



**NATIONAL COUNCIL  
ON PUBLIC HISTORY**

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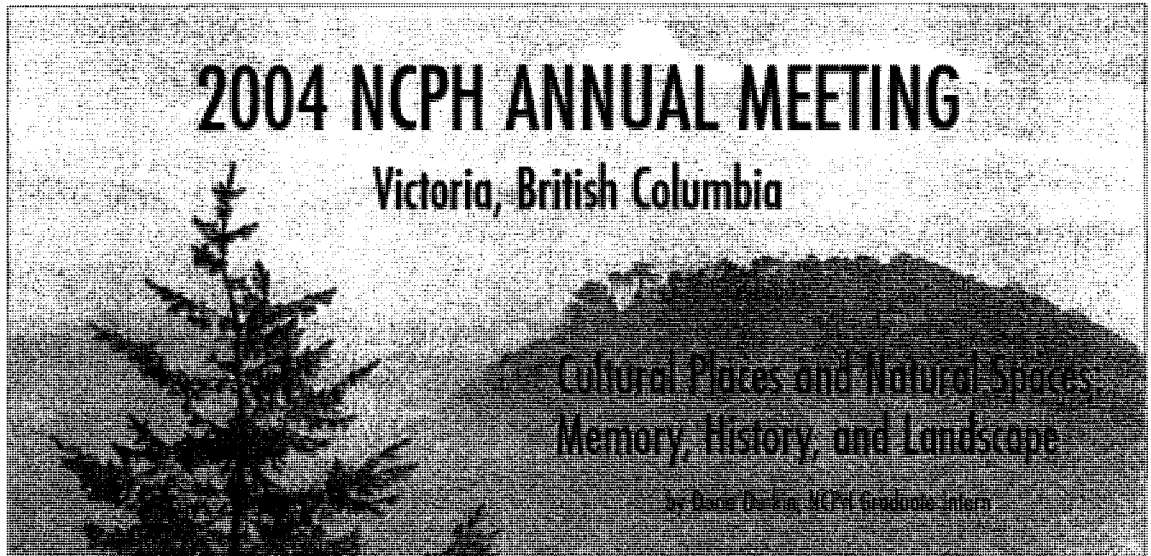
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# Public History News



From 31 March to 4 April 2004 hundreds of public and environmental historians are expected to descend on beautiful Victoria, British Columbia to take part in a joint meeting of the National Council on Public History and the American Society for Environmental History (ASEH). Taking place at the majestic Fairmont Empress Hotel, the theme of the meeting will be “Cultural Places and Natural Spaces: Memory, History, and Landscape.” The joint format of this meeting allows both organizations to offer a wide array of presentations, meetings, and workshops, to welcome public and environmental historians from across North America and the world to meet, mingle, and share ideas and research. In all, there are more than 500 presenters and speakers participating in 110 sessions and four workshops over the course of five days. There are also seven field trips and a number of social events to fill out the conference schedule.

The conference will open with a reception on Wednesday evening to honor *The Public Historian* and *Environmental History*, NCPH's and ASEH's journals. A plenary session, entitled “Public History and the Environment,” will follow. Regular sessions begin Thursday morning at 8:30 a.m., including such topics as memorials and sacred landscapes; integrating

the environment into urban public history; and public and environmental history in the international arena. That evening, attendees will be able to tour the neighboring Royal British Columbia Museum; hors d'oeuvres and a cash bar will be available. Cost of attendance is \$15.00, which includes admission to the museum.

Friday morning sessions will last from 8:30 a.m. until noon. During the afternoon, a variety of field trips will provide conference attendees with opportunities to visit gardens, maritime historical sites, Victoria's Inner Harbour, among others. For those not wishing to take field trips, there will be four workshops focusing on careers in public history, teaching living history and utilizing first-person interpretation in the classroom, suggested practices for doing history in public, and the future of historic house museums.

The day will conclude with several special events. A poster session with more than 40 presenters will begin at 5:30 p.m. A no-host bar will be available as you stroll through the hall to meet various authors and presenters. The keynote banquet, featuring a Pacific Coast-First Nations-themed banquet, will begin at 7:00s p.m. Following dinner, NCPH and ASEH will present their respective awards. Concluding the evening will be an address given by Dr. Libby

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# Boston Women's Memorial: A Collaboration Between Artists, Historians, and the Public

by Meredith Bergmann  
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It took centuries for the likenesses of Abigail Adams, Phillis Wheatley, and Lucy Stone to be cast in brilliant bronze and set upon a granite tableau under the elm and maple trees of Commonwealth Avenue's mall. But it took only seconds yesterday for people to embrace Boston's newest landmark."

That's how the *Boston Globe* began its description of the unveiling of the Boston Women's Memorial, but behind those "only seconds" was a process of community involvement that I believe was essential to the "embrace."

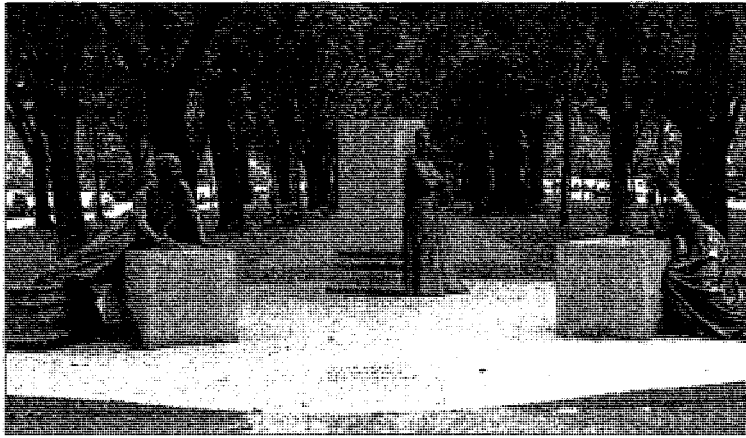
Public art originates not as an individual artist's impulse for self-expression but as a request for help with a group's expression. Throughout the five years I spent working on the memorial I had many interactions with committee members, commissioners, members of the community, scholars, and descendants of two of the three figures I was commissioned to sculpt. I always tried to understand what they saw and to see how their ideas could stimulate my vision. Our intense collaboration, first with the original assignment and then during the approvals process, gave me the opportunity to think carefully about what makes an original, coherent, public work of art.

In 1998 I won the competition for the Boston Women's Memorial, which to me was a strange idea for a memorial. Art about women usually deals with their beauty, fertility or fortitude in bearing and raising children, condemns women as temptresses who caused the Fall of Man, or makes them empty vessels of Allegory. Here, three women— Abigail Adams, Lucy Stone and Phillis Wheatley— had been chosen by a large group of (mostly) women to stand for and embody all of Boston's rich feminine history. Over the years the project was often referred to in print and by all involved as a way to "remember the Ladies," in Abigail's phrase. It became my job to try to create a work that would help the citizens of Boston imagine for the future what we might mean by "Ladies".

"Stand for and embody" implied the presence of human figures, and the organizing committee asked that the three women be given "stature." This language seemed to mandate figurative sculptures. These women lived, loved, and worked, so I labored to give them real female bodies that show their history and usage. Lucy Stone wrote, bluntly, "Woman will not always be a thing." For centuries women were their bodies— their minds and spirits were things to be carefully controlled. In today's free-thinking world, it seemed important to me to emphasize that women, far more than men, cannot easily escape their bodies. Those bodies are wonderful

life-giving things, and I wanted to honor them with the most beautiful figurative sculptures I could make.

The competition also specified a work of contemporary art, yet one that would not conflict with the harmonious progression of monuments, trees, and stately facades that make the Commonwealth Avenue Mall a 19th century landmark. Looking at those monuments, I realized that the symbols for remembrance, heroism and stature had to be used in a new way:



Boston Women's Memorial

for women. I knew that to make this commission a work of art I had to find a powerful, clear, symbolic structure that incorporated traditional statues with wit.

Thinking about the tension between art of the 19th century and the 21st, and about the changes in attitudes towards women, I came up with the idea of using the elements common to the monuments along Commonwealth Avenue — large bronze figures, granite pedestals, inscribed quotations

— and reassembling them to remind us of the struggle for women's liberation that is part of the message of this memorial. I would literally bring the women down from their pedestals.

For the Memorial to work as a memorial to women in general, each figure had to be both a portrait and a symbol, alive and allegorical at the same time. I sculpted each woman at a different age and made each one exemplify a different creative temperament. They are young, middle-aged and elderly, contemplative, active, and imaginative; and I supported these portrayals with quotations from their works. In this way they represent a spectrum of possibilities for expression and influence throughout a woman's life. They are arranged in a circle so that a kind of conversation can take place among them in our minds.

Ideas like these may come in a flash, but traditional sculpture, especially public art, can be a very slow process. I made each of these sculptures at least three times. At each stage my ideas and work were tested before a committee. Early on, I staged a "sculpture rehearsal" on the Mall, with three very tall women and three large cardboard pedestals to test the scale of my design in situ. I won approval for the design and my choice of quotations at a series of commission meetings, where passionate discussions were held on various details, such as whether Abigail Adams could be portrayed without a hat. The committee also visited my studio to see work in progress and also to see a half-size model of the entire Memorial lit up with half-size light fixtures showing how it could look at night. I then spent a year working on the figures at their full size. At each stage it became necessary to dig deeper into the meaning of the project.

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# Raising Funds for Editing Projects in Today's Economy Requires Creativity and Perseverance

by Peter Engelman

**O**ne review of *The Selected Papers of Margaret Sanger, Volume I: The Woman Rebel, 1900-1928*, edited by Esther Katz, Cathy Moran Hajo and Peter Engelman (University of Illinois Press, 2003), characterized our effort as having been achieved with “monk-like dispassion.” We took it as a supreme compliment and validation of our objectivity as historical editors. It also prompted me to extend the metaphor and view our editing project like a monastery. It's not so far-fetched; there's a sense of asceticism inherent in our work – a kind of professional self-denial. And it is certainly quiet – most of the time. What is most similar, however, is the fact that we, like monks, are rather far-removed in our training and perspective from marketing strategies and capital campaigns. Yet we must raise a significant amount of money to do work that, even when it is most successful, goes largely unnoticed.

To collect, select, transcribe, annotate and publish historical documents can take a very long time, well over a decade for a multi-volume edition. At the Sanger Project we work with collections amounting to over 200,000 documents, and it is a time-consuming feat just to keep track of them all. Historical editors follow specific principles and practices that cannot be compromised if the work is to be authoritative, useful, and lasting. These editions will presumably only be done once if done well. It's an expensive endeavor with a limited pool of funding sources and a negligible monetary return. As editors, therefore, we spend a great deal of time raising money. There is little comfort in knowing we are not alone; many if not most working in the fields of public history and historical publishing are facing a similar experience.

Historian Esther Katz started the Margaret Sanger Papers Project in 1987 to publish and make available the writings and papers of the noted birth control reformer, Margaret Sanger (1879-1966). The project spent a number of years collecting Sanger material from all over the world and working with two existing Sanger manuscript collections. We identified and described each document and published a two-series, 101-reel microfilm edition. Currently we are near completion of the second volume of a four-volume book edition.

Sponsored by New York University, the Sanger Project employs an editor/director and two associate editors as well as student assistants. While the University covers student wages and office space, money must be raised to meet editors' salaries and a host of other expenses. This is not an unusual situation in the editing world, where the work, while valued by the historical community, carries the stigma of an extra-curricular activity – somehow not essential to the academic workplace. It often resides just outside the mainstream academic community, and is seldom a funding priority.



It should be. Researchers in and outside of academia rely on historical editions. A 1992 study on the use of historical documents, initiated by the National Historical Publications and Records Commission (NHPRC), found substantial use of editions by both amateur and professional researchers. Many cited their ability to conduct more intensive and sophisticated research using transcribed, annotated, and indexed documents. A number of

**Is commodification next? Will mugs and t-shirts or (as some have suggested) condoms with Sanger's image on the wrapper soon be available to our donors?**

**Don't count on it.**

those surveyed opted to use editions to avoid the time and cost of traveling to a repository. At the Sanger Project we are inundated with research requests. The material we have published or mounted on our website has been used by all variety of historians, filmmakers, medical researchers, journalists, both anti-abortion and reproductive rights activists, and hundreds of students.

> continued on next page

Fortunately, the National Endowment for the Humanities (NEH) and the NHPRC recognize the value of historical editing and its lasting contribution to historical scholarship. These agencies supply over half of our annual budget. But that still leaves us with a considerable amount of money to raise. Many private foundations have generously supported our work, but as our project has entered its second decade, it has become more and more difficult to approach the same foundations year after year. Corporate funders have shown little interest in historical editions; we cannot offer them glitzy acknowledgments or product placement. We do not have a time-line that offers the immediate gratification many of them are looking for.

So we have had to learn to market and publicize our project using the best resources available to us – the documents. We are both blessed and cursed with the subject of our work. Margaret Sanger remains a visible and highly controversial figure today, demonized by the anti-choice right and sanctified by the reproductive rights movement she founded. Her legacy both opens and closes doors. Every so often a controversy arises in the press as to whether Sanger's intentions were (to simplify it) benevolent or evil. These flare-ups give us an opportunity to weigh in with an expert opinion based on the documentary record, generating publicity for the Project.

We publish a newsletter three times a year to highlight these controversies, describe the resources we offer, and feature interesting articles about Sanger and the birth control movement. It has become a successful fund-raising vehicle, attracting many small donations from individuals, an uncommon source of funding for large editing projects.

The constant quest for funding has also been a catalyst for our immersion in the Internet. The Project has recently embarked on an Internet edition, *The Public Speeches and Articles of Margaret Sanger (1911-1959)*, which will take advantage of technology to make these texts highly accessible. Such ventures into new technology enable us to tap into new sources of funding. Our popular web site ([www.nyu.edu/projects/sanger](http://www.nyu.edu/projects/sanger)) even includes a link to a bookseller that returns us a small percentage of sales.

We have marketed the Project in more traditional ways as well: a short video, an exhibit, receptions, lectures and book signings – all in an effort to raise sales of our editions, public interest in Sanger and, of course, funds. Is commodification next? Will mugs and t-shirts or (as some have suggested) condoms with Sanger's image on the wrapper soon be available to our donors? Don't count on it.

The work of the historical editor in the current economic environment depends upon fund-raising ability as much as editing proficiency. If we don't like it we might as well turn the work over to monks, if they can find the time between selling brandy and beer and dog-training manuals and yoga videos and . . .

*Peter Engelman is the associate editor of the Margaret Sanger Papers at New York University, a writer and an archivist. He is a graduate from the NYU program in Archival Management and Historical Editing and holds an M.A. in History and a B.A. in English. He also attended the Institute for the Editing of Historical Documents in Madison, WI. He has written widely on Margaret Sanger and the birth control movement and writes and edits the Sanger Project's newsletter.*

## **Boston Women's Memorial** > continued from page 3

When completed, one message of this memorial emerged: that we must learn not to suppress ourselves. At the unveiling I spoke about what I'd learned from this project about ambition and femininity, modesty and presentation. I reminded the audience that "...we are still at the beginning of a process of fundamental change in human behavior: the liberation of women. This is not automatic, inevitable, or to be taken for granted... This memorial reminds us that the human spirit craves something to do in life, to do urgently, passionately, and self-forgetfully."

My favorite photo of the unveiling ceremony doesn't show the sculptures- they are covered by people, and each person is either touching the sculptures or pointing at something. When I visited the memorial a week after the unveiling I saw that a large bouquet of flowers had been placed at Abigail's feet. The next day, someone had broken off two red carnations and stuck them under Lucy's fingers and behind Phillis' ear. When those

flowers faded they were replaced with a bouquet for Lucy and those flowers, too, began to roam. Members of the public have thus started to add their own symbolism to mine.

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*Meredith Bergmann is a sculptor with 25 years experience making work that deals with complex themes in an understandable, beautiful and stimulating way. Her motto for her work is "to move, to teach, and to delight." Her success as a creator of public art stems*

*from her ability to make free, imaginative use of the forms and symbols of traditional sculpture to address, without simplification, the complex concerns of modern life. Her work has been shown in galleries, museums and parks and is in many corporate and institutional collections. Her most recent public commission was for the Boston Women's Memorial. She lives in New York City with her husband and son.*



by Bruce Craig, Executive Director  
rbcraig@historycoalition.org

**Preserve America Grant Program to Include History Component**  
- On 15 January 2004, Mrs. Laura Bush announced that a portion of the president's proposed budget for FY 2005 will include \$10 million in "Preserve America" grants to assist communities in preserving their cultural and natural resources. The grants will seek to assist states, Indian tribes, and communities that can demonstrate sustainable uses of their historic and cultural sites as well as foster economic and educational opportunities related to heritage tourism.

"Preserve America" is a White House initiative designed in cooperation with the Advisory Council on Historic Preservation, the US Department of the Interior, and the US Department of Commerce. Hill insiders report that the proposed \$10 million earmark for the initiative will not include any "new monies," rather, the funds will be made available "from existing programs."

As part of the "Preserve America" initiative announcement, Mrs. Bush discussed two related education efforts that will also be launched to enhance the teaching of history in classrooms. First, in partnership with The History Channel's "Save Our History" program, the administration will support the creation of a history education manual that will provide teachers with lesson plans and ideas on how to get students involved with the preservation of historical sites in their communities. Second, in partnership with The Gilder Lehrman Institute of American History, the administration will honor outstanding teachers of American history with a new "'Preserve America' History Teacher of the Year" award. State winners will receive \$1,000 and a core archive of history materials for their school. The national winner

will be selected from the group of state finalists. For more details on the Teacher of the Year program, visit: <http://www.gilderlehrman.org/awards.html>.

For additional information on the Preserve America initiative, go to: <http://www.PreserveAmerica.gov>.

**Smithsonian History Museum Exhibition to Focus on Military History** - On 22 January 2004, officials of the Smithsonian National Museum of American History (NMAH) announced plans to open a \$19 million permanent exhibit called "The Price of Freedom" by Veterans Day 2004 (11 November). The 18,200-square-foot exhibit will explore the topic of the nation's military history, beginning with the French and Indian War in the 1750s and culminating with the conflict in Afghanistan and the Iraq war.

The exhibition will use some 700 military-related artifacts (including a military jeep and a helicopter) that will help tell the story of how Americans fought to establish the nation's independence, determined the nation's borders, shaped its values, and defined its role in world affairs. Interactive stations, video presentations, and first-person accounts will be integrated into the interpretive narrative that, according to museum officials, will go beyond a mere survey of battles but instead will "examine wars as both social and military events." To that end, the exhibition will analyze the relationship between wars and American political leadership, social values, technological innovation, and personal sacrifice. According to NMAH director Brent Glass, the exhibition's goal is to "give visitors a comprehensive and memorable overview of America's military experience and the central role it has played in our national life."

The exhibit will serve as the anchor for a newly renovated Military History Hall and is the first phase of a three-pronged renovation of the museum. The exhibit will be funded largely from an \$80 million gift to the museum by businessman Kenneth Behring.

## ABOUT OUR MEMBERS

**Barbara Franco**, who most recently served as the Executive Director of the Historical Society of Washington, D.C., has been appointed Director of the Pennsylvania Historical and Museum Commission.

**Claudia Orange** has been appointed as Te Papa's Director of History and Pacific Cultures. Dr. Orange is a highly regarded historian with a distinguished career in this field. She has most recently been the General Editor of the *Dictionary of New Zealand Biography*, a position she has held since 1990. Dr. Orange was also Acting Chief Historian at the Department of Internal Affairs from 1997 to 2000, and has worked

on the new, on-line encyclopedia of New Zealand for the Ministry for Culture and Heritage. She was a history lecturer at the University of Auckland from 1975 to 1983 and received the University's Distinguished Alumni Award in 1997. Orange has published widely on aspects of the Treaty of Waitangi, including *The Treaty of Waitangi* (1987), *The Story of a Treaty* (1989), and *An Illustrated History of the Treaty of Waitangi* (1990).

**Robert Weible**, formerly of the Division of History of the Pennsylvania Historical and Museum Commission, is the new Acting Director of the Bureau of Archives and History, Pennsylvania Historical and Museum Commission.

CAREERS IN HISTORY WORKSHOP  
at the  
NATIONAL COUNCIL ON PUBLIC  
HISTORY JOINT MEETING WITH THE  
AMERICAN SOCIETY FOR  
ENVIRONMENTAL HISTORY



Here is an opportunity to meet with public history professionals. Participants will learn about what they do and how they got to where they are. Perspectives include museums, historic preservation, archives, and work with historical agencies. The

workshop will include an exercise on resumes and the hiring process. There will be limited on-site registration with preferences going to those who register for the conference in advance.

Friday, 2 April, 2004. 1:00 p.m. – 5:00 p.m.

For more information, contact Jay M. Price, workshop coordinator, at 316-978-7792 or by e-mailing to [jay.price@wichita.edu](mailto:jay.price@wichita.edu). For more information on the NCPH/ASEH joint annual meeting, go to [www.ncph.org](http://www.ncph.org).



# FROM THE DIRECTOR'S DESK



by David G. Vanderstel  
dvanders@ncph.org

Several history-related items in the news caught my attention in recent months, so pardon me while I have an “Andy Rooney moment.”

Once again, there were protests over the display of the “Enola Gay,” now residing in its new home, the Air and Space Museum II at Dulles Airport. Japanese survivors objected to the absence of any historical interpretation about the bombing of the event; the museum’s director replied that the museum deals solely with “technical aspects,” thereby dismissing any element of historical interpretation of the aircraft.

A colleague informed me that “historian” is not a valid job classification in the new database in which federal government contractors must register to receive payment. “Editor” and “sociologist” are indeed recognized, but not “historian.” While there are historians working throughout the government, why aren’t historians recognized as consultants?

In the continuing debate over the war in Iraq, we continue to hear references from the Administration about “revisionists” who are seeking to rewrite the “real story” of the war—as if to say that there is only one side to “history” and that history does not include multiple perspectives. Sounds like yet another failure to comprehend what history really is and how it is done.

And, then the thing that really bothers me is the bombardment of emails from the great electronic source of all knowledge. I am amazed at how many people actually believe the stuff they find from obscure sites on the Web and then disseminate so-called “truth” to all those in their address books without taking the time to verify the source or examine its context. “I had a real history lesson,” said one writer (whose forwarded message contained numerous historical errors). “But, I found it on the Internet, so it must be true!” (I could make a career out of debunking the myths and falsehoods that seem to proliferate faster than rabbits!)

Despite these disappointments, maybe there is hope!

• • •

The arrival of January meant a new group of students in my “The Nature of History” class. The course, originally designed to introduce non-history majors to the study and practice of history, has been a requirement for our museum studies certificate students since that program’s inception. Last year, it became a requirement for all secondary education social studies majors. So, I have seen enrollment jump from about one dozen students to nearly thirty students each semester.

One of the fascinating aspects of the class has proved to be the mix of the students’ backgrounds, interests, and degree programs. As such, they come to the study of history from different angles. And since I conduct the class with a heavy public history

orientation, we have an interesting opportunity to share perceptions and understandings of history, particularly those shaped by their pre-collegiate exposure to history.

I have found that many students view history as simply the memorization of names and dates with maybe a little “context” and “cause and effect” tossed in. Rarely do they see the applicability or relevance of history in contemporary society. When they make that comment, I describe those early 20th century historians who took a more progressive or applied view of history and argued that knowing how we got to this place in time might help us address the challenges that we face in contemporary society. We also discuss the work of contemporary historians who work “in the public’s interest,” especially those working on environmental policy, Native American/ First Nations issues, historic preservation, and historical interpretation at local, state, and national parks, monuments, museums, and other historic sites. The students then begin to see the relevance and importance of the past to the present – indeed, one of those light bulb moments for which all instructors wait!

Students also seem to be getting a better handle on multiple perspectives in history. In attempting to get at the “truth” about the past, they are interested in learning about the “other side of the story.” They are curious about the conflicts and differing viewpoints that have shaped events and realize that such complexity and multiple layers make the past that much more interesting.

Consequently, I see my students developing a stronger appreciation for the historian and recognizing the need for the public to have greater faith in the words and works of the professional historian. They acknowledge that just as we turn our pets over to professional veterinarians and our autos to expert mechanics, the public should rely upon the professional historian for insights into the past.

I’m pleased that my students are learning to be more critical about the past by asking probing questions about the reliability of sources and seeking the multiple voices from the past. On the other hand, I am concerned about those who do not want to face the complexity and depth of history and who choose instead to live in some sort of “history fantasyland,” populated by individuals of mythological proportions and unreal events. I should probably just delete those emails, shake my head, and acknowledge that I probably won’t be able to change those individuals’ minds anyway and focus my energies on those students who are beginning to realize the value of history. Maybe by demonstrating the usefulness of history and the importance of historical perspective in contemporary society, I’ll be able to help nurture a small group of individuals who will value history in their own lives. I hope that each one of us, through our own areas of work, will be able to affect the lives of our respective publics and assist in cultivating a deeper appreciation and understanding of history. In doing so, imagine the impact that we historians will have in shaping the future perceptions and uses of history—as well as enhancing our reputations as professionals.



by James Gardner  
gardnerj@nmah.si.edu

As we continue into the New Year, the biggest challenge ahead for NCPH is moving forward with our endowment campaign and fulfilling the terms of our Challenge Grant from the National Endowment for the Humanities. This is critical for the organization—not only do we need to build a stronger financial foundation for the long term but we also need to demonstrate to NEH that we have the capacity as an organization to follow through as proposed. We must meet this challenge as an organization. Failing to do so is simply not an option.

The good news is that we're off to an excellent start. As we reported in earlier issues of *Public History News*, the NCPH Board launched the campaign at the Houston annual meeting with donations or pledges from every member, and we easily exceeded our goal for 2003. But the real challenge is ahead of us—according to the terms of our grant, our first year fund-raising goal was only \$10,000, but we've committed to raising \$30,000 each year for the next two and \$20,000 in the last year of the campaign. To position the organization for that challenge Rebecca Conard and I successfully recruited every former NCPH chair and president to serve on the campaign's Leadership Council—who better to demonstrate the continuing strength of the organization than the roster of distinguished individuals who have so ably led it? Heading up this impressive lineup are Alan Newell as chair and G. Wesley Johnson as honorary chair. In collaboration with our standing Endowment Committee, ably chaired by Marianne Babel, the Council has focused on developing the strategy and structure for the three-year campaign ahead. Without doubt, the campaign is in very capable hands.

But in the final analysis, our success will hinge on each of you and your willingness to make a personal financial commitment to the future of the organization. We know that there are many

organizations seeking your support, but we're counting on your sharing our conviction that none of the others advances the work of our field as does NCPH. This is something I believe very strongly—I'm probably involved in more organizations than makes sense, from AASLH to the AHA, but my priority is always the National Council because of its centrality to my professional life. The others can come and go, but NCPH is the constant, providing connections to colleagues and work not only across the nation but internationally. As I wrote in my last column, NCPH is truly unique, bringing "educators and practitioners together to advance public history as a profession. *The Public Historian*, the annual meeting, this newsletter, the awards, and everything else we do come from that collaboration. No one else has the same mix of

public historians that we have, and that's our strength." A pledge or contribution to NCPH is an investment in that important work, providing us with the resources to do more, to build our capacity to work on your behalf.

While we have begun the New Year with significant pledges from some of you, we have a long way to go before we reach this year's target of \$30,000. That isn't really a lot to raise—less than \$20 per member above the annual dues. But that doesn't mean it will be easy—raising endowment funds is always a challenge, whatever the goal. And it's even more problematic for professional organizations—we're just a group of people, without the bricks-and-mortar assets that convey permanence to and attract potential donors. We'll certainly seek large gifts (probably from outside the organization—we aren't, by and large, a wealthy group) and reward such donors with appropriate recognition in this newsletter and at the annual meeting, but ultimately we'll still depend on gifts from individual members like yourself who know the importance of the organization from first-hand experience. Such gifts are important not only in helping us build financial security but also as evidence that we are really doing our job, reaching and supporting the work of our members. Every gift, large or small, is a vote of confidence in the organization and its work.

So, when you're approached about making a pledge or donation, I hope you'll do so. We're counting on every one of you to step up and make an investment in NCPH. If you won't, who will?

**We know that there are many organizations seeking your support, but we're counting on your sharing our conviction that none of the others advances the work of our field as does NCPH.**

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## AWARDS, FELLOWSHIPS, GRANTS AND INTERSHIPS

**The Maryland Historical Society** invites applications for its Lord Baltimore Research Fellowships. The Society offers four fellowships each year designed to promote scholarship in Maryland history and culture through research in its library and museum collections. Applications will be welcomed from independent scholars, graduate students, or university faculty in any discipline appropriate to its collections. While the fellowships are non-stipendiary, fellows will be provided with office space, computers with Internet connections, office supplies, staff-level access to the library and museum, and free parking. The term of the fellowship may be from one week to six months during the period from 1 June 2004 to 31 May 2005. **Applications must be postmarked by 1 April 2004.** For more information, go to <http://www.mdhs.org/fellowship.html>.

## CALLS FOR PAPER, ARTICLES, AND PRESENTATIONS

Proposals for individual papers or panels on any aspect of Illinois' history, culture, politics, geography, literature, and archaeology are requested for the **Conference on Illinois History**. The Conference welcomes submissions from professional and avocational historians, graduate students, and those engaged in the study of Illinois history at libraries, historic sites, museums, and historical societies. Each proposal should include a summary of the topic

and a one-page resume of the participant. The summary should specify the major primary and secondary sources used in the research. Proposals should be for formal, footnoted papers. **The deadline for proposals is 26 March 2004.** The Conference takes place in Springfield, IL, 28-29 October 2004. Send proposals to: Thomas F. Schwartz, State Historian, Illinois Historic Preservation Agency, 1 Old State Capitol Plaza, Springfield, IL 62701-1507; phone 217-782-2118; fax 217-785-7937; e-mail: [tom\\_schwartz@ihpa.state.il.us](mailto:tom_schwartz@ihpa.state.il.us); URL: <http://www.state.il.us/hpa/conference.htm>

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**Heritage Matters**, the newsletter of the Cultural Resources Diversity Program of the National Park Service, is accepting articles for its next issue. The newsletter addresses historic preservation and cultural resources activities as they pertain to diverse communities. It informs preservation professionals about what is taking place in diverse communities, and offers these communities information about programs and resources from which they may benefit.

With a circulation of nearly two thousand, *Heritage Matters* has a broad readership around the nation. The audience includes National Park Service and other Federal, State, and local cultural resource management staff; private sector partners in the historic preservation and cultural resource management fields; professors and students at HBCUs, Hispanic-Serving Institutions, Tribal Colleges, and other colleges and

universities; and other interested parties.

*Heritage Matters* is published twice annually and is available on-line. Readers are encouraged to submit articles, information on publications and projects, conference announcements, and other notices. Submitted material should be no more than 600 words and should include the author's name and affiliation. Submitters are encouraged to include color or black and white photographs or slides to accompany their information (Electronic images are welcome. Minimum 300 dpi, 8 in. x 10 in. Visit our publications page for more detailed criteria). Newsletter items may be transmitted in written form or electronically to: Brian D. Joyner, Editor, *Heritage Matters*, DOI/National Park Service, 1849 C Street, NW, (2251), Washington, DC 20240, e-mail: [brian\\_joyner@nps.gov](mailto:brian_joyner@nps.gov), fax: 202.371.2422. **Deadline for submissions is 1 April 2004.** To read past issues of *Heritage Matters*, visit the website at <http://www.cr.nps.gov/crdi> and click on "publications."

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**The Journal of the Gilded Age and Progressive Era** invites manuscripts on any aspect of public history in the United States between roughly 1870 and 1920. Published by the Society for Historians of the Gilded Age and Progressive Era, this is the only journal specifically devoted to this decisive period in formative period for regions and localities throughout the United States. Illustrated essays and essays on material culture, preservation and the built environment,

museums and historic sites that interpret this period, and announcements of digital projects are welcome, as well as more customary history essays. For more details contact the editor: Professor Alan Lessoff, Department of History, Illinois State University, Campus Box 4420, Normal, IL 61790-4420; email: [ahlesso@ilstu.edu](mailto:ahlesso@ilstu.edu); or the Associate Editor for Public History: Professor Karen Cox, History Department, University of North Carolina-Charlotte, Charlotte, NC 28223; email: [kcox@email.uncc.edu](mailto:kcox@email.uncc.edu); URL: [www.jgape.org](http://www.jgape.org).

## CONFERENCES AND LECTURE SERIES

**The USS Constellation Museum, in partnership with the Maryland Historical Society**, is pleased to announce the 150th Anniversary Speaker Series, a year-long program focusing on the USS Constellation, the Civil War Navy, and other topics of 19th-century maritime interest. From slave trade interdiction, to maritime archeology, to the experience of the African-American sailor, to the rations of 19th-century sailors and officers, this program, presented by some of the nation's preeminent authorities on their respective subjects, offers a wide range of topics for all those interested in our nation's maritime and naval history. All presentations will take place in the Maryland Historical Society's France Merrick Hall, 201 West Monument Street, on the third Thursday of each

month, with the program commencing at 7:00 pm.

Some upcoming events include:

• **15 April 2004** – “The Slave Trade Confronted: Captain Bell’s Voyage,” presented by Dr. C. Herbert Gilliland, professor of English at the United States Naval Academy

• **17 June 2004** – “A Navy in Transition: From Sail to Steam; Wood to Iron,” presented by Dr. Craig Symonds, professor of Naval History at the United States Naval Academy

• **15 July 2004** – “The Civil War at Sea,” presented by Mark Hayes of the Naval Historical Center, Washington, DC

• **19 August 2004** – “The Misery Station: Fighting the Slave Trade,” presented by Ed Bearss, Historian Emeritus of the National Park Service

• **16 September 2004** – “CSS Hunley: Recovered and Raised,” presented by Mark Ragan, historian at The Hunley Project.

#### INTERNET

After two years of work, twelve Seattle and King County heritage organizations led by the **Museum of History and Industry (MOHAI)** and the University of Washington Libraries has launched a new website that provides unparalleled access to 12,000 historical images of people, places and events in King County, Washington. The site, [www.kcsnapshots.org](http://www.kcsnapshots.org), is now available to students,

educators, researchers and the general public.

The project seamlessly weaves together photo collections from twelve distinct organizations from across King County into one comprehensive, searchable database. Each group maintains its own digital collection, yet all are virtually combined at [www.kcsnapshots.org](http://www.kcsnapshots.org). Funding for this project came from the federal government’s Institute of Museum and Library Services in the form of a 2001 National Leadership Grant. Software to organize and post the images on the web came from local company DiMeMa, licensed to the University of Washington.

Groups taking part in the project include: Black Heritage Society of Washington State, Inc.; Eastside Heritage Center; Maple Valley Historical Society; Northwest Railway Museum; Puget Sound Maritime Historical Society; Rainier Valley Historical Society; Renton Historical Museum; Shoreline Historical Museum; White River Valley Museum; and Wing Luke Asian Museum.

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An on-line exhibit, sponsored by the **Office of National Institutes of Health History**, marking the 25th anniversary of the commercial introduction of the home pregnancy test is now available on the World Wide Web at: <http://www.history.nih.gov/exhibits/thinblueline>. The exhibit includes a historical timeline of pregnancy testing, portrayals of the pregnancy test in popular culture, and scientific background on the research that led to the development of the test. Visitors to the on-line exhibit

will have the opportunity to contribute to the site by anonymously relating their own experiences with the home pregnancy test.

The home pregnancy test works by identifying the presence of the “pregnancy hormone,” human chorionic gonadotropin (hCG), in urine. Research that led to a sensitive, accurate test for hCG was done by scientists in the Reproductive Research Branch of the National Institute of Child Health and Human Development (NICHD) at NIH. The exhibit includes excerpts from interviews with the two principal scientists whose work led to the development of the test, Judith Vaitukaitis, M.D., and Glenn Braunstein, M.D.

The web site introduces visitors to the science of

reproductive endocrinology - the study of hormones involved in reproduction – and explains the radioimmunoassay’s usefulness both for early pregnancy detection and for monitoring tumors in certain types of cancer. Included in the on-line exhibit is a glossary of scientific terms.

NIH is working with the Center for History and New Media (CHNM) at George Mason University in Virginia to collect visitors’ experiences with the home pregnancy test. Personal narratives submitted will become part of the web site exhibit, and all responses will be permanently archived for future students and scholars. Visitors to the web site therefore have a unique opportunity to add their own voices to the history of the pregnancy test.



The National Council on Public History promotes the application of historical scholarship outside the university in

government, business, historical societies, preservation organizations, archives, libraries, professional associations, and public interest groups.

For details contact NCPH President James Gardner, National Museum of American History, Smithsonian Institution, P.O. Box 37012, MRC 664, Washington, DC 20013-7012; (202) 357-1835; E-mail [gardnerj@nmah.si.edu](mailto:gardnerj@nmah.si.edu); or David G. Vanderstel, NCPH Executive Director, Cavanaugh 327, IUPUI, 425 University Blvd., Indianapolis, IN 46202-5140; (317) 274-2716; E-mail: [ncph@iupui.edu](mailto:ncph@iupui.edu).

For change of address, write UC Press, 2000 Center St., Suite 303, Berkeley, CA 94704-1223.

Submissions to *Public History News* should be sent to David G. Vanderstel, Editor, at the address above.

# NCPH ELECTION RESULTS

The NCPH Executive Offices are pleased to announce the results of the recent NCPH elections. New officers and board members will assume their duties at the end of the upcoming NCPH annual meeting in Victoria.

**Robert Weible** has been elected Vice President of NCPH. For many years, Weible was chief of the Division of History with the Pennsylvania Historical and Museum Commission until recently being appointed acting director of the Bureau of Archives and History, Pennsylvania Historical and Museum Commission. He also currently serves as the project director of two Teaching American History Grants. Previously, Weible was the historian at Lowell National Historical Park in Massachusetts during the park's formative years (1979-1989). He has written on industrialization and the history of Lowell, including *The World of the Industrial Revolution: Comparative and International Aspects of Industrialization* and edited *The Continuing Revolution: A History of Lowell, Massachusetts* and several volumes of *Essays from the Lowell Conference on Industrial History*. Weible has been an active member of NCPH since 1980, serving on the Nominating Committee, three Program Committees, a Local Arrangements Committee, the History in the National Parks Committee, and the Johnson Prize Committee. He has also made presentations at many NCPH conferences and written a number of reviews and articles for *The Public Historian*. Weible has worked with various professional organizations, including OAH, AHA, AASLH, and the Pennsylvania Historical Association.

Those elected to fill three board positions include **Emily Greenwald**, **Donna Neary**, and **Donald L. Stevens, Jr.**

**Emily Greenwald** is a historian with Historical Research Associates, Inc., in Missoula, Montana, where she is doing research and writing in Native American history for use in litigation. She first worked as a public historian after college, doing historical research for a law firm representing the Minnesota Chippewa in a suit against the US. She received her Ph.D. in history, specializing in Native American and environmental history, from Yale University and subsequently taught for eight years at Bowdoin College and the University of Nebraska-Lincoln. She is the author of *Reconfiguring the Reservation: The Nez Percés, the Jicarilla Apaches, and the Dawes Act* (New Mexico, 2002).

**Donna M. Neary** is president of Donna M. Neary, Inc., a historical consulting firm in Louisville, Kentucky. Neary began her business in 2000, following seven years as Administrator of the Jefferson County historic preservation and archives office in Louisville. Among her clients are Louisville Stoneware; the Kentucky Derby Museum; Jerry Bruckheimer Productions, Inc., and the Lexington, KY Convention and Visitors Bureau. She has years of experience in public history, working for government, non-profit entities, and for private individuals and corporations. Neary has collaborated on history and archaeology educational programs, taught courses on local history and historic preservation topics for Bellarmine University, and served on historic preservation commissions.

She has co-authored several local histories, including *Louisville* (Images of America Series for Arcadia Publishing, 2001) and *Riverside: The Restoration of a Way of Life* (1998) and contributed to the *Encyclopedia of Louisville*. Neary, who joined NCPH as a graduate student in the Loyola University Chicago Public History program, has served on the NCPH Consultants, Finance, and Cultural Resources Management committees.

**Donald L. Stevens, Jr.** is the Senior Historian and Co-Leader of the History Program in the Midwest Region of the National Park Service. In this position, he is involved with supporting cultural resources management and interpretive programs in parks in a thirteen-state area through coordinating, performing, and managing history research, assisting with Section 106 compliance, and participating in cultural resources management planning. The work is done in collaboration with a wide range of professionals, such as archeologists, ethnographers, historical architects and landscape architects, museum specialists, and more. Stevens joined the National Park Service in 1987 after completing his Ph.D. in applied history and social sciences at Carnegie Mellon University. Since 1999, he has served on the editorial board of *The Public Historian*. He is co-founder (with Ted Karamanski of Loyola University Chicago) of the Great Lakes Public History Workshop, which NCPH has co-sponsored with the National Park Service and the Public History Program of Loyola University.

Individuals elected to fill two slots on the Nominating Committee include **Patricia Mooney-Melvin** and **Constance Schulz**.

**Pat Mooney-Melvin** has been involved in the Public History Program at Loyola University Chicago since 1989, serving as director of the program between 1990 and 2001. Previous to that, Mooney-Melvin helped to establish and then directed the Public History Program at the University of Arkansas at Little Rock (1981-1989). She has been a curator in the History Division of the Ohio Historical Society and a guest curator for exhibits at The Old State House (Arkansas) and the College of Wooster (Ohio) and served as project director or consultant for various projects in museums, historical societies, archives, and elementary/middle schools. Over the years, Mooney-Melvin has held several positions with NCPH, including President, Secretary, Board member, committee chair, and committee member.

**Connie Schulz** has been co-director or director of the Public History Program at the University of South Carolina for the past 18 years. She has written frequently on the importance of public history education, most recently in Gardner and LaPaglia's *Public History: Essays from the Field*, and edited and contributed an essay to the joint NCPH/AHA pamphlet, *Careers for Students of History*. Schulz has been a member of NCPH since 1985, serving on the Board of Directors and the Membership Committee and participating in the annual meetings.

According to the NCPH Bylaws, Vice President **Sharon Babaian** will assume the presidency of the organization at the end of the

> continued on next page

# NCPH ELECTION RESULTS

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upcoming annual meeting. Babaian has been a historian with the Canada Science and Technology Museum since 1988, researching and writing reports on the history of various technologies in Canada. Prior to this position, she worked as a researcher and writer for Alberta Culture at both the Reynolds-Alberta Museum and the Historic Sites Service. Babaian received her B.A. and M.A. in history from the University of Manitoba and her Master's in Public Administration from Queen's University.

Her publications include *Radio Communication in Canada: An Historical and Technological Survey* (1992) and *The Most Benevolent Machine: An Historical Assessment of Cycles in Canada* (1998). She has been very active in NCPH since joining in 1993, serving on the Membership Committee, Program Committee for the 1996 Seattle conference, Local Arrangements chair for the 2001 Ottawa meeting, and as Secretary-Treasurer.

## ENDOWMENT UPDATE

The NCPH Endowment Campaign continues to make steady progress towards the goal of raising \$90,000 over the next three years in order to receive \$30,000 in matching funds from the National Endowment for the Humanities. During the end of the year campaign, members and friends of NCPH contributed over \$7,000 to the effort. To date, NCPH has raised approximately \$16,000 towards this year's goal of \$30,000. This critical goal must be reached by the end of June 2004.

NCPH established its endowment over ten years ago, intending the fund to ensure the future stability of the organization. Over the years, the endowment has supported the annual awards program and provided support for professional development workshops. But, the NCPH Board envisions more for the endowment, hence the need to "grow" the fund.

### The Endowment will:

- enable NCPH to move towards supporting a full-time Executive Directorate
- expand the awards program to recognize contributions to and achievements in public history
- provide professional development opportunities for practicing historians and career guidance assistance for students
- expand the NCPH publications program
- establish new outreach activities and continuing education programs to promote the study and practice of public history
- provide research support for curriculum-based public history programs and projects
- support other special projects and initiatives.

### NCPH thanks the following contributors to the endowment since 1 December 2003:

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**For more information** on how you can help NCPH reach its goals for the NEH Challenge Grant, contact the NCPH Executive Offices at 317.274.2716 or email: [ncph@iupui.edu](mailto:ncph@iupui.edu)

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- Engages the public in history and enhances their understanding of the value and uses of history in society
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- Works to improve the teaching and presentation of history at all levels and in assorted forms

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### What are the benefits of membership?

- The quarterly journal *The Public Historian* including articles about current issues in public history, special studies, and reviews of books, films, exhibits, and media
- The quarterly newsletter *Public History News*
- Special discounts on NCPH publications such as our best selling *Careers for Students in History*
- Early registration discount for NCPH annual meetings, including the upcoming 2004 meeting in Victoria, British Columbia, held jointly with the American Society for Environmental History.
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Visit the NCPH web site at [www.ncph.org](http://www.ncph.org) to learn more about public history and the activities of NCPH and link to assorted public history sites that can help in the teaching of history.



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# Public History News

## National Council on Public History

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