2023 Election – Candidate Statements

Information on current members of the NCPH Board of Directors is available at https://ncph.org/wp-content/uploads/2022/05/Board-Bios.pdf

Treasurer
(Serves three years as Treasurer.)

Sharon Leon
Michigan State University

I am pleased and honored to stand as a candidate for a third term as Treasurer for the National Council on Public History. The people who make up NCPH do the kind of history that I value most, and that reflects my view of the place of history in the larger social and cultural landscape. We value engagement, dialogue, and participation. We think that history can and does make a difference in the ways that people experience the world. And, we respect that valuable historical work can take a wide range of forms and can employ many different methods. We are a group of historians dedicated to fostering the work of the next generation of scholars and practitioners who are willing to take on the hard questions of our past. Similarly, we are working to create and sustain an environment that has respect for diversity at its core and actively supports outreach and relationship-building. For all of these reasons and more, I consider NCPH my professional home.

As such, I am excited to continue to use my experience and skills in the service of sustaining the organization. During my two terms in this position, NCPH has accomplished a range of important things that have helped bring the organization to a more responsible and stable place as a nonprofit. First, with the help of the Finance Committee, the Board established an Operational Reserve Fund so that NCPH would have the ability to respond to unforeseen financial emergencies. At the same time, we revised and elaborated our fiscal policies so that all responsible parties were clear on their operating procedures and duties. Furthermore, the organization has moved into a cooperative agreement with the National Park Service that has provided a welcome new revenue stream. Most significant, however, is the shared achievement of the membership. Under the guidance of the Development Committee, the Finance Committee, and the Board, the membership succeeded in achieving the million dollar endowment fundraising goal set for the fortieth anniversary. This outstanding accomplishment will go a long way to helping NCPH achieve financial independence. That transition has already started, with the organization assuming the responsibility for 100% of the staff’s salary and benefits, as IUPUI reduced its long-time investment. All of these accomplishments have come during a period of great social stress and economic upheaval, due to the COVID-19 pandemic.

Record-keeping and budget tracking is not the kind of work that everyone likes to do, but it is the kind of work that provides an infrastructure for our larger goals. And, I see it as one of the significant ways that I can contribute to the ongoing health and welfare of the organization. As we move into this new era, one of increasing financial independence, I am eager to continue my work with the outstanding staff and
volunteers who make the work of NCPH possible. Together we will maintain our commitment to
stewarding the organization’s fiscal resources in a way that demonstrates our values. We will invest in
accessibility, diversity, and collaborative programming, and we will work to provide just compensation
for our staff. Most importantly, we will support the NCPH community's excellent work of engagement
and historical practice among the membership.

**Board of Directors**
(You may vote for up to three (3) individuals. Board members serve three-year terms. The NCPH board
defines and advances the organization’s mission, protects its financial and human assets, ensures
adequate resources to carry out the mission, supervises and supports the executive director, and
promotes the interests, programs, and reputation of NCPH. Members of the board include the president,
vice president, immediate past president, secretary, treasurer, and nine other elected members, with the
executive director, digital media editor/The Public Historian co-editor, and the editor of The Public
Historian serving as ex officio, non-voting members.)

**Kirsten Delegard**
Mapping Prejudice Project, University of Minnesota Libraries

I am honored to be nominated for a position on the National Council of Public History board. NCPH has
always felt like home, welcoming me when I felt out of sync with traditional academic institutions. I
served on the program committee for the 2023 annual meeting. If selected for the board, I look forward
to supporting this unique network of history practitioners, which has been vital to me as I discern how
best to serve the world as an historian.

I am an accidental public historian. After a brief stint at a New England historical society during college, I
entered graduate school determined to make my fortune in academia. That training brought me
wonderful mentors and colleagues but left me deeply dissatisfied by the limits of the academic
enterprise. As I turned my dissertation into a monograph read by a handful of people (including my large
extended family), I was roiled by questions that I am still trying to answer. How do historians reach the
people who want to hear their insights? How do we craft stories with people and communities? And
finally—and most important–how do we do history that does work in the world?

These queries led me to NCPH, which provided me with both imaginative space and practical resources.
Thanks to the mentorship that I found here, I was able to launch Historyapolis, a digital history project
that explored the darker side of the past in my hometown of Minneapolis and served as a launching pad
for Mapping Prejudice, which I co-founded at the University of Minnesota Libraries in 2016.

Mapping Prejudice is a public digital history project that illuminates how past housing policies
constructed racial inequalities in Minneapolis. The project mobilizes community members to identify
racial covenants, clauses inserted into property deeds to keep people who were not White from buying
or occupying land. Thanks to more than 6,000 volunteers, our team created the first comprehensive
geospatial dataset of racial covenants for an American community. The resulting visualizations changed
popular understandings of structural racism in Minnesota and opened up new avenues for policy
making, scholarship, and community dialogue.

Developing Mapping Prejudice from an idea to a working public history project required a wide range of
skills. As a project director, I often feel as though I am running a small business within a huge research
university. Our project exists because we were able to raise the money for our salaries through
fundraising and grants; develop a network of collaborators to shape and advance the research agenda; and build relationships with academics, government officials, activists, and foundations. I want to bring what I’ve learned through this process to the leadership of NCPH. This would give me opportunity for growth as well as service, as I still have so much to learn from this community about how to realize the full potential of inclusive community co-creation.

In 2020, after George Floyd’s murder exposed the racial disparities of Minneapolis to the world, people from all over turned to Mapping Prejudice as they sought to understand structural racism. This experience underscored my conviction that public history is not a luxury. The work that we do is vital to the welfare of our communities and our ever-evolving democracy. The history practitioners in NCPH understand this imperative, and I look forward to finding ways that I can advance your work.

Charles D. Johnson
North Carolina Central University

It is with a great sense of humility and honor that I accept this nomination for the Board of Directors of the National Council on Public History (NCPH). Collaboration is a sacred and essential pillar of public history and is what has made NCPH the strong and effective organization that it is. My work as a community-engaged public historian over the past two decades has taught me many valuable lessons about the power of diversity in public history work. If selected for the board of directors, a major interest of mine will be increasing diversity in public history at all levels.

My work as a public historian began in the early 1990s, almost a decade before I was formally trained as a public historian at Howard University in Washington, DC. I was born and raised in Durham, North Carolina, which has a remarkably rich African American history. African Americans in Durham forged institutions that provided professional opportunities that were uncommon, especially during the era of racial segregation. I take great pride in being from Durham. In keeping with this spirit, in 1992, I established a tutorial and mentoring program at East End Elementary School. East End was a low-performing African American school in an economically under-resourced community. A major focus of our work was teaching African and African American history to the students, including visiting African American historic sites in Durham. Seeing how empowering community-engaged public history was to these young people inspired me to apply to graduate school at North Carolina Central University (NCCU), an HBCU in Durham, North Carolina, to pursue an MA in History.

I could not have chosen a better graduate program to prepare me for my future role as a public historian. The NCCU MA in History program has produced over 90 African Americans who have continued their education and earned a doctorate in History. Being the second-largest HBCU in the state, the professors in our department have performed community-engaged research for decades, especially oral history and historical preservation projects. In 2015, I returned to NCCU to be the Director of the Public History program. I have continued to answer community calls for action and support in crafting public history projects. Gentrification menaces many historic African American communities in Durham, and working with community members and colleagues at neighboring institutions, we have established oral history and Digital Humanities research projects to document and disseminate the history of those communities.

Being in a resource-scarce environment at NCCU has taught me important lessons about maximizing productivity with limited institutional support. For instance, by creating synergies between my teaching and research, I have, since returning in 2015 as the sole public historian on the faculty, served on 21 thesis committees, directed 12 MA theses, three honors theses, and mentored numerous students at
conferences across the country. Currently, my research focuses on the 20th Century African-American community and local history in Durham and neighboring Chatham Counties in North Carolina. I am the Principal Investigator for “Expanding the Digital Library on American Slavery through Local Community-Engaged Digital Humanities Research,” a $148,000 ACLS Digital Extension Grant that has as a goal expanding ongoing digital archival research to three additional public universities in North Carolina through a set of interrelated research projects that engage and empower local communities while fostering collaboration among scholars at diverse stages of their professional development. Again, as the sole public historian, I have funded institutional research relationships with colleagues at Duke University, North Carolina A&T State University, East Carolina University (ECU), the University of North Carolina at Pembroke (UNCP), the University of North Carolina at Greensboro, and Howard University in Washington, DC. Funding totals exceed $200,000. In addition, I have curated museum exhibits, launched an oral history database, created a historical marker, and, with Dr. Arwin Smallwood, have a contract for a book on the 100-year anniversary of the football rivalry between North Carolina A&T State University and North Carolina Central University.

Charlene Fletcher
Conner Prairie

I am honored to be nominated to the National Council of Public History Board of Directors. I attended my first NCPH conference as a graduate student in 2017 and fell in love with the organization. I currently serve on the Book Award Committee and look forward to presenting at the 2023 Annual Meeting.

Currently, I serve as an affiliate faculty member in the Africana Studies Program at Indiana University-Purdue University Indianapolis (IUPUI) and the Curatorial Director at Conner Prairie. Most recently, I served as the ACLS Emerging Voices Postdoctoral Research Associate at Brown University’s Center for the Study of Slavery and Justice. I hold a PhD in History from Indiana University, specializing in 19th century United States and African American history and gender studies.

My research explores the experiences of confined African American women in Kentucky from Reconstruction to the Progressive Era, explicitly illuminating the lives of imprisoned Black women by examining places other than carceral locales as arenas of confinement, including mental health institutions and domestic spaces. I seek to explore how these women defied and defined confinement through their incarceration, interactions with public, social, and political entities of the period, and how they challenged ideas of race and femininity. My first book, Confined Femininity: Race, Gender, and Incarceration in Kentucky, 1865-1920, is currently under contract with the University of North Carolina Press.

I have served as the Curatorial Director at Conner Prairie since February 2021. Since I arrived, I established a fully staffed curatorial department with a Curator of Indigenous History. I've worked to diversify the current collection to acquire objects that reflect the histories and experiences of a multitude of cultures. I am responsible for curating the forthcoming, permanent exhibit, Promised Land as Proving Ground, which highlights the African American faith experience in Indiana, specifically through the lens of faith traditions and lifeways. I've also served as the chief historian for the Oldest Profession Podcast, leading all historical research initiatives at Old Pros since 2020, illuminating the lives of sex workers in the archive, and assisting in the fight for the decriminalization of sex work in the United States.

As you can see, I have a passion for telling inclusive histories, many of which resonate in our current moment. It's imperative to make history accessible and relevant to everyone, and public history is the
vehicle for the charge. As a board member, I'm particularly interested in building community and listening to the needs and interests of our membership. I hope you will consider me for membership on the NCPH Board of Directors, and I look forward to continuing to serve the profession in this role.

Scot French
University of Central Florida

I am thrilled and honored to be nominated for a three-year term on the board of the National Council on Public History. As a rank-and-file NCPH member, an organizer of NCPH panels and roundtables, a participant in NCPH working groups, and a contributor to The Public Historian, I have long benefited from the hard work and year-round commitment of the board of directors, committee members, and executive office staff in directing and sustaining this magnificent organization. It is their exemplary leadership, and call to service, that inspires me to step forward now.

I believe my work in various administrative and leadership roles in public universities and marginalized communities across the southeast will bring a unique perspective to the Board. I have been actively involved in public history community partnerships since the late 1990s/early 2000s, when I served as associate director of the University of Virginia’s (UVA’s) Carter G. Woodson Institute for African American and African Studies (1997-2006), co-founder of UVA’s Center for the Study of Local Knowledge (2001-2006), and director of the Virginia Center for Digital History (2006-2010). Our Ford Foundation-funded “Vinegar Hill Memoryscape” digital project, produced in collaboration with the Albemarle Charlottesville Historical Society and Charlottesville Housing Authority, documented the late 19th century rise and mid-20th century demolition of Charlottesville’s African American business district and residential neighborhood. Our companion film project, “That World is Gone: Race and Displacement in a Southern Town,” explored Charlottesville’s history of Black property ownership and the 50-year legacy of civic distrust that Vinegar Hill’s destruction created. For my role in facilitating these community-driven projects, I received the 2010 UVA Black Community Advocate Award (sponsored by the Black Student Alliance, Black Leadership Institute, and UVA Chapter of the NAACP) and the 2014 Award for Outstanding Service to the Community from the Burke Brown Steppe Chapter of the Afro-American Historical and Genealogical Society of Virginia.

Since joining the University of Central Florida (UCF) in 2011 as an Associate Professor of Public and Digital History, I have shifted my research focus to the late 19th century “race colony” origins and 21st century preservation struggles of African American communities throughout this region – most notably the historic township of Eatonville, Florida, and the Hannibal Square subdivision of neighboring Winter Park. I have published a peer-reviewed article, “Social Preservation and Moral Capitalism in the Historic Black Township of Eatonville, Florida: A Case Study in ‘Reverse Gentrification’” (Change Over Time, 2018) and co-authored an essay with Julian C. Chambliss, “A Generative Praxis: Curation, Creation, and Black Counterpublics” (Scholarly Editing, 2022) that outlines the public scholarship model (which we dub “Generative Digital Reciprocity”) emerging from our collaboration with Preserve Eatonville Community, Inc., and its annual Zora Neale Hurston Festival of the Arts & Humanities. As chair of the ZORA! Festival’s Academics Committee (2020-2024 Afrofuturism Cycle), I organize the hybrid, two-day Afrofuturism conference at UCF’s Downtown Campus and curate the open-access ZORA! Festival Afrofuturism Syllabus – the subject of our 2022 NCPH Roundtable, “Recovering the Past, Discovering the Future: Archive, Community, and Public Scholarship.”

At UCF, I direct the History MA track in Public History, teach graduate courses in Digital and Public History, coordinate the Public History internship program, and advise on numerous Public History projects and theses. This year, I am working with members of the Public History Committee to develop
an undergraduate Public History Minor. I also serve as associate director of UCF’s Center for Humanities and Digital Research and teach in UCF’s Texts & Technology PhD program.

My collaborations with historian-futurists like Ohio State’s David Staley and Michigan State’s Julian Chambliss and my recent immersion in Afrofuturist literature, music, and design have added a valuable, forward-looking perspective to my work as a public historian and community advocate. As an NCPH board member, I would bring that futurist perspective — informed by two decades of program leadership and administrative experience — to bear on the great challenges and opportunities facing this organization as it approaches its 50th anniversary in 2030.

Tom Scheinfeldt
Greenhouse Studios at the University of Connecticut

I am honored to be nominated to serve on the NCPH Board of Directors. I have worn many hats in my twenty years in the field, but the one constant has been NCPH. I presented at my first annual meeting in 2003; was a founding member of the Digital Media Group, where I led the design and development of the History@Work platform and hosted the first THATCamps (now called Digital Public History Labs); and currently serve on the Curriculum and Training Committee. My involvement in each has given me new knowledge, new insight into the profession, and new friends and colleagues. I hope I have repaid some of these gifts, and I hope to continue to do so as a member of the Board.

Although my primary reputation is as a "digital humanist," I have always described myself first and foremost as a public historian. As a graduate student working on digital projects at the Museum of the History of Science at Oxford; as Managing Director of the Center for History and New Media at George Mason University; and in my current role as Director of Greenhouse Studios at the University of Connecticut, digital media has been the primary vehicle for my work. But just as a painter or sculptor's intentions can't be located in their paints or clay, mine aren't located in the technology I use. For me, digital media has always been a means to an end, a way (in the words of my mentor, Roy Rosenzweig) to democratize history by bringing historical scholarship to diverse audiences and by helping ordinary people tell their stories.

Through collaborative projects such as the September 11 Digital Archive, Omeka, the Bracero History Archive, THATCamp, ConnecticutHistory.org, Sourcery, and many others, I have aimed to use digital media to collect, preserve, and present diverse histories and to help public and digital historians to do their work more effectively. (I can't type any further without acknowledging my partners in these efforts, including but not limited to: Dan Cohen, Steve Brier, Sharon Leon, Sheila Brennan, Peter Liebhold, Kristine Navarro-McElhaney, Jeremy Boggs, and Clarissa Ceglio.) Designing and developing these tools for public historians has forced me to think deeply about our audiences, our sources, our workflows, and our habits of mind. In some cases, the job has been to support long-held practices. In some cases, it's been to try to change them. In every case, the work of trying to build things that are *useful* to public historians has given me a tremendous appreciation for the work you all do. Practically, it has also given me the opportunity to manage complex organizations and large (for us) budgets.

If elected to the Board, I will bring both my understanding of what public historians need to do their work and my management and leadership experience to the job. My priorities will be to make sure the resources NCPH provides to its membership are well matched to their needs and to make sure the organization is well led and well-funded. It's corny, but there's a line in an Elton John song that plays in my head on days like these when I'm forced to sit down and reflect on my career: "...and I thank the Lord for the people I have found." So many of those people I have found at NCPH, and I am indeed very grateful.
Sierra Van Ryck deGroot
MuseumHue

It is my absolute honor to be nominated for a position on the National Council on Public History’s Board of Directors. As a museum educator by trade, I, like so many, have been seemingly searching for my place in the field and NCPH has been a place that I have been able to explore my personal calling while working to help others find theirs. I have been continuously impressed by the quality of programming, community resources, and camaraderie that has come out of NCPH.

My professional history is a testament to the power of community and how it can build you up. My museum career began with the support of my then small community in Toronto, Ontario, Canada, and Seton Hall University’s Walsh Gallery. As I was preparing to graduate a competitive servant leadership program in undergrad, I was blessed with mentors who challenged my interests in arts careers before I found a home in Museum Education. My community grew as I interned and worked in various institutions in Toronto, New York City, and Washington DC, while completing my graduate education at Bank Street College of Education. My first museum job was secured through relationships I had built serving on the board of the New York City Museum Educators Roundtable (NYCMER), which also expanded my community to a much wider group of talented museum workers and various roles that programming and education can exist in various museum spaces.

While serving as Co-President of the National Emerging Museum Professionals Network (202?-2022), I had the pleasure of amplifying and listening to emerging professionals from across the cultural resource sector, which led to my commitment and resolve to be a positive force for change in our work practices and our work place. As an arts administrator, public historian, and museum educator, I am deeply committed to leaving the field better than I entered it through my exploration and discussion of museum labor practices, internship advocacy, and interest in the uplifting of emerging professionals.

I hope to bring this commitment and passion to NCPH’s board as they continue to redefine what it means to serve and support the industry as a professional organization of peers and collaborators. If elected, I am eager to dig right into the issues and continue forging forward on the future of public history.

Nominating Committee
(You may vote for up to two (2) individuals. Nominating Committee members serve three-year terms. The committee identifies, determines the eligibility of, and contacts persons to be considered for elected offices of NCPH. Each Summer/Fall, the committee compiles the slate of candidates for the annual election.)

Bob Beatty
Lyndhurst Group

My career in public service began at Valencia Community College in 1996. In 1999, I moved permanently to the cultural heritage field at the Orange County Regional History Center, where I directed education for the AAM-accredited history organization. From 2007 to 2018, I served in a variety of leadership roles at the American Association for State and Local History (AASLH), culminating in a tenure as Chief of Engagement. My work at AASLH provided a national perspective on the challenges and opportunities facing history organizations of all sizes and types. In 2016, I founded the Lyndhurst Group, a strategy firm for museums, history organizations, and nonprofits. Most recently I served as interim director at the Virginia Association of Museums and have just published my first monograph, Play All Night! Duane Allman and the Journey to Fillmore East, at University Press of Florida.
My connections to NCPH are deep. I’ve been working and collaborating with NCPH for much of my career, in earnest since 2007. I am a member and a donor. I have been a regular attendee and presenter at conferences. This was for many reasons. It was my job, of course: the connection between NCPH and AASLH was vital to the field and I did my best to nurture that in my tenure at AASLH.

I see service on the NCPH Nominating Committee as an extension of my commitment to inclusion. I engaged with NCPH conference mentoring/speed networking because I know how intimidating the professional world can be and I wanted to break down barriers where I could. I also found ways to stay connected with the work of younger colleagues. I’d bring this spirit with me to this position.

Having served in leadership at a professional association, I know that I am no more qualified for this position than anyone else on this candidate slate. Organizations like NCPH take careful consideration as they consider their nominees. Any one of my colleagues (whose names I don’t know as I’m writing) are a great choice for NCPH and the field. I know this from experience. I said yes because my peers on the current Nominating Committee thought enough to ask me to submit for consideration. I am grateful for all of the volunteers who stepped forward when I asked them to. This is my way of paying it forward.

Torren Gatson
University of North Carolina at Greensboro

It is a profound honor to be nominated for a position on the nominating committee of the National Council on Public History. During the last decade NCPH has served as a companion to both my professional and personal development as a scholar and community-engaged public historian. My matriculation through NCPH not only fostered a comprehensive view of the field but also vividly illustrated the necessity to remain vigilant and respondent to the seemingly constant barrage of contemporary attacks on history and “truth telling” within our communities.

I am the co-director of the Black Craftspeople Digital Archive (BCDA), a digital database and public history initiative steeped in reclaiming the material culture of Black enslaved and free persons of color throughout the country and Caribbean. This work presents opportunities to consult and work with various organizations, historical societies, academic scholars, students, and other community partners. To that end, the BCDA allows me to illuminate my scholarship and the work of others to foster new conversations on varied historical topics while also mediating the past for contemporary public consumption. I am particularly interested in helping NCPH envision more cooperative educational models for students that offer access to underrepresented and marginalized people. This year I am a member of the program committee for the 2023 Annual Meeting in Atlanta, Georgia. I would welcome the additional opportunity to participate in the critical process of identifying new leadership to uphold the important work being done by NCPH while also reinforcing the need to uphold values of equity and support for all members.

My career in public history began more than ten years ago at North Carolina Central University in Durham, North Carolina (NCCU). At NCCU I was introduced to the field and the many avenues of designed cooperative community partnerships that produced interpretive historical products. But it was Middle Tennessee State University (MTSU) and specifically the Center for Historic Preservation that crystalized my ethos of community engagement through creating impactful public products while ensuring that a community’s voice takes center stage when illuminating their story. Through this lens, public history is more an agent of change and often a barometer of social and cultural trends in the historical realm.

My tenure in public history afforded me the opportunity to work in an academic space as an assistant professor of public history at the University of North Carolina at Greensboro, while also collaborating with communities and public stakeholders to produce a wide array of tangible products. In many ways
NCPH reinforced this work, providing me with useful resource tools and conference presentations, and cultivated many of my valued professional relationships. I feel compelled to ensure that the influential work of NCPH continues and I would be honored to further serve the organization as it enhances in stimulating, supporting, sponsoring, and advocating for public historians.

Nicole Martinez-LeGrand  
Indiana Historical Society

I feel gratitude to be nominated to serve on NCPH's nominating committee, especially as a public historian working in the field who is deeply committed to collecting and preserving the history of institutionally omitted communities. Historically, intentionally or unintentionally omitted communities have been preserving their history, tradition, and culture outside of institution walls for at least a century.

NCPH fosters and inspires all skill levels of public historians through their membership offerings as the professional voice of the field. Particularly, I have been impressed with their genuine commitment towards bringing disparities among practitioners in the field to the forefront. This forward-thinking approach is what attracts me to this organization with the hope that I can add to the existing polyphony of voices of this committee.

My path towards the public history field is non-traditional in comparison to other candidates. Initially my career began in museums close to twenty years ago. It was through my on-going employment and graduate studies (Museum Studies, Indiana University at IUPUI) that I began to refine the purpose of my practice. The foundation of this practice is in community development, within the realms of outreach and inclusion. Since 2016 I have been spearheading the Indiana Historical Society's Multicultural Collecting Initiative that has been focused on the history of Indiana's Latino/Hispanic and Asian communities. The collection strives towards narrowing the historical gap in our archival holdings that has brought about two exhibits for each community, spanning over a century of their history in our state. This work continues through online exhibits, traveling exhibits and two publications through the Indiana Historical Society Press. The first of two publications made its debut in late October, *Hoosier Latinos: A Century of Struggle, Service, and Success*. Each publication will have an educator’s guide, making it ready for immediate use in Indiana classrooms.

With the cultural re-awakenings of 2020, professional organizations are usually the first to set the tone and direction of moving forward. If elected, I promise to uphold and support the progressive pace of this organization.

Krista McCracken  
Algoma University

I am honored and humbled to put my name forward for a position on NCPH's Nominating Committee. When I attended my first NCPH annual meeting I immediately felt as though I had found my professional home. Since that initial interaction, I have been consistently inspired and invigorated by the sense of community within NCPH. I welcome the chance to give back to the organization through service on the Nominating Committee.

My own public history practice is rooted in community building, access, and outreach. Since 2010, I have worked at Algoma University’s Shingwauk Residential Schools Centre, a grassroots community archive dedicated to preserving the legacy of Residential Schools in Canada. While at Algoma, I have worked as archival staff, a part-time faculty member, and as a Researcher/Curator. I hold an MA in public history from Western University and I am currently pursuing a PhD in information studies from Manchester Metropolitan University on a part-time basis.
In all of my work, I have aimed to build long-term relationships with community groups and practice public history as a form of service. I am committed to having difficult and important conversations about the intersection of colonialism and public history.

Since 2013, I have been involved in NCPH in numerous ways. This has included serving on the membership committee, the governance committee, and the board of directors. Additionally, I have served as co-chair of the membership committee and chair of the governance committee. My experience with NCPH has allowed me to learn about the organizational structure of NCPH and exposed me to the range of needs of the membership. In particular, my time on the board offered tremendous learning opportunities and allowed me to build connections with NCPH.

I strongly believe that NCPH is fueled by the passion and diversity of its membership. If elected to the Nominating Committee, I would share my commitment to community engagement while thinking deeply about the needs of NCPH and its leadership roles.