



Our Speakers:

Nina Simon, executive director of The Museum of Art & History in Santa Cruz, California, is the author of the well-known book *The Participatory Museum* and blog Museum 2.0 (<http://museumtwo.blogspot.com/>). She has worked with the International Spy Museum, The Tech Museum of Innovation, the Monterey Bay Aquarium, and other science and history museums to develop exhibitions and strategic approaches to dynamic, flexible communication with visitors. Called a “museum visionary” by *Smithsonian Magazine*, she is revolutionizing the way cultural institutions think about visitors, audiences and design.

Graciela Sanchez, named the 2009 *Women’s Advocate of the Year*, is the executive and founding director of the Esperanza Peace & Justice Center in San Antonio, Texas (<http://www.esperanzacenter.org/>). Her innovative, inspiring activism engages art, history and culture to work toward a “world where everyone has civil rights and economic justice, where the environment is cared for, where cultures are honored and communities are safe. The Esperanza advocates for those wounded by domination and inequality — women, people of color, lesbians and gay men, the working class and poor.” By providing some of San Antonio’s poorest residents with access to films, music, photography and architecture, the Esperanza helps people embrace heritage as means toward social justice.

Chris Wilson, J. B. Jackson Professor of Cultural Landscape Studies at the University of New Mexico School of Architecture and Planning in Albuquerque and founding director of its Historic Preservation and Regionalism Program, as written widely on architecture, tourism and the politics of culture, including *La Tierra Amarilla: Its History, Architecture and Cultural Landscape* (1991), which won the Society of Architectural Historians’ Downing Award, and *The Myth of Santa Fe: Creating a Modern Regional Traditions* (1997), a landmark study of the politics of culture in the American Southwest.

Rolf Diamant is superintendent of Marsh-Billings-Rockefeller National Historical Park, a national park telling the story of conservation history, the evolution of land stewardship and the emergence of a conservation ethic. The park is home and partner to the National Park Service’s Conservation Study Institute and Center for Place-Based Education and Community Engagement. Among many other things, Rolf is currently developing for the

U.S. NPS an Atlas of Places, People & Hand-Made Products, illustrating stories about parks and protected areas working in partnership with local communities to cooperatively promote and market products that strengthen ties to landscapes and heritage.

Steven High is Professor and Canada Research Chair in Public History and co-director of the Center for Oral History and Digital Storytelling at Concordia University, Montreal; his publications include *Corporate Wasteland: The Landscape and Memory of Deindustrialization* (2007). The pathbreaking Digital Storytelling Center that High co-founded “has been built around the idea that the stories people tell matter. The Centre not only facilitates the collection of oral histories for researchers, but, by hosting projects like *Life Stories of Montrealers Displaced by War, Genocide, and other Human Rights Violations* privileges storytelling in the words and voices of those who lived through historical events” digitizing audio and video recordings and “seeking alternate ways of presenting research findings that move beyond the written word.”

Steve Lubar, a professor in the departments of history and American civilization at Brown University, wears three hats: he runs the public humanities program, and is director of John Nicholas Brown Center for Public Humanities and Cultural Heritage and the Haffenreffer Museum of Anthropology. He came to Brown after twenty years at the Smithsonian’s National Museum of American History, where he chaired the division of the history of technology, contributed to many exhibitions and collection projects, including “Engines of Change,” and “America on the Move,” and museum history projects that resulted in co-authoring *Legacies: Collecting America’s History at the Smithsonian*. One of the country’s foremost public historians and public humanists, Lubar has long been recognized as one of the field’s most provocative thinkers on museum collections and public engagement, community cultural development, public art and cultural heritage.

Alice Greenwald worked for thirty years in a range of museums, including serving as director for museum programs at the United States Holocaust Memorial Museum in Washington, D.C., before accepting the challenge to join the National September 11 Memorial & Museum at The World Trade Center in April 2006 as executive vice-president for programs, and also director of the Memorial Museum. In that latter role, Greenwald has the challenging responsibility of creating the museum that will tell the stories of both September 11, 2001 and February 26, 1993, including the developing of museum programming; in addition to preparing exhibits, choosing artifacts, and designing educational components, she will organize and coordinate the operational details of the museum, which, when it’s complete in 2012, will be adjacent to the 9/11 Memorial.

Patricia West, curator of the Martin Van Buren Historic Site (NPS) in Kinderhook, New York, is the author of *Domesticating History: The Political Origins of America's House Museums*, a book that became an “instant classic” upon its 1999 publication. Well-known for her groundbreaking work to foreground the lives and labors of domestic servants in historic house museums, West is also Co-Director (with Ivan Steen) of SUNY-Albany’s Center for Applied Historical Research, which works to facilitate broad,

democratic access to historical resources and knowledge, by applying historical scholarship to projects outside the academy through partnerships and collaborations among public and academic historians, corporate and government agencies, and public and private historical institutions

Our Community:

David Glassberg founded the UMass Public History program in 1986. In addition to authoring *American Historical Pageantry: The Uses of Tradition in the Early Twentieth Century* (1990), and *Sense of History: The Place of the Past in American Life* (2001), David Glassberg has contributed to numerous state, local and national Public History projects over the past twenty-five years, from the reinterpretation of the Statue of Liberty to the reinvigoration of the W.E.B. Du Bois Homesite in Great Barrington, Massachusetts.

Joyce Follet, Coordinator of Collection Development of the Sophia Smith Collection at Smith College, is an educator, filmmaker and historian whose work focuses on women's history and movements for social change. She directs the *Voices of Feminism Oral History Project* at the Sophia Smith Collection – an effort to document the persistence and diversity of organizing for women in the United States in the latter half of the 20th century -- and in 1998 produced *Step by Step: Building a Feminist Movement, 1941-1977*.

Max Page is Professor of Architecture and History at the University of Massachusetts Amherst, and a 2003 Guggenheim Fellow. He teaches and writes about the design, development and politics of cities and architecture, and is director of historic preservation initiatives at UMass Amherst. He's the author of *The Creative Destruction of Manhattan, 1900-1940* (University of Chicago Press, 1999), which won the Society of Architectural Historians Spiro Kostof Award for the best book on architecture and urbanism, and co-edited (with Steven Conn) *Building the Nation: Americans Write Their Architecture, Their Cities, and Their Environment* (University of Pennsylvania Press, 2003), and (with Randall Mason) *Giving Preserving a History: Histories of Historic Preservation in the United States* (Routledge, 2003).

Cathy Stanton is, among other things, the author of *The Lowell Experiment: Public History in a Postindustrial City*, which won the 2007 Book Award from the National Council on Public History for the best book in the field of public history in that year. The book engages cultural anthropology and the study of museums, heritage, and tourism to examine the role of historic preservation and interpretation in creating postindustrial places. She is an editor of H-Public and the NCPH blog "Off the Wall," and the author of the blog "History on Wheels," offering "*Reflections on the heritage industry, automobility, and the making of North America's past(s)*." Most recently, Stanton has been exploring past and present practices in agriculture and food supply issues, insights cultivated and deployed in an ethnography of farming in Columbia County, New York.

Jon Olsen has been an Assistant Professor of Public History and New Media at UMass since 2008. His research and writing—most importantly through his current book project *Tailoring Truth: Memory Culture and State Legitimacy in East Germany*—explores memory culture and state legitimacy in East Germany, while his teaching examines German and European history as well as digital history, comparative memory, and other areas of public history. Since coming to UMass he has contributed to a number of digital history projects, and helped launch the newly-created Digital Humanities Lab; he is also a member of the NCPH Digital Media Group.

Marla Miller joined the UMass faculty after working in both historic preservation consultant and archives. Her primary research and writing examines U.S. women's artisanal work before industrialization; her book *The Needle's Eye: Women and Work in the Age of Revolution*, won the Costume Society of America's Millia Davenport Publication Award, while *Betsy Ross and the Making of America* (Holt, 2010) was a finalist for the Cundill Prize in History at McGill University, and was named among Washington Post's "Best of 2010." She is the author, with Anne Digan Lanning, of "'Common Parlors': Women and the Recreation of Community Identity in Deerfield, Massachusetts, 1870–1920." She consults with a range of history organizations and historic sites, and has directed the UMass Public History program since 2001.

James Young is Professor of English and Judaic Studies at the University of Massachusetts Amherst, and the author of *At Memory's Edge: After-images of the Holocaust in Contemporary Art and Architecture* (Yale University Press, 2000), *The Texture of Memory* (Yale University Press, 1993), which won the National Jewish Book Award in 1994, and *Writing and Rewriting the Holocaust* (Indiana University Press, 1988), which won a *Choice* Outstanding Book Award for 1988. He was also the Guest Curator of an exhibition at the Jewish Museum in New York City, entitled "The Art of Memory: Holocaust Memorials in History." He recently became founding director of the UMass Institute for Holocaust, Genocide and Memory Studies, a locus for research and teaching on the Holocaust, as well as on the memory and representation of this and other acts of genocide.

Charles K. Hyde grew up in the city of Pittsfield, Massachusetts, and earned his B.A. in History at UMass-Amherst. He completed his Ph.D. in History at the University of Wisconsin-Madison and joined the faculty Wayne State University. His publications include *Copper For America: The United States Copper Industry from Colonial Times to the 1990s* (1998); *Riding the Roller Coaster: A History of the Chrysler Corporation* (2003); *The Dodge Brothers: The Men, the Motor Cars, and the Legacy* (2005), and more recently, the award-winning *Storied Independent Automakers: Nash, Hudson, and American Motors* (2010). An industrial archeologist, over thirty-some years at Wayne State Professor Hyde has documented the history of more than one hundred buildings, lighthouses, bridges, and other historic structures.