first thing to be cut, if necessary. Luckily we got curator Joy Bivins to delay her talk a little bit so that we could have some time with the students.

My group wasn't quite as bright-eyed and bushy-tailed as I might have liked. To start, it was obvious that most of them had not done the reading (an excerpt from an Ida B. Wells pamphlet and Mamie Till-Mobley's description of seeing her son's corpse). So it was hard to get them participating, and I ended up talking a lot more than I wanted. When I lead a class or study session or tour, I like to let the students do most of the talking. The part that they responded to the most was something I had suggested yesterday in my meeting with Marie and Judy. I asked them to compare Ida B. Wells and Mamie Till-Mobley, since to me there are some obvious parallels. Students told me they were both brave, strong women who stood up for what they believed in. I pointed out that neither one of them started out very well-educated or powerful; they were just ordinary people, and yet they made a difference. I hope it didn't come out too cheesy, and I'm not sure that I would have said it to every audience. But I figured that this group is already interested in social justice and civic engagement, and they might be inspired by these two women featured in our exhibit.

One of the perks of participating in the Mikva Challenge's program today was seeing Senator Dick Durbin (D-IL) make a speech to the students. I didn't see a lot of CHS staff there, and I don't know how many of them even knew he was here. The students seemed to have awakened by the time he made his speech, and they were ready with very informed questions. I was especially proud to note that some who spoke up were the same ones who had contributed in my discussion; I felt a sort of ownership over them.

I have said before that I think Heidi (museum educator) and Joy (curator) have the best jobs in the museum, and I think I can add Marie to that list. She tends to work with older kids while Heidi works with the young ones. Through my experience giving tours and tutoring, I can say that I like both groups. Each age group has its own challenges and its own rewards (though I’ve recently thought that I’d rather teach college than anything else).

This experience taught me that when leading a discussion, it's best to be prepared – in case the students aren't. Because I had the readings they were assigned, I looked over them last night and made some additional notes. Thank goodness I did, because when they were totally silent today I was ready with tons of information to give and questions to ask. If I had thought I could just wing it, I probably would have embarrassed myself.
Being prepared gave me the confidence I needed, so I didn’t find that silence quite so alarming.

**Friday 5 August 2005**

I interviewed Jackie Brennan, CHS volunteer, for the volunteer newsletter today. Marne puts together a newsletter about once every quarter, and she asked me if I wouldn’t mind writing up a bio on Jackie. It was nice because Jackie gave me a tour of Lincoln Park, so I already knew her a little bit.

Talking to Jackie was fun, even though I felt a little strange scribbling away on a notebook right there in front of her. I have interviewed a number of people at CHS this summer and I’m going to interview even more, once I start calling other museums to ask about their volunteer programs. It’s a completely different way of getting information than reading a book, and one that I think they should make you practice more in school. The hardest part for me is asking follow-up questions. I don’t always do it, and then later when I go over my notes, I’ll realize that there is something I am confused about or something I wish I had more details on. There is an art to asking good questions, and I hope that I will improve it further during my internship.

The other thing I did today was work on the “rainy day” activities for kids that Heidi, Marne and I discussed last week. I already started compiling all the books and toys from the old children’s gallery, so today I made four sheets with pictures to color and activities to do. I made two really simple, and two a little more challenging for older elementary school kids. I used a Chicago coloring book, a Chicago trivia book, some educational websites and some material that CHS uses with school groups, cutting and pasting to make the worksheets. Who knows if we’ll actually have need to use them, but it was pretty fun.

It seems almost pointless to make them Chicago-related – I mean, it’s just supposed to be something to keep the kids busy until the rain stops. But I felt like if they were at the Chicago Historical Society, then they should be exposed to some Chicago history – even if it’s just a picture of the Chicago Fire with a connect-the-dots fireman on the back.

**Monday 8 August 2005**

<attachment: Tao, Mario photo>

Today perfectly embodied the kind of variety I’ve been told to expect from museum work in general, and the Chicago Historical Society specifically: “from writing curriculum to mopping floors,” as Marie put it.

I didn’t mop any floors today, but I did work with Tao, Aislinn and Mario to clear out a closet in the old children’s gallery, Hands on History. The closet was full of artifacts in the teaching collection, which means that they have been used in workshops and
Efforts & Updates

CHS Names

New President: Gary T. Johnson

Gary T. Johnson, a prominent Chicago attorney, civic leader and history enthusiast, will become the 8th president of the Chicago Historical Society.

"Gary brings a unique combination of deep management acumen, fundraising skills and love of our mission," said John W. Rowe, chairman of the CHS board of trustees. "This combination will serve us well as we head into the celebration of our 150th anniversary in 2006 and the completion of an ambitious transformation of Chicago's own history museum."

Johnson officially assumes the position on August 22.

CHS also announced that Russell L. Lewis has been named to the new position of executive vice president and chief historian. In that position, Lewis will be responsible for the day-to-day implementation of the museum's mission to creatively explore and showcase Chicago's history and culture. Lewis has been with CHS since 1982. He has been serving as acting president since March, when Lonnie Bunch announced his resignation to assume the position of founding director of the National Museum of African American History and Culture at the Smithsonian Institution in Washington, D.C.

"The Board of Trustees believes it is critical that a superior historian guide the exhibits and events that make this museum such a jewel among Chicago's attractions," Rowe added. "Russell has demonstrated that expertise repeatedly in his 23 years at the museum.

"As this museum expands physically and in scope, the Board of Trustees felt strongly that the dual leadership needs—strong management and strong understanding of our historical mission—could not be served by a single person, both in terms of workload and of scope of expertise. We feel that Gary's leadership skills plus Russell's professional experience create the perfect one-two punch," Rowe added.

For the past decade, Johnson has been a partner of the Chicago law firm Jones Day, and previously was a partner of Mayer, Brown, Rowe & Maw LLP. His legal specialty is securities law and capital markets. He also has extensive international legal experience and counsels on ethical issues. He received the Presidential Commendation of the Illinois State Bar Association for his work on ethics issues.

Besides the ABA, Johnson is a member of the American Law Institute and the International Bar Association. He is a Life Fellow of the American Bar Foundation and is chairman for Illinois. He also is a solicitor of the Supreme Court in England and Wales, and a member of the Law Society of England and Wales.

In the civic arena, Johnson has been a champion of civil rights. He is a board member and former co-chair of the Lawyers' Committee for Civil Rights Under Law, a national civil rights organization. For nine years he was co-chair of its development committee. From 1985 until 1996 he served on the board of the Legal Assistance Foundation of Metropolitan Chicago, the largest provider of free legal assistance to the poor in the city. He was its president from 1994-1996.

For more than a decade he has been a member of the Radio Committee of WFMT, which oversees Chicago's classical music station.

"Gary impressed the trustees with his solid fundraising and leadership experience in mission-driven philanthropic organizations," Rowe said. "Now, with our 150th anniversary approaching in 2006, it is again a time for new vision and leadership. Gary's appointment is a critical step in ensuring that we can remain vibrant and strong to meet the challenges of the next 150 years."
Johnson graduated from Yale University, Phi Beta Kappa and summa cum laude, with a degree in history and political science, and received his master's in modern history from Oxford University, where he was a Rhodes Scholar. He received his law degree from Harvard University.

“This appointment is a dream for me, because history has always been my first love," Johnson said. "History has driven my work in law and civil rights, and I feel that the Chicago Historical Society is a natural extension of my personal passion as well as my leadership and management expertise. I look forward to continuing the museum’s deep commitment to reaching out to all of Chicago's diverse communities.”

"Our mission is to connect people to history by showing them how the past has resonance for issues today and can be a guidepost for the decisions people are going to make that will shape the city in the future," Lewis said. "I have the inside knowledge, so I have a perspective on how CHS has evolved and what its potential is. What Gary brings is outside perspective to ask, 'What if?' This management team will allow us to have greater impact in the city."

Editor’s Note: As stated above, Gary Johnson is a Chicago booster. Just take a look at his website http://gryjhnsn.tripod.com/chicagohistory/

**Construction Update**

Marne Bariso

Here is the latest submission from Larry Schmitt, CHS Director of Properties, dated Aug. 2:

Demolition, HVAC and plumbing rerouting, and shoring on the first floor and in the basement continues for the micro pile machine. The micro pile equipment is being mobilized in the southwest corner outside the building, including a drilling machine, grout pumper, and lengths of threaded pipe. Anchor piles are being placed that will allow for loads to be placed on the outside test pile, which should be drilled early next week.

Temporary partitions are complete in the stacks. Temporary partitions are starting in the third floor east hallway and soon in Membership storage to protect surrounding areas as the walls are opened up for new columns. The contractor will sight a line from the roof to the basement in each of the six new column locations prior to drilling micropiles inside.

Wood, paint and mount shop demolition has started and should be complete this week. Once the contractor resolves a radiant panel demolition and beam shoring issue, slab removal in the wood shop should start. Ear plugs are available from the control room.

Walsh has invited two fire department lieutenants to visit our construction site on Thursday to familiarize themselves with our project.

The renovation project is on schedule.

Ginny Fitzgerald and I have moved our offices to the third floor since they are working on the ceilings in our first floor spaces. Akane Henriquez and Audrey Womack are in the Corporate Events offices on the second floor.

The first floor volunteer lounge is currently inaccessible. You may take a break or have your lunch in the Crown Room or on the second floor of the Big Shoulders Café. (On days when it’s not a thousand degrees outside, don’t forget about the picnic tables on the north side of the building.)

*Volunteer Interpreters:* I have put your sign in book in the podium in the Crown Room

*Without Sanctuary Volunteers:* I have put index cards and pens/pencils in the podium as well.

**Reminder:** Wear your i.d. badges in a prominent spot on your clothing! With numerous contractors in the building, Security staff is quite serious about enforcing the badge rule. Thus, if you are coming to CHS for any matter related to your volunteer work (e.g. training, a meeting, to drop something off for someone), enter via the north security entrance—not the lobby. If you are going to be in the “back of the house,” you should be wearing your badge. This is the policy for staff; it is the same for Volunteers.

If you spot any behavior by someone that you think isn’t quite right (e.g. smoking, discourtesy), or you think something is amiss (puddles, an odor), let Security staff know.
Annual Recognition Reception Held in May

This year, we got to toast CHS Volunteers earlier in the year than we typically do. Our annual party was held in late May, rather than June. The decoration theme, which was a bold yellow and black construction motif, was apt, since it was the building's construction schedule that prompted us to bump up the party date. Despite the new date, there were many familiar touches: warm remarks by Russell Lewis, Lonnie Bunch, Gena Johnson, Marie Scatena, and Ginny Fitzgerald, gifts and certificates for all CHS Volunteers, and good company.

Each CHS Volunteer received their choice of one of four matted photos from our collection. Audrey and Marne selected images of Chicago icons depicting them undergoing construction. The photos were:
- Marina City, being built in 1964
- The skeleton of the John Hancock building from 1969
- A 95th Street streetcar bridge being built in 1903
- The Chicago Historical Society being built in 1931

Volunteers who have been volunteering ten years or more received a copy of Chicago, Then and Now.

As always, it was a pleasure to officially say thanks for the significant contribution made by our Volunteers.

L Tour Training Seminar Planned for Fall & Blue Line Tour to Debut

Marne Bariso

Ask Brown Line tour guide, Bob Silver and he will tell you about the popularity of our L tours since he recently lead a tour for twenty-one participants! We are currently the only place offering such L tours, and registration for these monthly tours is not slowing down. In order to keep the tour quality up by keeping the tour groups small, we are eager to increase our pool of tour guides.

To that end, we are planning an L tour training seminar this fall. It includes information on all our L tours. If you are interested, determine which line appeals to you foremost and then note the training dates for that line. We urge all trainees to attend the lectures on each line, but you would only need to attend the sample tour of the line you are focusing on (although you would be welcome to attend any of the sample tours). We will be training participants to lead tours of the Brown Line, Green Line South, Green Line West, and we are debuting the Blue Line tour this November.

The seminar dates are:
- Monday, September 19, 5:30 p.m., Blue Line lecture

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The seminar dates are:
- Monday, September 19, 5:30 p.m., Blue Line lecture

- Wednesday, September 21, 5:30 p.m., Green Line South lecture
- Saturday, September 24, time TBD, techniques sample tour
- Monday, September 26, 5:30 p.m., Green Line South lecture
- Wednesday, September 28, 5:30 p.m., Brown Line lecture
- Sunday, October 2, 10:00 a.m., Blue Line sample tour
- Sunday, October 9, 10:00 a.m., Green Line West sample tour
- Sunday, October 16, 10:00 a.m., Green Line South sample tour
- Sunday, October 23, 10:00 a.m., Brown Line sample tour

As we have for a few of our recent seminars, we will be requesting a course fee, $25.00, which will be returned to the trainee once they have led their first tour. If the trainee decides not to follow through and lead tours, it will be considered a fee for the course. If you have questions or would like to attend, please contact me.

Help Wanted
Gena Johnson

Are you looking for more ways to help CHS during the construction period? The membership department is looking for enthusiastic volunteers to help call our expired members and ask them to renew! As volunteers, you are uniquely qualified to share your experiences with CHS and convince them that membership is worth every penny. If you are interested in helping out a few hours at a time at your convenience, please call Gena Johnson at 312-799-2122.
Memberships on the Rise!
Gena Johnson

I had the pleasure of speaking to many of you at the volunteer reception this past May. At the reception I told you how important you have been in my work as a fundraiser, and how much I count on your help to improve membership.

Since the volunteer reception, several of you have come in to help me call expired members and convince them to rejoin. You have shared your honest enthusiasm for this museum, and the results have been outstanding! One out of five members called has renewed their membership, and these phone calls have raised almost $2500 in membership revenue. In addition to that I was fortunate to be able to submit glowing report to the board this month. Last year I was thrilled because membership had finally stabilized after declining for eleven years in a row. But this year, not only did we have another year without losing members we actually grew 14%! While the growth is partly because of efforts to acquire new members, a lot of it is because of these phone calls. Last year the renewal rate jumped from 74% to almost 82%.

Thank you again for everything you do!

Time On Your Hands?
George H. Miller

On several occasions since the CHS renovations really got underway causing most of the museum to be off limits, I’ve heard Volunteer Interpreters say that they miss the tours and the people they worked with. In one instance Ed Geisenheimer even said that his wife Ruth, threatened to throw him out of the house on Tuesday mornings (his former volunteer time). I pointed out to Ed that there were/are other ways to help out CHS and avoid trouble at home.

Marne and Ginny have advised Volunteers that there are opportunities to come in and assist CHS in several different ways and departments. For several weeks I have been making phone calls to CHS members who recently have permitted their memberships to lapse. A few weeks ago Ed joined me in this effort to increase membership and/or prevent it from declining too much. Volunteers Lester Schlosberg and Anna Lieberman have assisted with calls as well. Together, I’ve been told, we have a success rate of 20 - 25%, which is not too bad. At least Gena Johnson in charge of membership is pleased.

When the subject of phone calls/solicitation came up recently, many volunteers said that was something they couldn’t do and that’s understandable. Telephones aren’t for everyone. There’s still more that Volunteers can do for CHS. I know that many of the Volunteers are also dues paying CHS members but there are more that are not. I remember hearing several say that, “they donate time and that should be enough.” It may have been true six months ago, but it sure isn’t now.

Think about it--for a relatively few dollars a year you can continue to assist CHS in its ongoing effort to complete the renovations and reclaim its status as the premier history museum in the state and one of the best in the nation. If you’re interested call Marne at 312-799-2274 or Gena Johnson at 312- 799-2122 and ask them to send you a membership application. There are many plans in the works available to members only; don’t miss out on them--become an active, dues paying member now. You won’t be sorry.

Of Interest...

An Interpreter You Should Know:
Jackie Brennan
Yasmin Dalal

“I love this city,” proclaims Jackie Brennan, an enthusiastic cheerleader for Chicago since her move here from Canada. She enjoys traveling with her husband, and makes sure to take a Chicago guidebook along with her on trips – often in the native language of the country she’s visiting – to show people her city. Now in her sixth year of volunteering at CHS, Jackie has been able to channel her love for Chicago by giving tours of the galleries, the Old Town neighborhood, and Lincoln Park. Even with the recent closing of the Chicago History and the A House Divided exhibitions, Jackie will stay busy by training for Brown Line L tours and possibly the Lincoln Park Neighborhood tour.

Again everyone, I’m very sorry about all of these numbers. I guess in my field you get a little excited about numbers, especially if they are big and come after dollar signs! But I want to emphasize how much your work means to me and our museum as a whole.
Her status as both a Lincoln Park resident and a Brown Line user gives her a very personal connection to the material.

Why volunteer? “I think you need to keep your brain active,” explains Jackie, a former accountant. Her brain must be extremely active since she also volunteers at the Chicago Architecture Foundation and as a “Friend of the Windows,” giving tours of the stained glass at Quigley Seminary. She sees these opportunities as a chance to keep being educated. “I meet a lot of interesting people through volunteering,” Jackie says.

Jackie is quick to praise the environment at CHS, noting that other Volunteers are always ready to step in if she needs help. “You feel comfortable here,” she says. “It’s just a nice, friendly place.” Jackie also appreciates the “wonderful speakers” she has been able to hear at training sessions. Other perks include the great restaurant and gift shop!

“The museum does a wonderful job of teaching people about the history of Chicago,” says Jackie. She is especially looking forward to the new Chicago history exhibition scheduled to open in the fall of 2006. “We are a city of ‘firsts’ in so many things,” she says proudly. We certainly are, Jackie, and thanks to you for helping CHS get the word out!

A Visit to the “Fort” Bernard Turner

Over the last couple of years, in the course of my work, I have made it a point to learn more about and to gain insight into the experiences of African-Americans in communities I have visited in the Midwest. Like Chicago, cities such as Milwaukee, Cincinnati, Detroit, Indianapolis, and Minneapolis have benefited from the Great Migration. As with immigrants from Europe, people who fled to the North for jobs, education and opportunities, contributed much to the diverse and rich cultures of these great cities. At the same time they had their challenges and setbacks.

Last week, I had the privilege of visiting the African/African-American Historical Museum of Fort Wayne, Indiana. Located in the downtown area, in the traditionally African-American community, it is a real gem. Opened in February, 2000, the museum was founded by a group of educators, historians, and concerned people who wanted more input and involvement in preserving and presenting the history of Africans and African-Americans in the local community and beyond.

I was introduced to the curator, Hana Stith, an elementary school educator for 36 years, by my friend and board member, Dr. Miles Edwards, who told Hana that I had written two books and that one was about Bud Billiken. I was surprised and fascinated to hear that Hana had been a member of the Bud Billiken Club as a child and that she and her brother had delivered the Defender and other newspapers to the Black community. One of the things she remembered was having a pen pal from abroad, I believe from Africa.

The strengths of the museum were the depth of the exhibits, the wealth of knowledge and passion of the curator and staff, and the stories they tell. They tell the story of the Middle Passage and slave life in the United States; the migration and history of African-American life in and around Allen County, Indiana; and the local history of Fort Wayne through the stories of pioneers in education, law, medicine, business, and civil rights. All this is told with the use of photos, news articles, and artifacts.

My favorite exhibits were the One-Room Schoolhouse and Music of My People. The One-Room Schoolhouse was equipped with authentic slate blackboards, writing utensils, hand-me-down schoolbooks and even a wood-burning stove. Another focus of this exhibit was the inventions of African Americans, such as the shoe lasting machine, the traffic light, and plasma. And the music exhibit included everyone from Bo Diddley, to Sarah Vaughn; from Aretha Franklin to Scott Joplin, and everyone in between and beyond.

The museum is open Tuesday-Friday from 9:00 a.m. to 1:00 p.m. and Saturday from 12:00 to 4:00 p.m. It is located at 436 Douglas Ave., Fort Wayne, IN 46802. The phone number is 260-420-0765. More information is available on their web site: www.african-americanfw.com.

Yasmin Dalal,
Summer Intern

This summer I have been working under the supervision of Marne Bariso, Volunteer / Intern Coordinator. One of my main
projects has been gathering more background readings to prepare the interpreters when the new Chicago history gallery opens in 2006. Since the new Chicago: Crossroads of America exhibition will be so much bigger than the old space, many more events and people will be depicted, and I know Gallery Interpreters will want to be prepared with historical information. This has been a fun project because I have learned so much about Chicago history that I did not know previously. I have also been learning about volunteer programs at other institutions, and investigating their use of carts or stations in galleries as techniques CHS could potentially employ.

My favorite part of working here this summer has been meeting all the dedicated staff members; their creativity reassures me that “fun” and “work” do not have to be mutually exclusive.

Ben Hane,
Summer Intern

I study history and German at Lawrence University, a school with about 1400 students in Appleton, WI. My parents met and married at the University of Chicago. My fathers' grandparents immigrated to Chicago between 1895 and 1910, so there is quite a bit of Chicago's history in my own family tree.

In my summer here, I have spent most of my time researching and making changes to the new Chicago, Shaped by Fire bus tour. I have spent time taking part in walking tours and working on research for some of the tours. All in all, I have enjoyed my time very much and I have learned a great deal.

“IT WORKS FOR ME”
Meeting Held
Marne Bariso

In June and handful of Volunteer Gallery Interpreters met with me and summer interns to talk about a variety of topics that sometimes leave us pondering, “I wonder if I handled that in the best way. I would like to know what someone else might do....”

Here are the topics and the resulting comments:
Busy Galleries
-Non-guided groups are as important as guided tour groups. Self-guided groups don’t deserve any less service than guided tour groups. A guided tour group should never abruptly displace a self-guided group. If you do need to request a self-guided group make room for your guided tour, a smile and friendly attitude are a must!
-Self-guided groups can be noisy, but they are also usually moving through the gallery pretty fast. Hang in there—they are likely to be out of your way soon.
-A self-guided group may have chosen that type of experience because they don’t want our typical guided tour; they may need to follow their own route.

Working with Teachers
-Prior to beginning your tour, ask the teacher what topic she/he would like to focus on.
-What if a teacher relays inaccurate information? First, never undermine the teacher in front of his/her students! You could say something like “I’ve never come across that information. I’ll have to look that up.” Or “There is so much written about the Civil War. I’ve never heard that.”

Chaperones
-At the beginning of the tour, ask chaperones (and teachers) to turn down their cell phones.
-In order to focus chaperones and remind them of their duty for the day, give them an assignment; e.g. ask them to bring up the rear of the group (this can be helpful as you turn corners or move from room to room with the group), or ask them to hold the bag of artifacts if you are using some.

Working with Adult Groups
-Frequently, adult group participants like to share their own stories. This can be delightful, or, in large doses, too time consuming. Have a couple tricks in your back pocket to wrap up the story and suggest they can chat more after the tour (again with a big smile and friendliness).
-Less frequently, an adult group participant wants to stump you. Be patient and confident that you probably have the sympathy of the rest of the group. The “stumper” likely wants to show off a bit.
-We think of the technique of posing questions to a tour group primarily for students, but it can be effective for some adult groups. Try a question or two at the beginning of your tour. If it goes pretty well, continue to pepper your tour with questions in order to engage the participants. If the early questions flop, you know this may not be a group that is inclined for some give and take.

Top Tips for New Interpreters
-Don’t lecture! (We defined lecturing as talking for several minutes without incorporating artifacts.)
-Use artifacts.
-If you are unconfident about a topic/some facts, do some homework; never stop brushing up.
-Adding a personal story or two can really enhance your tour.
-Use humor.
-Be aware of your tone of voice. Use good public speaking skills; be a good storyteller; it's OK to ham it up sometimes.

Suggestions
-Some school groups hesitate to visit because they have a hard time finding enough chaperones (CHS and the Chicago Board of Education require one chaperone per ten students). Could a batch of volunteers stand by in order to be contacted to act as a chaperone?
-The Art Institute suggests students pick out a postcard of their favorite painting then search for it in the museum. Could CHS do a version of that activity?

David Kellum... Remembered
Dorothy L. Myree

Who was David Kellum? All of Chicago has benefited from the efforts and contributions of David Kellum. He was employed by Robert S. Abbott, founder of the Chicago Defender Newspaper, and he worked as an editor and activist.

Kellum contributed greatly to the concept of Bud Billiken. The organizing of youth to write articles for the paper mushroomed into a tradition of yearly parades.

A Bud Billiken Club was established giving children membership cards and buttons. The idea expanded beyond Chicago and pen pals were established across America.

The first Bud Billiken Parade was held August 11, 1929. The parade gave underprivileged children a chance to be in the limelight for one day by wearing costumes, marching to musical beats and being "seen." The annual parade continues today in Chicago to promote race and youth pride.

The children were called Bud Billikens because Bud was the nickname of the managing editor of the Defender, Lucious Harper. "Billiken" was used because Mr. Abbott had a toy on his desk called a Billiken. This was a Chinese mystical god representing "things that ought to be." It was a guardian angel and patron of children.

While working with the Defender Newspaper, Kellum emerged as an important figure of the Bud Billiken traditions and the children called him "Uncle Bud."

David Kellum came to Chicago as a youth from Greenville, MS. He graduated from Wendell Phillips High School and Northwestern University Medill School of Journalism. Mr. Kellum became the first Black to reach the rank of Cadet Major in the Reserve Officer's Training corps. Mr. Kellum joined the Defender Newspaper as a copy clerk and rose to become the managing editor.

He was living in the Woodlawn community when he died at age 76 in March 1981.

This writer still recalls meeting him quite by chance at the downtown Stop And Shop-Hillman Store. He was small in stature and he held a walking stick. He wore a red vest, black cape, black derby which he "tipped" as he departed. He stood out among the others present. He was thanked for the many years he stimulated children of all ages to dream and imagine great things.

Although the theme of the parade began as mystical and imaginary, the theme today has greatly changed. Today's message through the parade is "Back to School." Dreamtime is over! Preparation is demanded of today's youth. Thanks for the memories, "Uncle Bud."

A Rose By Any Other Name
Mike Boucek

Are you up for a quiz? These folks are better known by some other moniker, but do you know what their real names are? Let's start off with some easy ones.

Suppose I give you the nicknames of some politicians (the numbered list). Match them with their full names (the lettered list):
(Answers appear at the end of this article.)
1. America First
2. Hinky Dink
3. Long John
4. Big Bill
5. Paddy
6. Little Giant
7. Bathhouse

a. Mathias Bauler
b. Stephen Douglas
c. John Coughlin
d. Laurence "Lar" S. Daly
e. Michael Kenna
f. John Wentworth
g. William Hale Thompson

Too easy? Many folks with "foreign-sounding" names, changed them to something more "American" Match these names:
8. Joseph Paul Zukauskas
9. Samuel J. Markovitz
10. Earl Wojciechowski
11. Benjamin Kubelsky
12. Max Aronson
13. Barnet David Rosofsky
14. Vincent Gebardi

h. Jack Benny
1. Barney Ross
j. Jack "Machine Gun" McGurn
k. "Hymie" Weiss
l. Jack Sharkey
m. Gilbert Anderson*
n. "Nails" Morton
*a.k.a. Bronco Bill Anderson

Still too easy?
What if we give you some ordinary sounding names--can you identify these entertainers?

15. Fahreda Mahzar
16. Helen Louise Leonard
17. Helen "Hattie" Gould Beck
18. Kathleen Morrison
19. Marion Jordan
20. McKinley Morganfield

o. Mollie McGee (wife of Fibber)
p. Muddy Waters
q. Little Egypt
r. Lilian Russell
s. Sally Rand
t. Coleen Moore

Can't stump you?
What about people who are known for their nicknames? Do you know their real names?

21. Butch O'Hare is __________
22. Gabby Hartnett is __________
23. Bugs Moran is __________
24. Red Grange is __________
25. Hack Wilson is __________

Bonus Questions (use the clues in the statements to help you fill in the blanks.)

26. I, Hock________and my brother, Goosey,________ received an unwelcome Valentine.
27. I, Dick______Baker lent my weight to an ad campaign for the former German Sharpshooter's Club, better known as _______.
28. I, Chicago May, was the world's first shoplifter, had many aliases like _______.
29. I, Pa-Pa-Ma-ta-be, could have been Chicago's first marathon racer. My real name is ________ but the natives called me _________.
30. After giving up baseball, I, William Ashley________ could not shut this town down.
31. I, Joe Powers, spent 17 days in one place, giving me the nickname of _________.
32. I, Iva d' Aquino, got in trouble for spinning stacks of wax for the other side and gained the name of _________.
33. Carson, Pirie, Scott and Company, would be called ________ & ________ if given the first names of my founders.
34. I, William Perry, now own a construction firm, but I could have sold appliances. My favorite would have been a _________.
35. I,________ have something in common with Willard Scott, the weatherman, Bob Bell and Joey D'Auria.
36. I, Sgt. Albert Cashier, kept a secret for over 50 years, I was really _______ of Belvidere Illinois.
37. I, Joseph Weil, wouldn't con you but I was named for an early Cartoon character, The _________.
38. We, ________ Tunney and ________ Dempsey were involved in the "long count" using the names Gene and Jack.
40. We shared the nickname of ________ our last names are Oliver, McDonald & Kelly. What are we known for?

ANSWERS: 1-d, 2-c, 3-f, 4-g, 5-a, 6-b, 7-c, 8-l, 9-n, 10-k, 11-h, 12-m, 13-i, 14-j, 15-q, 16-r, 17-s, 18-t, 19-o, 20-p, 21 = Edward, 22 = Charles Lee, 23 = George, 24 = Harold, 25 = Lewis, 26 = Frank & Peter, 27 = Two-Ton, 28 = Beatrice Desmond, Mary Vech, Mary Churchill, May Vivienne, May Fletcher, Katie Fitzgerald, Mary Guerin, Mary Miller, (take your pick), 29 = Gurdon S. Hubbard, Swift Walker, 30 = Billy Sunday, 31 = Flagpole, 32 = Tokyo Rose, 33 = Samuel, John, Robert & Andrew MacLeish, 34 = Refrigerator, 35 = Bozo the Clown, 36 = Jennie Hodgers of the Civil War, her identity was discovered following a MVA in 1911, 37 = Yellow Kid, 38 = James Joseph & William Harrison, 39 = Luis Aparicio & Ted Kluszewski of the White Sox, 40 = King Oliver (jazzman), King Mike McDonald, (crook, politician, mass transit promoter) King Kelly (base ball player--that's how they spelled it back then.)

How'd you do?

Farewell and Thank You
Janet Turley

I am leaving Chicago and so I wanted to drop you a line to say goodbye. I am moving to Sydney, Australia to be married to Scott who is an 'Aussie'. We met a couple of years ago in Canada and we have waited a long time to be together and so I am excited to be beginning the next chapter of my life.

I cannot tell you how much I have loved living in Chicago. This is a
I, as you all know, and it is difficult to leave. I came here for 12 months originally and then 6 years later only love can drag me away.

Working at CHS has truly been a pleasure. I have learned so much about the history of Chicago and the US, from the marvelous Volunteers and staff members that I have worked with. I cannot thank you all enough for a memorable experience that will always hold a special place in my heart.

Please do stay in touch, janetturley@hotmail.com, and if you are ever in Sydney be sure to look me up. I hope by then I will be able to share some of the history of my new home with you.

Take care and all the best for the future.

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Scarecrow “Outed” in Oz Park
Dick Cody

Some 300 Mid-North neighbors paraded behind Lincoln Park High School’s band and flag twirlers from sculptor John Kearney’s Contemporary Arts Workshop to Oz Park Friday, June 3. There they cheered the unveiling of Kearney’s Scarecrow, this third creation in what is hoped will be a continuing series of characters from the Wizard of Oz.

Leading the paraders were Kearney, his wife Lynn, other family members, and Workshop associates, all wearing upraised welders’ masks.

This colorful new statue stands a short distance southwest of the Tin Woodsman (corner of Lincoln, Larrabee, and Webster). The Scarecrow’s nearby site in the park’s Emerald City Gardens makes it easy to include in our Lincoln Park Neighborhood tours, and would be a delightful addition.

Unlike the Woodsman, constructed from Kearney’s characteristic auto bumpers, the Scarecrow is bronze, cast from wax molds. The eight-foot figure stands on a four-foot base and weighs 900 pounds. He wears a floppy, peaked black hat, short aqua jacket, patched tan trousers, and brown boots. The pigments were first brushed on, then blowtorched, causing a chemical reaction permanently bonding colors to metal.

Oh, yes, under one arm the Scarecrow carries the proof that he has a brain: his “Doctor of Thinkology” diploma. And to reach him, just follow the yellow brick road. Bricks will be inscribed with the names of donors or their pets as are the bricks forming the Tin Woodsman’s plaza.

The Woodsman was unveiled in 1995. Kearney’s Cowardly Lion, in tawny bronze, made its 2001 debut one block south, at Dickens and Larrabee.

The Scarecrow and all who will enjoy his presence owe a debt of gratitude certainly to Kearney, but also to the friends of Oz Park whose donations funded this project. Their names are listed on a plaque attached to the statue’s base.

Oz Park is so named because it is believed that L Frank Baum lived nearby in 1900 when he wrote and published the original Wizard of Oz, first in a long series of “Oz” books.

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Passing Gas in the Civil War
Mike Boucek

When our school group didn’t show, Lorraine Pieja, John O’Donnell, and I sat discussing our favorite topic: History. When the conversation came around to Civil War Surgery and anesthesia, I said that I had read about this in Civil War Times Illustrated and would get back to them.

Amputation, which took only a few minutes was preferred over reconstructive surgery, which was not well understood and required more post-operative care than was available. Anesthesia was also not well understood and proponents felt that using it reduced shock and, because the patient did not struggle, surgery could be completed quickly. Opponents felt that shock was increased by anesthesia, which also slowed healing and promoted infection. These felt that the pain was necessary.

Anesthesia was used in 80,000 operations in the Union (Confederate records are scanty). In a contemporary surgical history of 8,900 cases, chloroform was used in 6,784 (with 37 deaths); ether in 1,305 (with 4 deaths) and a combination in 811 cases (with 2 deaths). This is a fairly low mortality rate, although there were undoubtedly more deaths from delayed reactions.

Either was first used in 1842, and Chloroform in 1851. The army used the former in Vera Cruz in 1847 but abandoned it. The British used the latter in the Crimea. Let’s look at these two agents:

Chloroform was potent, portable and nonflammable, but heat and
light could oxidize it, turning it to phosgene (a component of WWI poison gas). When administered through a mask, room air could still be breathed. Only 1 drop in 500cc's of air made a 1% concentration. 1.35% was needed for sedation and 2% could be fatal. It works by depressing heart rate, reducing respiration and blood pressure and dilation of arterial walls and reducing the oxygen capacity of the red blood cells. The heart rate could become irregular and liver damage could result. Postoperative death could occur 6 - 10 days later. Poor nutrition and dysentery (which caused dehydration and low potassium [electrolyte]) magnifies the effect of the drug. After 1912, chloroform was not recommended for surgery.

Ether was volatile (it is a component of today's automobile starting fluid) in concentrations as low as 1.9%. It is slowly absorbed in fatty tissue and concentrations of 3.5 - 4.5% produced sedation and 10% produced respiratory arrest. Although this margin made it safer, the slow action was not desirable for field hospital surgery. Ether caused deep breathing and increased heart rate and blood pressure, but could cause mucous secretions which, if aspirated, could result in death. Nausea and vomiting was more likely, but liver damage was not as severe as with Chloroform.

Light anesthesia was used with the patient's surgery beginning when he was unresponsive to voice stimulus and became limp. It was stopped before the surgery was completed. Little was known about pre-operative medication although opium, whiskey, or broth was thought to fortify the patient. Actually, having anything in the stomach could be aspirated, increasing mortality.

If a patient did not "come around" the Marshall Hall Ever-Ready method of Artificial breathing was employed, (similar to the Schaeffer method used in the early part of the 20th Century) where the prone patient was rotated from side to side 16x a minute. This time consuming and largely ineffective approach would be hard on someone who just had major surgery. Medical staff was not generally aware of airway obstructions such as from the tongue. (Unlike today's CPR in which this is the first thing to be checked.) Ammonia spirits, a splash of cold water, and whiskey, orally or rectally, were sometimes used, but most of the time, little effort was expended trying to revive a patient.

Local anesthetic was unknown although the hypodermic needle was invented in 1853 and cocaine in 1860; Novocain was not introduced until 1905.

Notes From Your Fans

Volunteers Paul Bird, Marion Cohen, Madelyn MacMahon, Peg Quinn, Lester Schlosberg, and Nancy Wilson led a Chicago Fire program for Joan Bradbury's third grade class at Francis Parker.

Dear Lynn,
Enclosed are thank you letters from children in our class for the wonderful program you, your staff, and docents organized for us. I add my thanks to theirs.

Sincerely,
Jean Bradbury

Dear Historical Society Staff,
The activities were wonderful!! I felt so absorbed in the fire. It's late, the date the fire started, I learned it all in your performance. You teach wonderfully, and I hope to come back soon. Chicago is amazing.

Sincerely,
Isabel Hannigan

Dear Historical Society Staff,
Thank you very much for letting my class and I to come to your Chicago Fire exhibits. I really thought that the exhibits were all amazing. Thank you for teaching us all you know about the Chicago Fire. I have always loved learning about the Chicago Fire and you taught me a lot of things that I didn't know.

Thanks again,
McKenzie

Dear Historical Society Staff,
Thanks for giving us a tour of the Chicago Fire. I think the most interesting thing I learned is the fire wasn't started by Mrs. O'Leary's cow, but it started in her barn. I thought it was sad a 100,000 people were left homeless and 300 people died.

From,
Griffin

Announcements...

Welcome to new volunteer Judy Wallenstein who is leading discussions with visitors about the Without Sanctuary exhibition.

Welcome back to volunteers Merle Gross, Sheila Rodin-Novak, and Rakhael Ross who volunteered previously for the Choosing to Participate exhibit.
They have returned to participate in the *Without Sanctuary* volunteer opportunity.

* Welcome to new Volunteers Phia Dedes and Hannah Bledstein who are helping Tim Long, Curator for Costumes, with early work on a future exhibit on Christian Dior.

* Congratulations to George Miller who debuted his Brown Line tour. (We put him to work right away!)

* Congratulations to Jon Rice, Muriel Hames, Bernard Turner, and Rob Case who all debuted their Green Line West L tours. Well done!

And...

Greg Borza, Bernard Turner, and Rob Case also debuted their Green Line South tours. Keep up the good work!

* Rob Case recently got married. Warm congratulations to him and his wife Lynne.
The CHS Volunteer Newsletter is a quarterly publication of the Visitor Services Department, with assistance and contributions from other CHS staff and Volunteers.

We encourage submissions to the Volunteer Newsletter; please contribute articles to Marne Bariso, bariso@chicagohistory.org.

Guidelines for submissions:
- Writers may submit up to two articles per newsletter.
- Articles must be submitted either via e-mail or on a computer disk.
- Articles can be up to 500 words in length.
- Articles can be about upcoming events/opportunities, volunteer achievements/efforts, CHS announcements/updates, topics of interest related to exhibition content or your volunteer work, tips on improving your volunteer work.
- Articles are potentially subject to editing and review by Ginny Fitzgerald, Director of Visitor Services, &/or Marne Bariso prior to publication.
Chicago, Chicago, let's look around!
The people, the places, the sights and the sound.
Landmark Matching Game
Match the clues and answers by writing the letter of the location by the clue.

CLUE

1. I am one of the Great Lakes, and the state that is directly northeast of Illinois is named after me. ______

2. I used to be the tallest building in the world. I am still the tallest building in Chicago as well as in the United States. I am named after a retail store. ______

3. Even though the Chicago Fire of 1871 was all around me, I was left standing. Chicago needed a lot more of the first word in my name to stop the fire. ______

4. My exhibitions feature famous paintings and sculpture. Two lions stand guard at my front entrance. ______

5. I am not as big as the other one in the city, but many people land here every day. ______

6. I am a famous waterway named after the city. ______

7. I am a home for many different types of animals from around the world; I am named after the president on the penny. ______

8. I am a building named after the first signer of the Declaration of Independence. I have three giant Xs on me that help me from swaying too much when it is windy. ______

9. I am located downtown in Grant Park right off of Lake Shore Drive. I am the largest fountain in Chicago. ______

10. I am a museum where you can learn all about Chicago's history. ______

LOCATION
A. Sears Tower
B. Lake Michigan
C. Water Tower
D. Midway Airport
E. Chicago River
F. John Hancock Building
G. Buckingham Fountain
H. Art Institute
I. Lincoln Park Zoo
J. Chicago Historical Society

How many of these landmarks can you find on the other side of this page? →
The elevated trains high on the track,
Take you through the city and then bring you back.
Would you be able to find your way from O'Hare Airport to the John Hancock building? Start at the airplane and see if you can get to the Hancock building without getting lost at the museums and parks along the way!

Unscramble the letters for different Chicago-related words and phrases.

R A S E S W R O T E

K L A E G A M N I C H I

D Y N I W T Y C I

V A Y N R I P E

L E N U I M I N L M R K A P
Did you know...

...that there are 52 movable bridges on the Chicago River?

Out to Lake Michigan sailboats glide,
River bridges up, side by side.
Connect the dots to form a picture of something you see on Lake Michigan!
What famous 1871 event did Chicago’s Water Tower survive?
Unscramble the letters to find out!

GOCHAIC REIF

The Water Tower stands straight and tall,
Survived the Fire and admired by all.
Connect the dots to reveal someone who helped to put out the Fire.
activities with student groups. Because of construction, everything that we want to save has to be taken out of this room and moved up to the third floor, and somehow we interns were volunteered for the job. (I shouldn’t say “somehow” – this happened in the usual way, with Marie asking me if I could help, and me saying, “Of course!”)

Though I have to confess I wasn’t looking forward to this task, it turned out to be pretty fun. I always enjoy getting a look at what CHS was like before the renovation, since I hadn’t actually been here. Marie and Heidi would pop in from time to time and answer my questions about the artifacts and what they were used for. So I really wasn’t thinking about moving so much as I was thinking about museum education. For example, there are a number of melted objects (nails, marbles) from the Chicago Fire that kids can handle, guessing what they are. This was part of the Fire workshop that included a film and a role-playing activity where students acted out the Fire. (See 8 June entry for kids’ reactions to said workshop – very popular!) As I packed up the artifacts, I tried to guess what they were used for, or think of my own activities to involve them. I think it’s key to use object-based learning in a museum setting. Ideally it would happen in the classroom too, but it’s especially important if the kids are at the museum. We have to keep the focus on the artifacts – that’s the edge we have over a regular classroom, and it’s why the students are here.

Speaking of students, later in the afternoon I attended a Without Sanctuary meeting concentrating specifically on using the exhibition with school groups. I felt good about being there since I’ve actually done a discussion with high school students and most staff have not. Heidi suggested activities to help students connect with the exhibition on a more personal level: perhaps each student receives the name of a victim before going in, and has to report to the class on that person afterwards. (This also forces them to read the labels, a behavior that I’ve noticed is not natural to everyone in a museum setting.) As a way to deal with larger groups, Marie suggested splitting them in half and sending one half to the Declan Haun photography exhibition. She has done Without Sanctuary in conjunction with Declan Haun a couple times, and she liked the way it turned out. I was a big fan of this idea because I’ve seen connections between the two from day one. In fact I generally recommend that visitors go see Without Sanctuary first and Declan Haun second, because I think his moving portraits from the civil rights era tie in perfectly to the work of Ida B. Wells and Mamie Till-Mobley.

Tuesday 9 August 2005
<attachment: Aislinn photo>

Finished moving the teaching collection out of Hands on History today. Everyone seemed really grateful to have that out of the way, I suppose because if we hadn’t done it, they would have had to. I am glad for the opportunity; I think it gave me a much more personal connection to the artifacts and the activities than I had before. I’ve done so much abstract thinking about galleries and activities that it was nice to do something concrete and tangible.
Thursday 11 August 2005

I knew Marie was doing two Without Sanctuary discussions today, and I told her I was going to sit in and observe them. The first group was from Bowen High School, and they were amazing! There is nothing I like better than watching kids think, and I swear I could hear wheels turning and see light bulbs coming on. I saw them dealing with reactions of anger and incomprehension, and trying to help each other deal with those feelings. In Monday’s Without Sanctuary meeting I told the group not to worry if some kids get angry or confrontational, because there will also be others who feel differently, and they will talk to their classmates. The facilitator is not solely responsible for defusing a situation, because kids will do it themselves to a certain extent. Of course the leader should step in if students are being disrespectful or getting way off the subject. But what I saw today proves my opinion that to a certain extent (a big one), students will police their own interactions. I think that many people greatly underestimate students and their capabilities, and that’s why those kids from Bowen today made me so proud.

The second group was bigger (probably 30-35 kids), and while we had been told they were high school students, it was immediately apparent that some of them were not. We had students as young as eight years old in this Park District group, which demanded a different approach from Bowen. Marie spoke very simply and in less graphic terms about lynchings, though interestingly one of our most vocal participants was one of these eight-year-olds.

We are requiring that student groups visiting “Without Sanctuary” be in sixth grade or above. But this summer I have seen lots of kids visiting the exhibition with their families, and because I read the comment book, I have read their opinions too. Most of the kids are African American, and their comments are heartbreaking. Some entries are angry, some are religious, but all reflect a lack of clear understanding of the exhibition. I wonder what exactly they are getting out of it, and if it’s constructive in any way.

Thursday 18 August 2005

Today I spent some quality time in the Research Center, mostly looking up the Democratic National Convention of 1968. I had no idea that so much of the action took place in the Lincoln Park neighborhood, and the park itself — right where CHS is located. This connection, plus the fact that this is something (relatively) contemporary and possibly controversial, made me decide that it is really important for the volunteers to have information on the riots.

I think I am going to try to represent several different perspectives in the file: a protester, a policeman, and the “official” account of the happenings. I’ve found some really great primary sources that I want to examine further to see if they contradict each other, which would be exciting. I love history from multiple perspectives, which is unlike anything most of us encountered in high school. I know I’ve mentioned James Loewen and his
*Lies My Teacher Told Me* before, and he has a good point about how too often history is presented definitively in textbooks. There is one official account, and if a subject happens to be a little mysterious or open for debate, the text simply picks one version of the story and presents it as fact.

I see events like the 1968 DNC riots as a great way to show students and other visitors that historians do not always have all the answers, and to engage them in critically thinking about historical events and issues.

**Wednesday 17 August 2005**

This afternoon I attended a staff seminar given by Gwen Ihnat, in the Publications department. Gwen has an interest in old radio programs, so she gave a presentation on radio's history in Chicago in the early 20th century. It was fun to learn more about the history of this medium, since I am more familiar with it as a source of music.

I really like the staff seminars that happen about once a month at CHS. They are always during lunchtime and are generally pretty well attended. It perfectly promotes our goal of lifelong learning, even for ourselves.

**Friday 19 August 2005**

<attachment: Interpreter training program questions>

Today I continued the work I began yesterday, of calling different museums around the country to ask them questions about their volunteer programs. Marne and I are specifically interested in what kinds of activities volunteers do with visitors in the galleries, and how those volunteers are recruited and trained. (I've attached my list of questions as a Word document). I decided which museums to call pretty informally; many of them were recommended to me by staff in History Programs, and some I picked on my own based on their website or their focus.

I mentioned in an earlier entry that I think interviewing skills should be stressed more in school, since so much information is gained this way. In my case, I am sharpening my skills through experience. For example, when I called the Chicago Botanic Garden, I was having a really hard time getting any useful answers out of the woman I spoke to. It almost seemed like she was being difficult on purpose. Eventually she said something indicating that a lot of the information was listed on the garden's website, and I realized she was probably just irritated at having to answer some questions that I could have answered on my own, had I taken the time to visit the site before calling her.

So for every call after that, I visited the website, read, and downloaded all the volunteer information that was available. This streamlined the entire interview process, and helped me to ask more specific questions. i.e. instead of, “What kinds of activities do your
volunteers do with visitors in the galleries?” I could say things like, “Tell me more about your ‘Gallery Hosts’/ ‘Green Guides’ / ‘Explainers.’”

So far, the Minnesota Historical Society has probably been the most useful interview, which makes me happy because that is a site that I chose on my own. I started to wonder what exactly made the History Programs staff recommend certain museums to me; for example, Sci Tech Museum in Aurora only has about three or four volunteers – not really helpful for my purposes. I plan to look up other “Historical Societies” and call them for more advice.
A First-Rate Internship in the Second City (Part 1 of 2)

As an intern this summer at the Chicago Historical Society, I am working with Volunteer/Intern Coordinator Marne Bariso in the Visitor Services Department. Marne oversees about 70 volunteers, many of whom work as Gallery Interpreters by giving tours of the museum’s Chicago and American History galleries. When renovation on the Chicago gallery is finished in fall 2006, interpreters will need more information and training to prepare them for the new and much larger exhibit. I have assessed the current batch of readings available for volunteers, identified the absences of information, and I am currently finding and evaluating new books and articles to add to the training materials. In addition, I plan to investigate volunteer training at area museums to identify where CHS can modify its current program.

All these duties are part of the position for which I was accepted this past spring. In addition, I have been able to take on a few other unexpected duties. Because Marne and her colleagues are interested in the possibility of using some kind of activity cart or station in the new gallery, I have made phone calls, sent e-mails and conducted interviews at a few institutions where these kinds of carts are already in use. This relates to gallery interpreter programs since we would probably use volunteers to staff the carts, and would therefore need to train them. Other activities I have been able to do since
starting here at CHS include following neighborhood walking tours (with the intention of delivering at least one before summer’s end) and participating in programming related to the current exhibition “Without Sanctuary: Lynching Photography in America.” Most notably, I have been trained to facilitate discussions with visitors who have gone through the exhibit, and I will lead my first conversation next week.

In this whirlwind of activity at the Historical Society, I have been able to use a number of skills honed during my history courses at Ball State. While taking HIST 320 (Research Methods) during my last semester of school, I wished that I had taken it earlier so that I could have applied what I learned to other history courses. Thus I am pleased that I am now able to do so with relation to my internship. Though I have had to do research in many other courses in college and high school, HIST 320 gave me the opportunity to do a large quantity of very focused investigation. All the topics I have to research for the volunteer readings here at CHS do not allow me enough time for such in-depth searching, but my class experience helps me to do what I need to do much faster and more efficiently than I was ever able to before. I am better at electronic searches for information, and I find it much easier to evaluate a book or article’s relevance to my needs. So although I have not accomplished as much as I would like to on this project so far, I am relatively confident that my 320 skills will help me to step up the pace for the second half of my internship. Something else I should mention is that 320 reinforced the importance of primary sources, and that I am making a special effort to include some in the files for volunteer interpreters.

Another class that really helped me to analyze the usefulness and relevance of written materials was Prof. Stephanie Beswick’s History of Comparative Slavery. After
being assigned a book to read, each student had to deliver a short presentation on it. This was a great exercise because it really helped all of us to absorb information quickly and distill it to its most important points with the intent of passing it on to others. Dr. Beswick also demonstrated the necessity of writing clearly and concisely, which is something I did pretty well before her class, but on which I place great emphasis now.

After each meeting I have with a museum professional about activity carts, I type up my notes as a reference for myself. I then pick the top few pieces of advice or information I gleaned from the interview to present to Marne when I hand her my notes. Beswick forced me to prioritize information, which is a skill everyone appreciates when time is of the essence.

A class that has been floating around in my brain with less concreteness is HIST 445 (History and Historians). I have been thinking a lot about historiography: How was history done in the past? How is it different today? How do museums come into play? I have heard from several former teachers that they did not like to bring their students to CHS in years past because the children were always being scolded for trying to touch the artifacts, for being too noisy, etc. I think this attitude on the part of the museum is one that has definitely evolved, but that was the status quo for most institutions. Now museums have developed to include more interactive, hands-on programming to engage the visitor. There is more emphasis on the interpretation of the artifact and not just the artifact itself. In fact Benedetto Croce, a historian we discussed in 445, defines history as just this interpretation. He writes that it is absolutely necessary to contextualize an object in order for it to have any meaning at all. I agreed with him when I read his ideas in the fall, but I passionately agree with him now after interacting with museum educators here
at the Chicago Historical Society. Croce was all I could think about while on various behind-the-scenes tours of the collections storage areas and the paper conservation lab. Cataloging, preserving and conserving the collections are jobs of paramount importance; if these people did not do their jobs, then I could not do mine. But Croce and CHS have made me realize with certainty that these are jobs that I do not want to do. Washing old documents in chemicals is crucial to ensure that they will be around for future generations, but I would much rather talk to those future generations about the importance of the documents.

It is through revelations like these that my internship is impacting my goals, values and skills. I know for sure that, should I work in a museum, I want to focus on the visitors' experience, whether it be by developing programming for schools or the public, giving tours as a docent, training others to be docents, or curating exhibits. My time at CHS has given me the opportunity to talk with people every day who do all these things, and it is these conversations that are gradually helping me to focus on some goals for my career and my further education. For example, if I decide I really want to pursue museum education, I will have to start seriously investigating master's programs with that focus.

I have mentioned in my journal that I have known for quite some time that I will be personally invested in whatever career I choose. I am not the kind of person that can work at a corporate job for eight hours and call it a day; I have to be passionate about what I am doing. Interning at the Historical Society has been great because I get to interact with people who feel exactly the same way about what they do, and what they do is what I want to do. This has validated some of the values I had in place before coming here. Working here has helped me realize that people are very important to me, and that
while I enjoy research, I see it as a means to an end and as something to be shared with others. (In fact I cannot help but share it: with other interns, friends, and family members who are probably tired of hearing about it.)

Speaking of people, this internship has been great for my interpersonal skills. I was relatively shy when I was younger, and many experiences since then have helped me become more outgoing. But this is the first time I have worked with other people in a business environment, which is both exciting and challenging. In some ways I feel like an equal to the staff at CHS, and in some ways I still feel much younger and less experienced. However, even in these weeks I have become more confident around my co-workers, and I hope that I can take that feeling with me to my next job.

So far I have had a very good experience at the Chicago Historical Society. I enjoy this behind-the-scenes view of museum work, which is probably a feeling common to all interns. What is especially interesting, with both benefits and disadvantages, is working at CHS during this time of flux. All the galleries are closed, and since I had not visited them previously, I have little sense of what the museum was like prior to the renovation. Though according to the head of our Visitor Services department, visitorship is at about the same level that it was last year, I am missing out on the public’s typical experience at CHS. However, it is great to attend all these planning meetings for new exhibitions and activities in the renovated galleries. I have read the label copy for the “Crossroads” exhibit (the new Chicago history gallery) and even looked at the plans for the space. It is fascinating to look through these drafts and see details like copy that has been crossed out “due to budgetary constraints.” And in a way, this fresh start puts me on the same level as many of the other staff members. These plans are as new to some of
them as they are to me, as I discovered in a meeting last week where I was the only one in the room who had even seen the label copy. Suddenly I became the resident expert on the new Chicago gallery, a role that I am assuredly not qualified to fulfill, but which I did to the best of my abilities. All the changes mean a lot of flexibility, which can also be positive or negative.

I love having several projects to work on concurrently, so that if I reach a stopping point with one, I can move on to another for a while. I like that Marne gives me plenty of freedom to choose how I want to spend my time. If she is going to a meeting that she thinks would be relevant to what I am doing, she invites me to attend (and usually I do). But I always have options and autonomy. At times during the first few weeks I almost felt like I had too much autonomy. Before we established some concrete projects for me to work on this summer, I floundered a little bit and now I feel like I wasted some time. Maybe if Marne had sat me down and talked about it earlier, I could have gotten started on something like the volunteer reading file right away. Maybe if I had sat Marne down earlier and told her that I was feeling a little lost, she would have given me more direction. The upside of this is that now I do feel much more confident, and when I am confused or uncertain of something, I will approach her with questions. As I mentioned earlier, I hope that this is something I can take with me to future jobs. I need to cut down on the time it takes me to acclimate myself to a situation. Another example of this problem is the office I use, a room with a few computers called the "Field Classroom." I spent two weeks working in this room alone until two other girls began their internships and joined me. The first day they came in they asked about things like recycling bins and post-it notes. It occurred to me that I had been working in there for
weeks without so much as looking for a paperclip; I just did not want to make any waves. But these interns were making perfectly reasonable requests, requests that were necessary to do their jobs. They helped me to realize that if I knock, the door will be opened to me.

My goals for the rest of this internship experience are to continue increasing the confidence I have started building here. Instead of concentrating on not bothering anyone, I will go on with what I have begun to do and utilize my co-workers as resources. I know that I can get work done alone. But what I need to do is to figure out how to make the most of the CHS staff’s expertise, both for my summer projects and for my future career and education. My Reflective Journal and this Midterm Report have both been excellent ways of helping me to articulate this task, and hopefully will help me in its execution.
A First-Rate Internship in the Second City (Part 2 of 2)

"The Chicago Historical Society collects, exhibits, and interprets documents, images, and artifacts related to the history of the United States and metropolitan Chicago."

The quotation above is from the mission statement of the organization where I have spent about 40 hours a week since late May. In this, my final report, I will analyze my experience at the Chicago Historical Society by detailing what I have learned here, and how that affects my values and my future goals. I will evaluate the positive and negative aspects of my internship, discussing ways that my supervisors and I could have changed the experience. I will identify ways that I have used what I learned in my Ball State history courses during this internship. And I will do all this through the lens of the Chicago Historical Society’s mission statement, demonstrating how I personally participated in each step, and what I learned by doing so.

R. G. Collingwood writes in his book *The Idea of History*, “…the subject-matter of history is not the past as such, but the past for which we possess historical evidence.”

This statement (actually an explanation of historian Benedetto Croce’s ideas) is

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especially relevant to museum work, which is entirely based on such "historical evidence." Materials such as diaries, photographs, articles of clothing, furniture and films are all sources for our study of the past. For this reason, the first listed mission of the Chicago Historical Society is to "collect." According to staff members, CHS has about twenty million objects in the collection (this includes both artifacts and documents).

At a brown bag lunch conducted for interns, I listened to Alison Eisendrath, Senior Collections Manager, and Laura Stephen, Assistant Registrar, explain their roles in the Collections and Curatorial Affairs department. They are part of a committee that meets monthly to make decisions about accessioning, or bringing objects into the collection. To decide, they have to consider whether the object fits within the collecting scope of the museum, which is primarily focused on Chicago history. Other behind-the-scenes opportunities included two tours of collections storage areas, led by Sam Plourd, Director of Collections and Curatorial Affairs, and Lori Hall-Araujo, the costumes Collection Manager. These tours provided a first-hand view of all the preparation that goes into storing artifacts properly. Lori and her staff often mold dress forms from Styrofoam to custom-fit garments; they cannot always hang, because if they are too heavy, the seams will be stressed and threads will break. Other storage areas are kept at cooler temperatures for optimum preservation conditions. I was able to see similar techniques put into practice on a tour of Minnetrista Cultural Center in HIST 240, but Lori and Sam augmented my knowledge of the proper care of historical artifacts. These tours were especially interesting because many of the artifacts now in storage would usually be on display, but due to the construction now going on, the department has been
incredibly busy making sure each piece is packed and stored well. It is worth noting that CHS has a remote storage facility located about an hour away, where objects that are not often used are stored. This is one of the challenges for a smaller museum, one that I had never really considered. I wonder if other institutions have to do the same thing.

One way that I encountered our collection more actively was through the CHS Research Center. One of my main projects this summer has been finding and evaluating materials to serve as references for gallery interpreters. After identifying gaps in the previous reference materials, I went upstairs to the Research Center to find information on neglected topics, or to replace outdated information. I read a lot of secondary sources that are not historical documents. But all the prints, photographs, architectural drawings, sound recordings, films, archives and newspaper articles that are included in the collection are accessible through the Research Center, and I did examine a number of these. My favorite part about doing this was that I often worked side-by-side with everyday Chicagoans who had come in to research some topic that had personal importance for them. The CHS Research Center has a very good reputation, and I was pleased to see people using this great historical resource for enjoyment, and not necessarily because of the impending deadline of a research paper.

All of the experiences I have mentioned so far could have (and did) happen in school. But I had some more personal interaction with the collection at CHS that I could never have gotten inside a classroom, or even on a field trip. Recently Marie Scatena, a public historian who does school outreach, approached me and asked if I would be able to help her out. Because of construction, many offices have moved, galleries have closed, and objects have had to be removed. The Hands-On History room, our old children's
gallery, was going to be gutted completely and everything in it had to be moved. Could I help move the artifacts to another location? I told her “Of course,” my standard answer to everyone around here who asks for help. Most of the artifacts were used in teaching workshops about fur trading, the Civil War, or the Chicago Fire; for example, kids can handle a number of melted objects and try to guess their identity. So three other interns and I began the task of wrapping each artifact, placing it in a bin on a cart, taking it upstairs, unwrapping it and placing it back on a shelf with a correct label. I packed powder horns, axe handles, candle molds, and many more objects, including (my least favorite) animal pelts.

Though I have to confess that initially I was not really excited about it, this task was a great exercise in teamwork and organizational skills. But what I enjoyed even more was its connection to museum education. While wrapping and packing each artifact, I imagined students handling it, passing it around, and guessing its purpose. When staff members in History Programs stopped in, I would ask them what activities they did with certain artifacts. It made me think about something Alison Eisendrath said when discussing her job as a collections manager. She explained that one of the more difficult parts of her job is the balancing act between preservation and access. The whole point of collecting artifacts is to keep them in good shape, preserving them for future generations. Of course, if they were preserved perfectly, no one would ever be able to view them. But I see the collection as the means to an end, and that end is educating the public through object-based learning. As a museum, our collection of historical evidence gives us a huge hook to pull people in and get them interested in studying the past. This brings me to the next part of the CHS mission statement: after we collect, we exhibit.
Because I had not visited the Historical Society before my internship, I never saw the museum with its exhibitions intact; by the time I got here, the major galleries were already closed, and since I’ve been here, even more have closed. This puts me at a disadvantage because I have no feel for what CHS was like when Hands-On, the Chicago History galleries, and the American History wing were open. When staff members make reference to *A House Divided* (part of our old American History wing), or “Out of the Loop,” (a neighborhood exhibit) I have no idea what they are talking about. I see this as probably the most negative aspect of my internship. I had pictured working at a familiar place, like the Field Museum; it would have been like reconnecting with an old friend. But instead I am working at a place I have never been before, which is currently undergoing major changes. However, in some ways, these major changes actually level the playing field a bit, since they are new to all staff members and not just me.

I mentioned in my midterm report that I had read the label copy for the “Crossroads” exhibition (the new Chicago gallery), and looked at the plans for it. The label copy is not the final draft, and it includes things like word limits and questions. The plans feature drawings of cases where one can see the outline of each artifact’s shape in the exact location where it will go (for now, at least). Some areas even have more than one option for display drawn out. I made reference to the plans during some meetings I attended with Marne regarding the CHS dioramas. The eight depictions of Chicago history are very popular, and the diorama committee meets to decide how best to exhibit them in the new space. We talked about whether or not to supplement them with additional artifacts related to the scenes they show, or with information about the
dioramas themselves – their creation and restoration. We discussed the addition of multimedia components like sound effects, to heighten the appeal of the dioramas.

A brown bag lunch with Joy Bivins, curator of “Without Sanctuary,” offered even more insight into the work of exhibitions. Joy chose which photographs to include, wrote the label copy, and worked with designer Julie Nauman, who translated Joy’s ideas to visual design. Muted grays and blues and a commemorative wall of names convey the gravity of the subject matter. The goals were to create an atmosphere where visitors could “read” the photographs, and for the gallery to be as much a memorial as a historical exhibition. I have mentioned in my journal that I think Heidi Moisan, a museum educator, has one of the best jobs at CHS, and I think Joy has the other. She gets to do tons of research, including browsing the collections for artifacts that may be pertinent to an exhibit. Joy becomes an expert on whatever subject is being presented, and I have been able to take advantage of her knowledge and immerse myself in the history of lynching as well.

Discussion of “Without Sanctuary” and my involvement with it this summer brings me to the third duty of the CHS: to interpret. I actually see exhibition not as a separate category from interpretation, but rather as the first step in the interpretive process. Because I am a Spanish major in addition to being a history major, “interpret” is a slippery word for me, and I think others find its use in public history confusing as well. I have been an interpreter in two ways at Ball State, and many of the same skills come into play in both contexts. Whether I am translating instructions for a family who does not speak English, or discussing a painting with a group of sixth graders, the basic idea is the same: transmitting unfamiliar information to an audience in a way that makes it
relevant for them. I have made it no secret throughout my internship that interpretation is
the aspect of museum work that most interests me. Despite my polite concessions that
collections work is important too, I see interpretation as the heart and soul of a museum.
I felt this way before I came to CHS, and my work here has reinforced and rekindled my
passion for education and interpretation.

I got excited last fall in HIST 445 when I discovered the work of Benedetto
Croce, the historian I cited earlier, in Collingwood’s book. Croce draws an important
distinction between “chronicle,” the record of the past, and “history,” the critical
examination and interpretation of said chronicle. I have written before, particularly in a
HIST 240 assignment on the James Whitcomb Riley House Museum in Indianapolis, that
many museums seem to place too much emphasis on the chronicle for its own sake,
neglecting opportunities for interpretation. In fact Croce refuses even to refer to an
artifact as “evidence” unless it has been examined: “Evidence is only evidence so far as it
is used as evidence, that is to say, interpreted on critical principles....” Collingwood
expresses Croce’s recognition of the importance of developing and maintaining
collections when he writes, “We preserve these relics, hoping that in the future they may
become what now they are not, namely historical evidence.”

Croce goes even farther with this idea than I would probably dare to, for fear of
angering classmates and colleagues. Because for him history is interpretation, he will not
call anyone whose work does not involve interpretation a historian. Of the work of
archivists, antiques collectors and scholars, Collingwood writes, “Such work is useful,
but it is not history; there is no criticism, no interpretation, no reliving of past experience

3 Collingwood, Idea, 203.
in one’s own mind. It is mere learning or scholarship.” I myself would take issue with the dismissive word “mere” in front of my favorite word “learning.” And I know several archivists and scholars who would bristle if I implied that what they do is “not history.” But I felt that it was necessary to include his ideas as an example of my thought process this school year and this summer.

I have enjoyed my behind-the-scenes experiences with collections, but as I have mentioned in my Reflective Journal, that work is not for me. Even if I am not quite so harsh as Croce, I really think that my talents, experience and interests are best served by the work of interpretation and education more than any other area of public history. I have been interested in teaching and learning my entire life, and I think that deep down, I always knew that my career would involve those things in some way. Projects and presentations in my college classes reinforced those desires, as did tutoring Muncie high school students and volunteering as a docent at the art museum. Researching methods of training gallery interpreters and finding resources for those interpreters fit in perfectly with the experience I already had, and the extra activities I have been able to do at CHS have helped me to further articulate certain future goals.

A giant part of my internship experience that was completely unexpected has been my participation in “Without Sanctuary.” From my first week when I completed training sessions with the Anti-Defamation League, to the programming planning meetings I have attended, to discussions I have listened to and led, I have been as involved as any staff member in the interpretation of this exhibition. I learned additional techniques for facilitating discussion, both through training and through experience, and was able to share this knowledge with others. I sat in on planning meetings with a high-energy group

\[4 \text{ Ibid. 204.}\]
that included members of History Programs, Visitor Services, Corporate Events and Marketing. In this way I got to see just how much work goes into planning a public program at CHS. For example, one meeting focused on an idea that a staff member had to show a film that would dovetail with the exhibition. He had a film in mind, *Within Our Gates*, and had already talked to the University of Chicago film school about collaborating with CHS on the program. He could use their funding and reputation to secure the film from the Library of Congress. In the meeting, we had to discuss numerous details about the program. Where could we show the film? How big should the venue be? Does it have the kind of projector we need? Will the audience be able to find this location? What is the audience we are trying to attract? Should we have two screenings? If so, should we use the same venue, or a different one? Should we charge for this program? Should we get a speaker to deliver some remarks before the film? What about a Q & A session afterwards? All these questions started making my head spin, and made me appreciate the logistics of having so many different departments at one meeting. Each member could ask the two or three questions that directly affected his or her work, reducing the stress and confusion that would have been felt if *everyone* had to consider *all* these different aspects of the program. It was good to observe these group dynamics in action when so much of my schoolwork has been individual. A lot of the work at CHS is done in committees and groups like this, and I have really enjoyed watching and participating in the meetings.

My agency supervisor, Marne Bariso, has of course been a key presence throughout my internship, but especially when it comes to going to these meetings. Since the beginning, she has encouraged me to shadow her to any relevant meeting she attends.
I do not think any other intern has gone to as many as I have, and I think they are one of the best ways I have been able to see how these public historians do their jobs. I really appreciate that Marne has trusted me to set up my own meetings with people from other museums, specifically the Field and Naper Settlement, and that I have even gone to meetings – here and elsewhere – in her place. She has always been friendly and supportive of any way I choose to spend my time at the museum. Even in these last few weeks, when I have been doing a lot of work for people in other departments, her only concern has been making sure that I do not feel pressured or obligated to say yes to these people.

Marne has been a great supervisor in every way. She made me feel comfortable right from the start by making sure to introduce me to everyone around; I got to know most of the people she sees every day in no time. I wish she had encouraged more interaction among interns. Her schedule of brown bag lunches and tours was great, as my journals and papers show. But other than that, we interns rarely saw one another. I was lucky enough to share workspace with some other interns, and consequently formed pretty tight bonds: we went out together after work, had a sleepover one night, and have continued to correspond though we are not all in the same state anymore. But this was serendipitous, and I think that if Marne had scheduled maybe one or two opportunities for interns just to be around each other and converse, it might have helped.

I am glad that I got to work with Marne because I think her position in the Visitor Services department is one reason that I had so much access to other people and departments. One of my duties became to walk around the museum the day of brown bags to find all the interns and remind them. (Thus I knew all of them and they all knew
me, even if they didn’t all know each other.) In addition to learning my way around the maze that is CHS, I also got to (briefly) talk to everyone and see where they worked on their projects. Thanks to Marne I always knew when some event was happening, like Lonnie Bunch’s goodbye brunch, or if there was cake for someone’s birthday. It seems like many other supervisors were not as in tune with what was going on, and therefore their interns sometimes missed out. I almost started feeling like a staff member, and I think that because of my full-time status, others started to regard me that way as well.

In some ways I regret spending so much time recently on work that is not directly related to my personal projects. But I love being free to roam the museum, talking to people from different departments. I’ve learned something from even the smallest jobs I’ve done here, like when I helped to copy and bind reports to give to board members at their meeting. Even though it was a relatively time-consuming and mundane task, I took the opportunity to read through the board books to see what information the trustees were getting. I got to look at an interesting marketing report involving which audiences we will try to attract when the museum reopens, and I never would have seen it if I hadn’t agreed to help Barbara, the President’s assistant. When Luciana asks me to stuff envelopes, when Akane or Argelia asks me to enter data, when Kyle asks me to help him number all the offices – I always agree. The number of extra tasks I took on is due to the fact that I have a hard time saying “no,” as Marne guessed. But I think this is mostly because I don’t want to say no. I’ve wanted to do as many things and meet as many people here as I possibly can, and in that respect I have done pretty well. I have now cultivated a reputation as sort of the utility infielder of CHS: I will play any position, I will do anything anyone asks of me.
As I have mentioned in my journal various times, all these different jobs have really helped me to understand what I do and do not like doing. If I had never agreed to help anyone in History Programs, I might never have discovered that it is my favorite department at CHS. And if I had never figured out how much I liked it, I might not have paid any attention to the fact that a staff member is leaving. And if she didn’t know me through the work I did for her, she might never have alerted me to her vacancy and encouraged me to apply for the position. And if I didn’t know everyone in the department and what their jobs entail, I might not have considered it. But as it is, the School Programs Coordinator is leaving for a position at another museum, and I am going to apply for her job.

This is probably the most obvious way that my internship has affected my career goals. I have considered working in a museum as an abstract possibility, but right now it is a very real goal. I do not have to ask myself if I could imagine working at CHS, because I have been doing so for three months, and the experience has been excellent. I have personally participated in collecting, exhibiting, and interpreting history, and I love it. The second half of the Historical Society’s mission statement says, “Its mission is: to expand audiences for history [and] to be a leader in history education.” I have been helping the institution to work towards those goal all summer, and if I could keep doing so, that would be great. If, however, I do not get the job, I would promote the same values of interpretation and education in a different venue. Thanks to this internship, I feel like I am much better equipped with the skills and knowledge to go about doing that.
Activities
Most institutions have two main groups of volunteers: those who interact with visitors, and those who help out behind the scenes. Within this first category of “front line” volunteers, this report focuses on those who give tours and lead activities in the museum galleries.

Minnesota Historical Society: Volunteers at MHS’ History Center Museum can welcome student groups as School Program Greeters, or give information to visitors over the phone and in person as Information Desk Assistants. The activities they can do in the galleries include staffing “History a la Cart,” featuring objects that people can touch and hand-on activities that are directly tied to the exhibits. They are available to help with “scavenger hunt” types of activities where students have Polaroids of themselves taken with a favorite artifact. Volunteers also give introductions and lead question-and-answer sessions for media shows like “Tornado House.”

One of the most popular galleries for volunteers and visitors alike is “Grainland,” an exhibit where children can climb through a replica grain elevator, sit in a 1900s farm wagon, and go inside an authentic boxcar. Kids love “Grainland” for obvious reasons, and volunteers like it because the narrative makes it easy to provide structured interpretation. The story of wheat and corn’s journey from farm to table has a natural beginning, middle, and end within the gallery. Though volunteers always like it when the museum is busy, sometimes cart activities are harder to interpret. They are not as structured, and present the challenge of requiring the interpreter to facilitate dialogue with visitors.

It seems that volunteers may like those activities with an obvious storyline because visitors to MHS do not necessarily walk away with an idea of the story of Minnesota in general. Especially for school groups, the experience is more focused on observation, exploration, and the development of other “historical skills” than it is on presentation of the entire history of Minnesota.

Paid staff members actually conduct most of the activities in the regular gallery exhibits. More volunteers are present during special events like the annual History Day fair.

National Constitution Center: NCC volunteers can work as Visitor Services Hosts, welcoming visitors and answering questions, or as Group Escorts who greet school groups and accompany them through the museum. Gallery Hosts are volunteers stationed in exhibit spaces to provide information about the Center and its exhibits, and to give historical information. The Gallery Hosts rotate their stations every 45 minutes.
Children’s Museum of Indianapolis: Volunteers at the Children’s Museum have many opportunities to engage visitors in the galleries. They can work in DinoSphere, preparing dinosaur bones for display or interpreting those specimens that are already out. They oversee an activity where visitors dig for bones, or they may staff a table that features special fossils for the public to examine. This is one of the most popular exhibits for volunteers, since it is new and many enjoy the chance to handle artifacts while interpreting them.

Volunteers also enjoy staffing the ScienceWorks gallery, with hands-on activities such as a fossil dig and a simulated construction site. In “Mysteries in History,” they staff tables of 19th century tools at a pioneer log cabin. It is the job of the interpreters to provide extra interaction for visitors in the museum’s galleries, which are designed to stand on their own. About half of the interpretation in the galleries is done on a volunteer basis.

The Children’s Museum dropped its docent guided tour program about five years ago. Now the focus is on various “festivals” that occur throughout the year, on topics including Native Americans and Famous Hoosiers. During these festivals, school groups take self-guided tours of the museum, with opportunities to stop at carts and stations along the way. These carts feature quick activities that are not limited to school groups, but that they can take advantage of while on their tour. Each station can accommodate about ten students at one time.

School programs are almost completely staffed by volunteers, as in the case of the Curious Scientific Investigation program. Many of these volunteers are former educators who work with small groups (3-5 students) directing museum investigation and hands-on science activities.

Lower East Side Tenement Museum: The Tenement Museum has restored three apartments in its building to interpret the lives of actual residents from different historical periods. It is only accessible through a guided tour. 20-30 hour-long tours are given each day, including walking tours of the neighborhood around the museum. School groups can supplement their tours with facilitated discussions, audio presentations, interaction with costumed interpreters, and hands-on activities in the tenement apartments. Hired educators lead most of these activities, but there are volunteers who do this work as well. (Interesting side note: every staff member at the Tenement Museum is expected to be able to deliver a tour.)

Because the apartments are small, they can accommodate a maximum of fifteen visitors at one time. If a larger school group comes to visit, the students are split up and rotated among the apartments and activities, with each section of the 90-minute program lasting 15-20 minutes.

Trends/Analysis: Almost all of the institutions I contacted use volunteers to greet visitors, answering questions and assisting them with wayfinding. Most also use volunteers to check in school groups, sometimes accompanying them throughout their
visit. While most museums still offer some type of guided visit, the Minnesota Historical Society and the Children's Museum of Indianapolis do not provide docent-led tours. The trend at all institutions is using volunteers to conduct hands-on activities that engage the visitors.

The main logistical problem seems to be making sure that these hands-on activities are available for all visitors, especially school groups who may come in large numbers. Activity carts and similar stations are not typically used with more than ten visitors at a time. In addition, these carts are often placed in galleries as a bonus for the public, who may encounter them by chance. A teacher who would find it difficult and chaotic to gather the class around the cart will simply skip it. Scheduling time for school groups to do hands-on activities is a must; if they rely on chance and run to whichever activity is open (which may be none), they will miss out on their CHS experience.

I think something like the Tenement Museum's 90-minute system of rotation among different galleries and activities would work well at CHS. Some of the activities could be docent-led tours of the galleries, which are popular with teachers as a valuable source of historical information. Other object-based activities could take place in various locations in the galleries, while discussions could be led by a volunteer in classroom space or by the teacher as a post-visit activity.

Recruitment

**MHS:** Minnesota Historical Society's most effective recruitment tool is the area Volunteer Resource Center. They have also had success with online resources like VolunteerMatch.org. They advertise in community newspapers to a lesser degree, and they use their member newsletter as well. MHS typically conducts fall and spring recruitment campaigns utilizing all their recruitment tools. In addition, the location of various corporations in the Twin Cities area (such as General Mills, Wells Fargo and 3M) draws a lot of volunteers who usually request group projects.

**NCC:** The Constitution Center's most successful recruitment tool has been the use of websites such as Volunteermatch.org, Idealist.org and CraigsList.org. They try to capitalize on the community service hours that many high schools and colleges have made a graduation requirement. They also recruit at area senior centers.

**CMI:** Most of the recruitment at the Children's Museum is done at biennial volunteer fairs and through word of mouth by current volunteers. They look for former educators, especially with science backgrounds, for their Curious Scientific Investigation workshop. Outside of this they do not try to recruit any type of volunteer specifically, though they would appreciate some more diversity in their corps.

**LESTM:** Because it is such a small institution, the Tenement Museum does not actively recruit volunteers. But an ideal gallery volunteer would have some experience working with diverse groups, especially in an educational setting.
**Trends/Analysis:** Obviously, online recruitment techniques have become very popular as a quick, easy method of spreading the word about volunteer opportunities. For example, within 24 hours of posting tour guide opportunities on VolunteerMatch.org, CHS had responses from four people interested in training. Volunteer coordinators and managers like to tap into resources that already exist, like community centers for volunteers. They also report capitalizing on community service hours that are required by some high schools and colleges.

If any type of volunteer is especially sought after, it is the former educator, recruited by contacting groups like Retired Teachers of America. People who already have experience interpreting information for an audience are extremely valuable in a museum setting. Coordinators also express a desire for their volunteer corps to reflect diversity in age and race.

While it will be easy to get excited about recruiting many more volunteers to work in the renovated museum, coordinators warn about recruiting more volunteers than are necessary. Accepting a volunteer without having anything for him or her to do lowers morale and is counterproductive.

**Training**

**MHS:** Though the Minnesota Historical Society provides several general orientation sessions per year, it does not seem like volunteers are required to attend. However, they are strongly encouraged to take advantage of this opportunity to learn about MHS’ history, hear from department heads, see historical artifacts, and get a behind-the-scenes look at conservation techniques. Gallery interpreters then go through eight to twelve hours of more focused training with a staff member. Once trained, volunteers shadow another volunteer or staff member, learning by doing until they feel ready to work in the galleries alone.

**NCC:** The Constitution Center held its first training session on 11 May 2005, so the program is very new. They hold general orientation sessions weekly or every other week, depending on the number of participants (which is typically from four to ten). After the orientation session, individual departments take over the training process.

Trainees familiarize themselves with the galleries by going on a “scavenger hunt”: a self-guided tour of the museum where they answer a series of questions about the exhibits. Then their departmental supervisor goes over the answers with them, and the trainees are paired up with a “buddy” to show them the ropes. In this pair, first the trainee watches his or her mentor do the activities, and then he or she performs them while the mentor and supervisor observe. Volunteers normally start training in one or two areas of the museum, expanding their duties and training for more activities as they become proficient.

Each volunteer receives a written performance evaluation from his or her supervisor after 60 days; this evaluation also provides a chance for the volunteer to express his or her
thoughts and feelings about the experience. After one year of volunteering, the volunteer gets a performance evaluation each year.

CMI: Each volunteer attends a general orientation session, either the standard 2-day session, which is offered twice a month, or the 2-hour version, which is offered twice a week. Then the volunteer’s department supervisor is in charge of his or her training, which is usually given on an individual basis. Trainees can choose which area they would like to work in, and may learn new activities after mastering one.

Volunteers get accustomed to working with visitors in the galleries by shadowing a staff member or another volunteer who acts as a mentor. The departmental supervisor will observe the trainee doing a program to determine if he or she is prepared to work alone. Volunteers complete evaluations after 30 and 60 days to express their satisfaction with the program. They also do yearly evaluations of their supervisors and the program in general.

LESTM: There are mandatory 90-minute training programs once a month for the hired and volunteer educators at the Tenement Museum. These meetings feature guest speakers and reviews of the training manual, along with tips for managing groups.

A trainee first observes several tours, and then gets lots of one-on-one training and practice with a lead educator. People training for the same tour are given each other’s contact information so they can practice together. Each trainee is responsible for taking a quiz over the historical information in the tour and must pass with a score of at least 80% (this is done on the honor system). After the quiz, the trainee does a practice walkthrough with the lead educator, who offers feedback. A more formal evaluation follows when the trainee presents the tour from start to finish, with no interruptions from the mentor. If the lead educator approves, the trainee is ready to present tours to the public. Each educator is evaluated twice a year based on the criteria of group management, storytelling, grasp of information, and civic engagement goals.

Trends/Analysis: Most museums seem to favor a program where all volunteers, no matter which area they work in, attend a general orientation session to the institution. Sometimes this is even the same session that paid staff attends, reinforcing the notion that volunteers are really unpaid employees. These general orientations are something CHS may want to think about, especially if we start utilizing many volunteers as greeters. They will not need the same training that those working in the galleries will need.

After this first session, training is handled without exception by the supervisors of each department where volunteers are utilized. These more specific sessions may still be for groups, or they may be done on an individual basis, depending on the size of the program. Departmental training sessions and materials are focused on content information, but also on giving interpretive tips to relay that information to visitors.

The “buddy system,” where new trainees shadow more experienced volunteers or staff, is popular among other museums and echoes CHS’ own training program. Typically
trainees observe the activities they will be doing, then lead them in front of their mentor, eventually performing them on their own. Final evaluation generally takes place in front of the department supervisor. This evaluation is usually informal: if the trainee feels ready and the supervisor agrees, the trainee can begin working in the galleries on his or her own. Some evaluations are more formal and involve written rubrics to make sure the interpreter’s communication and public speaking skills are effective.

Periodic evaluations of the type conducted at the National Constitution Center and the Tenement Museum are a good idea. These performance evaluations let the supervisor make sure the volunteer is continuing quality interpretation, and they also give the volunteer a chance to express his or her opinions about the program. Volunteers appreciate knowing that their thoughts and suggestions will be listened to and respected.

**Further Resources:** The Tenement Museum’s website, [http://www.tenement.org](http://www.tenement.org), has a wealth of information for educators in general and specifically for its own docent educators. An updated version of its excellent Museum Educator Manual, featuring interpretive strategies, training documents, and a sample tour quiz, will be available soon. LESTM’s student workshops on urban history are especially relevant as we consider school programming for CHS.

Though the National Constitution Center’s volunteer program is very new, its size is comparable to CHS’ current corps. They have some excellent materials, specifically evaluations forms and an “Orientation Checklist” that we may want to take a look at.

To follow up on any of the institutions detailed here or others that I spoke to but did not mention specifically, see the “Institutions Contacted” list attached.
Institutions Contacted:

<table>
<thead>
<tr>
<th>Institution</th>
<th>Contact Person</th>
<th>Program Size</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Minnesota Historical Society</strong></td>
<td>Jean Nierenhausen, Director of Volunteer Services</td>
<td>~ 650 regular volunteers (about 100 only do special events)</td>
</tr>
<tr>
<td>345 W. Kellogg Blvd.</td>
<td>651.284.0435</td>
<td></td>
</tr>
<tr>
<td>St. Paul, MN 55102</td>
<td><a href="mailto:jean.nierenhausen@mnhs.org">jean.nierenhausen@mnhs.org</a></td>
<td></td>
</tr>
<tr>
<td><a href="http://www.mnhs.org">www.mnhs.org</a></td>
<td>Wendy Jones, Museum Manager</td>
<td></td>
</tr>
<tr>
<td>651.296.9393</td>
<td><a href="mailto:kfink@constitutioncenter.org">kfink@constitutioncenter.org</a></td>
<td></td>
</tr>
<tr>
<td><strong>National Constitution Center</strong></td>
<td>Karen Kennedy Fink, HR and Volunteer Coordinator</td>
<td>87 volunteers (including unpaid interns)</td>
</tr>
<tr>
<td>525 Arch St.</td>
<td>215.409.6761</td>
<td></td>
</tr>
<tr>
<td>Independence Mall</td>
<td><a href="mailto:kfink@constitutioncenter.org">kfink@constitutioncenter.org</a></td>
<td></td>
</tr>
<tr>
<td>Philadelphia, PA 19106</td>
<td><a href="http://www.constitutioncenter.org">www.constitutioncenter.org</a></td>
<td></td>
</tr>
<tr>
<td><strong>Children’s Museum of Indianapolis</strong></td>
<td>Mary Batrich, Volunteer Coordinator</td>
<td>~ 300 total volunteers (150-175 active)</td>
</tr>
<tr>
<td>3000 N. Meridian St.</td>
<td>317.334.4603</td>
<td></td>
</tr>
<tr>
<td>Indianapolis, IN 46208</td>
<td><a href="http://www.childrensmuseum.org">www.childrensmuseum.org</a></td>
<td>~ 75 of these are gallery interpreters</td>
</tr>
<tr>
<td><strong>Lower East Side Tenement Museum</strong></td>
<td>Cindy VandenBosch, Education Associate for Educator Management</td>
<td>~ 7 volunteer docents (~ 25 paid educators give tours, lead programs)</td>
</tr>
<tr>
<td>108 Orchard St.</td>
<td>212.431.0233 ext 240</td>
<td></td>
</tr>
<tr>
<td>New York, NY 10002</td>
<td><a href="mailto:cvandenbosch@tenement.org">cvandenbosch@tenement.org</a></td>
<td></td>
</tr>
<tr>
<td><a href="http://www.tenement.org">www.tenement.org</a></td>
<td></td>
<td></td>
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<tr>
<td><strong>Sci Tech Interactive Science Museum</strong></td>
<td>Sheryl Joy, Human Resources</td>
<td>3-4 regulars do work in shops; youth volunteers help during summer camps</td>
</tr>
<tr>
<td>18 W. Benton St.</td>
<td>630.859.3434 ext 231</td>
<td></td>
</tr>
<tr>
<td>Aurora, IL 60506</td>
<td><a href="http://www.scitech.mus.il.us">www.scitech.mus.il.us</a></td>
<td></td>
</tr>
<tr>
<td>Institution</td>
<td>Contact Person</td>
<td>Size of Program</td>
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</tr>
<tr>
<td>Oregon Historical Society</td>
<td>Rebekah Fuss</td>
<td>~ 92 (including new volunteers to interpret temporary Lewis and Clark exhibition)</td>
</tr>
<tr>
<td>1200 SW Park Avenue, Portland, OR</td>
<td>Volunteer and Internships Coordinator</td>
<td></td>
</tr>
<tr>
<td></td>
<td>503.306.5226</td>
<td></td>
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<tr>
<td></td>
<td><a href="mailto:rebekahf@ohs.org">rebekahf@ohs.org</a></td>
<td></td>
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<tr>
<td>Garfield Park Conservatory</td>
<td>Kirsten Akre</td>
<td>~ 150 total volunteers (but number that interacts with public much smaller: 5-7/day)</td>
</tr>
<tr>
<td>300 North Central Park Ave,</td>
<td>Demonstration Garden Coordinator</td>
<td></td>
</tr>
<tr>
<td>Chicago, IL 60624</td>
<td>773.638.1766 ext 24</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chicago Botanic Garden</td>
<td>Judy Cashen</td>
<td>~ 1000 total</td>
</tr>
<tr>
<td>1000 Lake Cook Rd, Glencoe, IL</td>
<td>Volunteer Services Manager</td>
<td></td>
</tr>
<tr>
<td>60022</td>
<td>847.835.6800</td>
<td></td>
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<tr>
<td></td>
<td></td>
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</tr>
<tr>
<td>New-York Historical Society</td>
<td>Kathleen O’Connor</td>
<td>~ 100 greeters/information table</td>
</tr>
<tr>
<td>170 Central Park West, New York,</td>
<td>212.485.9275</td>
<td>~ 35 docents</td>
</tr>
<tr>
<td>NY 10024</td>
<td><a href="mailto:koconnor@nyhistory.org">koconnor@nyhistory.org</a></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Adrienne Kupper</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Manager of Education Programs</td>
<td></td>
</tr>
<tr>
<td></td>
<td>212.873.3400 ext 292</td>
<td></td>
</tr>
<tr>
<td></td>
<td><a href="mailto:akupper@nyhistory.org">akupper@nyhistory.org</a></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ohio Historical Society</td>
<td>Amy Brown</td>
<td></td>
</tr>
<tr>
<td>1982 Velma Ave, Columbus, OH</td>
<td>Coordinator of Volunteers</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Human Resource Office</td>
<td></td>
</tr>
<tr>
<td></td>
<td>614.297.2392</td>
<td></td>
</tr>
<tr>
<td></td>
<td><a href="mailto:abrown@ohiohistory.org">abrown@ohiohistory.org</a></td>
<td></td>
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</tbody>
</table>
Questions for Museum Calls Re. Staff-Led Gallery Activities / Volunteer Training / Recruitment

Activities in the Galleries

-Briefly describe the staffed activities that take place in your galleries (e.g. guided tours, activity carts, personnel stationed in areas, etc.)

-Are these activities conducted by paid staff, volunteers, or a mixture?

-If it is a mixture, what percentage of the time are activities led by paid staff (or, for example, do staff only fill in when a volunteer can’t make it?) [WHAT I’M TRYING TO GET AT IS THE EXPECTATION OF STAFF TO BE ON THE FLOOR.]

-How do you accommodate school groups; i.e. how do school groups encounter staff in the galleries (time slots, or is the group merely lucky to encounter an opportunity to interact with staff)? What’s the capacity (# of students) for the activity? How do you divide the overall group?

-Similarly, how do you accommodate family groups?

-Adult groups?

-Can each type of group make reservations for the staff-led activity? (or just drop in?)

-How long are the activities? (If they are a “station,” how long is the shift?)

-Which are the most popular activities with visitors and why?

-Which are the most popular activities for volunteers? Why?

-Is there an activity that volunteers are less fond of staffing? Why?

-When school groups participate at various stations or activities, how do you ensure they get the whole story of the gallery?

-What is your best bit of advice for us as we move forward developing activities for our new galleries?

-Do you do any evaluation of the activities?

Volunteer Recruitment

-What is your most effective recruitment tool and why is it so successful?
- Do you try to recruit any type of volunteer specifically? (e.g. former educators, minorities? College-age?)

- What criteria do you look for in an ideal gallery volunteer?

**Volunteer Training**

- Describe your training program. (Is it a general course that covers a variety of volunteer tasks, or are there separate trainings for different activities?)

- How frequently do you hold trainings? How many participants?

- How do trainees get accustomed to working in the galleries with visitors? (shadowing? Mentor program? Practice tour?)

- How do you determine a trainee is ready? (an evaluation system?)

- Do you expect each volunteer be capable in several / all areas or do you allow them to choose?

**General**

- How many volunteers do you have?

- Generally, what is the demographics of your volunteers?

**Request Samples of:**

- Evaluation Forms
- Training materials: seminar syllabus?, tips for working with various age groups?, interpretation techniques tips?, handbook / manual?
- Recruitment materials: application (obtainable from website?), brochures, flier?
Introduction
Since June, I have researched the use of activity carts at various institutions: the Field Museum, the Museum of Science and Industry, Naper Settlement, and the Minnesota Children’s Museum. I was able to make site visits to the first three museums and interview staff members about the ways in which their institutions utilize carts or stations to supplement exhibitions. What follows is a breakdown of how carts are developed, used, staffed and constructed at each site. I also point out trends in activity cart use and analyze which methods might work for us as CHS thinks about developing carts for school groups.

Development
• Who designed and built the carts?
• Are they developed for permanent exhibitions or temporary ones?
• What was the development process of the cart activities?

Field Museum: The Field has 11 interpretive stations that were designed by an artist and built by an outside contracting company around 1997. They also have one station that was designed and built in-house a year later. They were developed for permanent exhibitions. Each cart was built to accommodate a specific hands-on activity that the museum had already been doing previously.

Museum of Science and Industry: MSI’s carts for permanent exhibitions evolved from programs like Storybook Science as a way to further involve visitors. For example, the “Genetics: Decoding Life” exhibit is full of complex information at a high school level. So the carts in this gallery feature simpler activities for visitors who may not have the necessary knowledge or experience to be engaged by the exhibit. The cart activities were developed by volunteers with science backgrounds.

Naper Settlement: Two outside consultants worked with a staff team to develop Naper Settlement’s seven activity carts in the spring of 2001. The cube-shaped, rolling carts were constructed by a cabinetmaker, with help from a graphic designer and a consultant. The carts form their own exhibit called the History Connection.

To develop the cart activities, museum staff visited other hands-on galleries around the country, including Mystic Seaport, CT and the Hamill Play Zoo at Brookfield Zoo. They observed children to determine what they played with, what their parents or guardians encouraged them to play with, and how long they engaged in one activity before moving on to the next. After coming up with some activities of their own, the staff members tested these at museum special events where many children were present. Again they observed the kids, asking the same questions that they had researched at other
institutions. Naper Settlement had the most comprehensive development process of any museum I researched.

**Minnesota Children's Museum**: The “spark carts” at MCM were designed and built in-house to supplement permanent galleries such as Earth World, the Rooftop ArtPark and World Works. As with the other institutions I investigated, the goal of the carts is to reinforce exhibition themes through hands-on activities.

**Trends and Analysis**: In most cases, museums use carts with activities that have previously been developed, as a way to add something extra to a permanent exhibition. In the same way, CHS may be able to use ideas or activities from the past (for example the “Mystery Objects” in the old Hands-On History gallery) and translate them into an activity cart for the new galleries. This is a comforting thought if the idea of developing and building activity carts seems daunting.

Often museums collaborate with outside contractors, designers or builders to construct these carts. I will address this later in a section devoted solely to physical construction.

**Use**
- How do school groups participate in the cart activity?
- Does the cart supplement the gallery that it's in, or is it isolated somewhere else?

**Field**: Though their designs make most of the carts accessible from more than one side, they do not seem to be intended for use with school groups. Each cart was designed to supplement the particular gallery where it is usually stationed; in fact, the artist visited all the galleries beforehand so he could design carts that would complement the spaces. All are portable and can be moved to other locations, but they were designed with the permanent exhibitions in mind, and are thus visually tied to the galleries.

**MSI**: The volunteers we spoke to noted that while they could accommodate smaller groups of children, they did not typically interact with school groups. Sometimes students who come as part of a group are attracted to the carts, but get pulled away by teachers or chaperons who want to keep the group together.

Some carts supplement the gallery that they are in, like the genetics exhibit. But various carts can be found throughout the museum, depending on the preference of whoever is staffing them. Volunteers are free to set up carts where they choose, and they tend to look for well-lit areas that have high traffic without being too noisy.

**NS**: As I mentioned, Naper Settlement's seven carts form their own gallery, the History Connection. This is a place where children can do hands-on history related activities that are tied to other exhibits they can see in the museum.

The space was designed with free play in mind, as a place for kids to relax and be able to touch objects without being reprimanded, as they so often are in museums. It was not designed for and is not generally used with school groups, though they can request time with it if they choose. Their time will, however, not be structured in any way by NS.
MCM: Each cart is tied to a specific permanent gallery, though because of their portable nature, they can be rolled to just about anywhere. Regarding their use with larger groups, a staff member says: “Our carts can accommodate a group of about 8-10 children with adults in the second ‘row’ behind the kids, helping with and watching the activity. School groups descend on the cart in packs and when it is surrounded, they tend to pass it by in order to go and ‘see all they can’ before they leave.”

Trends and Analysis: Most of the museums I investigated did not design their carts with school groups in mind. The idea seems to be that they are a “bonus” for visitors to encounter by chance. According to MSI and MCM, the highest number of kids who can successfully interact with a cart at once seems to be about ten. I think time with the carts should be scheduled as part of a field trip, to prevent a group skipping over a busy cart. Each cart could be a station, where smaller groups could split their time in a rotation.

Probably the biggest issue for school groups using carts is the difficulty of having enough space for every student to be able to see, hear and participate in the activity. We will have to examine the plans for the “Crossroads” exhibit very carefully to find the most open spaces where we could possibly station a cart.

Staffing

- Who staffs the carts?
- How are staff and/or volunteers trained to staff the carts?

Field: The carts are staffed by a combination of paid staff and volunteers. Volunteers train by reading manuals that are located in the volunteer lounge and cannot be removed. Then they shadow an experienced docent. Sometimes more than one person staffs a cart where multiple activities can take place simultaneously.

MSI: Volunteers staff carts in pairs; they enjoy the company, and this allows them to maximize the number of visitors they can talk to. There are no assigned shifts for the activity carts. Volunteers sign up for an available time slot, and blank spaces in the schedule are simply left blank. A volunteer who is chosen to be a mentor trains other volunteers to staff the carts.

NS: There are no staff present in the History Connection at Naper Settlement, and the signage requests that parents and caregivers “not leave any children unattended.” Adults are responsible for the children they bring to the museum.

MCM: The museum mainly relies on volunteers to staff the spark carts, though it can sometimes be challenging to find enough volunteers. A corporate partnership with a local software company helps by providing a group of about 25 volunteers who take turns staffing carts on their lunch break. A “shift” typically lasts from one to two hours, but volunteers have the freedom to extend their shift if they so desire. Cart activities are kept fairly simple so that program guidelines and training are easy to understand.
**Trends and Analysis:** Many museums use volunteers to staff their activity carts, and I think this is a natural choice for us as well. Using pairs of volunteers would have the double benefit of providing each with company and moral support, and ensuring that each student in a group would receive the attention he or she needed. As an example of another way to use multiple staff, the Field’s Egyptian hieroglyphics cart has two sides with two different activities. While one volunteer is interacting with visitors on the front side of the cart, the other does a different activity on the back.

**Physical Construction**

Because I gathered some very specific information regarding physical cart construction, I decided to give this topic its own heading rather than writing all the details under “Development.” In general, museums construct a cart with a certain activity in mind; a good example is the hieroglyphics cart at the Field. Because they already had an activity where kids could use stamps and magnets to spell out words in Egyptian hieroglyphics, they custom-designed a cart to fit that particular need. While it is beautiful and unique, it can never be used for any other activity. I do not think it would be in CHS’ best interests, especially at this early stage, to build carts that are so tied to the gallery where they are stationed or the activity for which they are used. We may wish to place the cart somewhere else, or modify what we do with it; this will be difficult and expensive, if not impossible, to do with such a custom-designed cart.

Staff at the Field do have much more practical advice for activity cart development. Gallery Programs Floor Manager Kathleen Donofrio advises us to make sure that carts can fit through all doors (including elevators), and that they are not too heavy for staff or volunteers to push them to the desired location. She suggests storage for the carts as close to the galleries where they will be used as possible, a tip echoed by Penny Alston, Volunteer Manager at MSI. In addition, there should be no wasted space on the cart; even unused space can be made into cabinets for storage of artifacts and supplies. Kathleen suggests installing locks on these cabinets to minimize the loss of these objects.

The carts’ physical structure reinforces what Kathleen refers to as their “multi-functionality,” allowing for different levels of activity. To continue with the example of the hieroglyphics cart, its separate activities on front and back means that either one or two people can staff it and it will work either way. Other carts feature shelves that pull down or open up, allowing for object display. The volunteer can decide, based on his or her comfort level with the material or the number of volunteers, how many shelves to use and how many objects to display. The cart’s physical construction, where unused shelves are folded down or up, ensures that no visitor will feel like he or she is missing out on the full experience. It also helps the volunteer to feel fully in control of the activity.

The carts that Marne and I examined at MSI were nowhere near as elaborate as the Field’s, but I think something like theirs might be a better solution for CHS. They are admittedly not as attractive, but they are not as restrictive. Similarly, Naper Settlement’s carts have a simple, uniform construction that links them all together, even though the activities on each one are different. I think that CHS should plan to build simple,
practical, professional-looking carts to keep the focus on whatever activities we decide to use them for.

Conclusion
As we continue the development process for new school group experiences, we will be able to decide which ones, if any, would be well suited to an activity cart in the gallery. Then we can figure out if we have the resources to build what we need in-house, or if we will need to look outside CHS for assistance. At this time we may want to talk to our contacts at the institutions I have mentioned and others, to get specific and practical advice. After building prototype carts, we can test them using variables like the location within the galleries, the number of staff, and the number of students. When we decide that testing is finished, we can make final adjustments to the activity carts and their activities, and add training materials to those that already exist for volunteer interpreters.
Contacts

Kathleen Donofrio
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Field Museum of Natural History
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Education Manager
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Chris Madsen
Manager, Gallery and Public Programs
Minnesota Children’s Museum
10 W. 7th St.
St. Paul, MN 55102
651.225.6016
cmadsen@mcm.org
Questions re. Activity Cart Development / Maintenance / Use / Staffing

Description of Cart Activities

**Development**
- Who designed the carts?
- Who built them?
- How much did they cost?
- What was the development process of the cart activities?
- Were the carts developed all at the same time, or has the number of them accumulated?
- Do you develop them for temporary exhibitions or only for permanent exhibits?
- Where did your learning objectives come from (educational standards? related to exhibition learning objectives?)

**Use**
- How do school groups participate in the cart activity (i.e. how do you control traffic? What if the gallery is especially busy?)
- What is the flow—i.e. is there a method of transition from where the school group has been then to the cart? Does the activity fit in to some sort of story the gallery is relaying?
- Does the cart supplement the gallery it’s in, or is it isolated somewhere else?
- Can teachers specifically request time with the activity cart?
- How do other visitors interact with the cart? What is the traffic control method?

**Maintenance**
- Whose responsibility is it to maintain the supplies on the cart?
- Whose responsibility is it to repair the cart when something gets broken?
- Where do you store the carts?
Staffing
- Who staffs the carts? (paid staff? volunteers? a combination?)

- How long is the “shift?”

- How do you train staff and/or volunteers to staff the carts? May we have a copy of your training material?

- What is appealing about staffing the carts?

Misc.
- What makes some carts more successful than others? (If this is indeed the case.)

- How is use of an activity cart more effective than a gallery tour?

- What are the drawbacks to using gallery activity carts?

- If you were starting over, what would you do differently?

- What advice would you give us as we prepare to develop activity stations?
A First-Rate Internship in the Second City.

Chicago Historical Society
www.chicagohistory.org

My Internship Duties
• Gathered resources for volunteer interpreters
• Conducted site visits, interviews at other museums re: activity carts, volunteer programs
• Participated in training, programming related to "Without Sanctuary" exhibition

Reinvention
• Regular galleries are closed and construction has begun!
• New Chicago and children’s galleries to open in fall 2006

Without Sanctuary
• Participated in training with the Anti-Defamation League
• Facilitated discussions with the public and with student groups
Benefits for CHS

- New resources for interpreters
- Reports on activity carts and volunteer programs at other institutions
- A new volunteer

Benefits for Me

- Great behind-the-scenes view of museum work
- Helped redefine, reinforce career goals
- A possible job?

(And of course...new friends!)

Public History Curriculum

- HIST 240: “Introduction to Public History”
- HIST 320: “Laboratory Course”
- HIST 445: “History and Historians”
- HIST 300: Internship

The Importance of Interpretation:

"Was there a more boring place in the world than the British Museum? [...] There had to be a point to exhibiting things, Will decided. Just because they were old, it didn’t mean they were necessarily interesting."

~ Nick Hornby, About a Boy
352 Harris Avenue  
Clarendon Hills, IL 60514  

1 September 2005

Bobbie Carter, Director of Human Resources
Lynn McRainey, Director of History Programs
Chicago Historical Society
1601 N. Clark St.
Chicago, IL 60614

Dear Ms. Carter and Ms. McRainey:

I am writing to apply for the job of School Programs Coordinator, most recently held by Argelia Morales, who alerted me to this opening. I am excited at the chance to use the skills that I have developed during my CHS internship this summer to continue making history relevant to the public.

I would enjoy building upon the work I began under the supervision of Marie Bariso, Volunteer/Intern Coordinator. For example, I researched and wrote a report on the use of activity carts in area museum galleries, exploring the ways that CHS could potentially use them with student groups. I have also attended school planning meetings with members of the Visitor Services and History Programs departments, participating in the process of developing new field trip experiences. I have presented educational programming here myself, facilitating “Without Sanctuary” discussions for the general public as well as for a diverse group of Mikva Challenge high school students. In July I oversaw arrangements for a group of teachers from the Golden Apple Foundation during their weeklong conference at CHS. Although many duties I performed were not part of my internship description, I have pursued every opportunity to become more involved in educational programming at CHS: from entering data into VISTA to staffing neighborhood walking tours. Even packing and moving objects from the teaching collection out of the Hands on History Gallery highlighted the ways in which we can use artifacts to teach skills of historical inquiry and analysis.

I spent three years as a volunteer docent at an AAM-accredited university art museum, giving tours to elementary, high school, and university students. Through this hands-on experience and my participation in weekly training sessions, I gained an understanding of different learning styles and educational methods, especially as they pertain to a museum environment. As a teaching assistant for an Honors College seminar, I facilitated discussions and planned classes with guest speakers and multi-media presentations that related to the curriculum my professors and I jointly designed. In a service-learning seminar, I worked with community organizations to create and distribute educational DVDs for Spanish-speaking individuals that transmitted important, relevant information concerning legal and social issues. Finally, for the past five years, I have tutored elementary and secondary students in a variety of subjects, a job where I must consistently plan innovative approaches to the curriculum.

For further information regarding my experience and education, please refer to the enclosed résumé. Any of the references I have listed can speak to my qualifications for the position of School Programs Coordinator. I look forward to an interview where we can discuss how my skills, knowledge and interests would enhance CHS during this time of growth and change.

Sincerely,

Yasmin Dalal

Enclosures
YASMIN DALAL

EDUCATION

Bachelor of Arts, Ball State University, Muncie, IN
Public History and Spanish December 2005
- GPA: 3.9/4.0

Virginia Ball Scholar, Virginia B. Ball Center for Creative Inquiry, Muncie, IN
“Servir y Aprender” / “Serve and Learn,” Fall 2003
- Worked with community organizations to identify challenges faced by recently arrived Hispanic immigrants in Hamilton County, IN
- Collaborated with students and community members to write, direct, edit and produce short educational dramas in Spanish, distributed on DVD to hundreds of organizations nationwide

WORK EXPERIENCE

Chicago Historical Society, Chicago, IL
Intern, Visitor Services Department. May 2005 – September 2005
- Wrote reports on gallery interpreter programs and activity carts at other museums, based on research, site visits, and interviews
- Facilitated “Without Sanctuary” discussions after participating in training

Ball State University Museum of Art, Muncie, IN
Docent. September 2002 – May 2005
- Participated in weekly training sessions, increasing knowledge about museum’s collection and approaches to interpretation
- Gave an average of five tours per semester to groups of elementary, high school, and university students

BSU Honors College, Muncie, IN
Teaching Assistant, January 2003 – May 2004
Honors 189/199: “Crossing Borders: Our Identities as Immigrants and Emigrants”
- Jointly developed and presented curriculum, including reading assignments, facilitated discussions, guest speakers, and multi-media presentations
- Graded students’ writing assignments

BSU Department of History, Muncie, IN
Teaching Assistant. August 2004 – May 2005
HIST 201, “American History 1492-1876” and HIST 150, “The West in the World”
- Led group and individual study sessions with students
- Graded students’ writing assignments
- Attended each class meeting, took notes, and assisted professors by recording grades and attendance
BSU Speech Pathology and Audio Clinic, Muncie, IN
*Interpreter,* January 2003 – May 2005
• Translated written reports and interpreted orally during appointments for Spanish-speaking clients

BSU Department of Modern Languages and Classics, Muncie, IN
*Student Secretary,* August 2004 – May 2005
• Helped administrative assistant with various tasks including data entry, filing, proctoring quizzes, preparing mailings, photocopying

RELATED EXPERIENCES

AHA International Study Abroad, Segovia, Spain
June 2004 – July 2004
• Lived with host family while taking immersion courses in Spanish
• Improved written and oral Spanish skills through practice with native speakers

AWARDS RECEIVED

**Best Undergraduate Paper in World History,** BSU Student History Conference
March 2005

**Outstanding Senior Award,** BSU Department of History
Spring 2004 and Spring 2005

**Phi Kappa Phi** Honor Society
Spring 2004

**Alpha Mu Gamma** Foreign Language Honorary
Spring 2004

**National Merit Scholarship,** Ball State University
Fall 2001
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