

Midwest Open Air Museums Magazine



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In This Issue:

The New Normal – Adapting to COVID-19 at Sauder Village

If We Had It To Do All Over Again

From Parlors to Protests – How Music Impacted Women's Suffrage

A New Way to Tell Our Stories – Livestreaming Historical Presentations

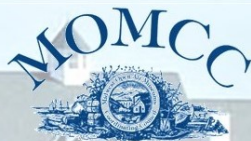
The Carter Historic Farm

The Incredible Disappearing Statue of Orville L. Hubbard

Midwest Open Air Museums Coordinating Council

Midwest Region of ALHFAM

2020 Fall Conference



November 12-14, 2020

AT THE BEAUTIFUL, HISTORIC OSTHOFF RESORT, ELKHART LAKE, WISCONSIN

Osthoff Postponed to Fall, 2022 2020 Fall Meeting will be Virtual

This Fall, November, 2020, we will hold a virtual meeting to include:
The annual meeting, elections, resource committee meetings,
and virtual hospitality room.

Check the website – momcc.org – for updated information

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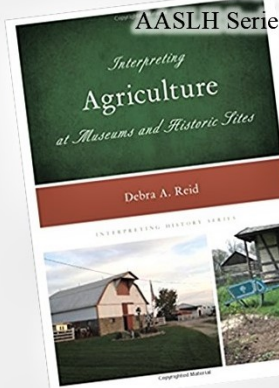
INTERPRETING
AGRICULTURE
AT MUSEUMS AND
HISTORIC SITES

INTERPRETING
THE ENVIRONMENT
AT MUSEUMS AND
HISTORIC SITES

By Debra A. Reid

Rowman & Littlefield

AASLH Series: Interpreting History



January, 2017

284 pages.

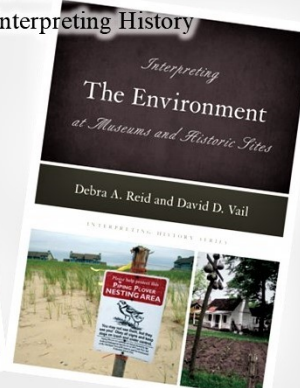
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eBook - \$36.00



September, 2019

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MOMCC Magazine is the official publication of the Midwest Open Air Museums Coordinating Council. The magazine is published four times a year and is a benefit of membership in MOMCC. Membership information may be found at:

www.momcc.org.

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Cover Photos - Sauder Village interpreters, all wearing masks: **upper left** — weaver Roseanna Wyse demonstrates weaving on an 1862 loom in the 1860 Weaving Shop; **upper right** — Craig Furnas, station master, in the Elmira Depot built in 1901; **lower left** — Anita Mathes in Dr. McGuffins office in the 1820s Main Street area; **lower middle** — Hope Shilling in the Natives and Newcomers area; **lower right** — Linda Sisco in the Farmers and Merchants State Bank in the 1920s Main Street area. (All photos courtesy of Sauder Village)



MOMCC is the Midwest Regional Affiliate of

ALHFAM 
The Association for Living History, Farm and Agricultural Museums

EDITOR'S NOTEBOOK

By Tom Vance



WE are currently living through interesting times. As Bob Dylan sang in 1964 and again in 2018, "The times they are a changin'." Difficult times usually accompany changing times as we come to a reckoning with who we are and who we aspire to be. This takes place on many levels from our personal lives, to our nation, and to the world.

On a personal level, we can tend to hold on to what is known and comfortable and it sometimes takes a life-changing event to move us forward. On a national scale, sometimes those who envision a better future for the country clash with those who want to hold on to the traditional past. History, however, is on the side of change even if it takes the passing of a generation.

A century ago, women won the right to vote when the state of Tennessee became the 36th state to ratify the 19th amendment by one vote on August 18, 1920.

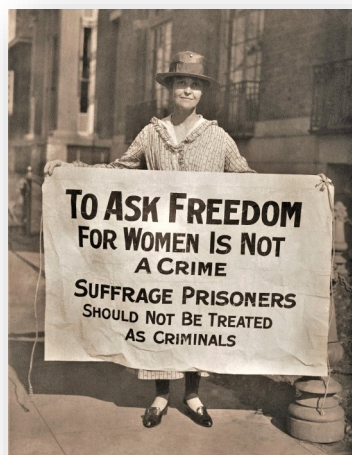


Photo credit: History.com.

Something that today is so obvious was fiercely opposed by many elements in society. The suffrage movement began at the Seneca Falls Convention in New York in 1848. It took more than 70 years for the marches and protests to finally give women the right to vote, and another 40 years to give Black women the vote.

Change has also come to the fall issue of the magazine.

Original plans were to focus on the fall conference, the Osthoff, and Wisconsin history. The fall conference will now be a limited online version that will consist of the annual meeting, election of officers, resource group meetings, and virtual hospitality room.

The fall issue articles now focus on different aspects of current events. There's an article by Sheri Friesner on how Sauder Village is dealing with the COVID-19 pandemic, efforts that are probably similar at many of our sites. Ann Cejka's article on evaluating the living history and open-air museum model resulted from a discussion at the spring conference. Cece Otto, who presented a session at the spring conference, contributed a timely article on the impact of music on the women's suffrage movement. Chris Valillo, who recently contributed a two-part article on doing historical presentations, submitted an up-dated article on livestreaming historical presentations. Corinne Gordon of the Carter Historical farm in Ohio penned an article on the development of their 1930s, Depression era farm that includes a website with great interactive activities for use at home or in the classroom. Finally, David Good submitted an article on a racially charged statue that disappeared from the Dearborn Historical Museum.

If the lessons of history are any indication, we will all come out of this tumultuous period better and stronger for the experience of it all. □

NOTICE!

Due to current issues with the Postal Service,
Some members have received **DAMAGED** copies of the magazine.
Delivery of the magazine has also taken as long as 8-9 weeks
(That we know of – maybe longer)

If you receive a damaged copy of the magazine or have other issues,

PLEASE CONTACT ME

Tom Vance at tsevance@mchsi.com or 217-549-1845

AND I'LL SEND YOU A REPLACEMENT COPY VIA FIRST-CLASS MAIL

Call for Sessions and Speakers



2021

Spring Conference

March 18-20, 2021

Hosted by Elijah Iles House, Springfield IL

It's About Time

Looking at what we have done, are doing, and where we might go

(The conference may be either live or virtual depending on the state of the pandemic)

Session proposals should be submitted by November 1, 2020

Submit to Tracie Evans, Program Chair, PO Box 235, Archbold OH 43502

tracie.evans@saudivillage.org Phone (419)446-2541 x2072 Fax (419)445-5251

GO TO THE MOMCC WEBSITE FOR MORE DETAILS - WWW.MOMCC.ORG



MIDWEST OPEN AIR MUSEUMS COORDINATING COUNCIL

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Debra Reid, *Treasurer*

Dawn Bondhus Mueller, *Secretary*

Betsy Urven, *Past President*

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Ann Cejka

Jim Patton

Kate Garrett

Conference Coordinators

Becky Crabb, Spring

Monique Inglot, Fall

Website, Social Media

Ed Crabb

Andi Aerbskorn

Magazine Editor

Tom Vance

MOMCC was established in 1978 with the goal of furthering the interchange of materials, information, and ideas within the history museum field.

Membership

We welcome membership and participation from administrators, volunteers, interpreters, curators, historians, educators, maintenance/facilities staff, gift shop workers, facilitators, docents, and anyone else with an interest in history and public education. Membership is \$30 per year for individuals, \$35 for families, and \$50 for institutions. Membership application can be found at www.momcc.org.

Our Purpose

The purpose of MOMCC is to further promote excellence and to provide a forum for the interchange of materials, information, ideas, and consideration of issues within the open air, interactive, and historical museum profession.

MIDWEST REGION: The Midwest is defined as the eight states of Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri, Ohio, and Wisconsin.

OPEN-AIR MUSEUM: Interpreting life as material culture in the context of buildings, objects, and open space. A site or facility that interprets history through exhibits, living history interpretation, and/or educational programs.

Resource Committees

Interpretation, Music, Art, and Material Culture

Leadership and Supervision

Agriculture, Gardens, and Foodways

PRESIDENT'S PERSPECTIVE

By Mike Follin

I hope this finds everyone staying well, healthy, and busy. Things have changed a great deal since I last wrote to all of you. Then we were preparing for the 2020 MOMCC Spring Conference on the paddleboat in Peoria, Who would have suspected that the world would take such a turn as this? But our business, purpose, and mission are to tell the stories of history. Those stories tell us that this is not a “new” occurrence, different perhaps, unknown to the young, but simply one of the “turns in the road of life” which will become a story that future historians will recount as we are learning, changing, evolving, but keeping on.

If history has taught us anything, it is that we are adaptable. Out of this current situation, museums, although closed to “real experiences,” are finding new ways of presenting history virtually, exploring new avenues of creating understanding, and learning to interact with the past so that it can be experienced anew in the present. For instance, people who might never have darkened the door of a museum or stepped onto a historic site are now (because of a little boredom and need to entertain children perhaps!) experiencing our sites and museums through technology. We as museums and sites are taking an introspective look at who we are, what we do, what we can provide, and how we can better reach an eager audience.

All of this is part of the transitioning phase that takes place as a result of a major world-changing event. We have two choices – to either work with the transition or fret over what will happen. To paraphrase Teddy Roosevelt, “There are two kinds of experiences in life: those which we can’t control and those we can. We need to acknowledge those that we can’t control and accept and deal with those we can and move forward.” This is why we study: to learn from history and move forward. Many of us are learning about those things we CAN control and are changing. MOMCC is no different; we are learning and transitioning.

MOMCC is MOVING FORWARD and the board is learning to use Zoom as a device to do virtual meetings. The board has several challenging decisions to make. The first is what to do about the upcoming 2020 Fall Conference scheduled for the Osthoff Resort in Wisconsin. Taking into consideration all the current travel restrictions, health regulations, closures, and staff reductions at museums, it was not realistic to hold the conference in real time. Since this is our annual business meeting with elections, we are mandated to have a meeting, and besides there are the resource groups and, of course, the enjoyment of each other’s company.

With all this in mind, we are working to create a Virtual 2020 Fall Conference where we can take care of business, elections, resource groups, and in the comfort and safety of your home enjoy a Hospitality time and room with other MOMCC members. This would provide us with the opportunity to talk with one another, share stories, exchange information, and, yes, hoist a glass together, albeit virtually. Information and details will be forthcoming so watch the MOMCC Facebook page, web page, and, of course, your email.

The board is continually working to meet the challenges of maintaining fiscal responsibility to the organization and reach out to the membership. We encourage you to participate via the MOMCC Facebook page and, as always, the website. Let other members know how and what you are doing at your site in these challenging times. One of the strong points of this organization has always been the members caring and sharing with and about each other. Let that strong point continue to work for us as we continue that forward movement. I hope we will soon be able to be social once again and not just social distance. Thanks for your continued support of MOMCC as we all stand together to support each other. □



MOMCC FELLOWSHIP APPLICATION

MOMCC Spring Conference 2021

It's About Time

March 18-20, 2021

Hosted by the Elijah Iles House, Springfield, Illinois

For each conference, MOMCC gives out a limited number of fellowships to help offset conference costs. Fellowships cover conference registration in addition to funds for lodging at the conference site.

All applications must be received by February 1, 2021

Please visit www.momcc.org for the full application

including necessary qualifications and selection criteria.



**OHIO LOCAL
HISTORY ALLIANCE**
Inspire. Connect. Educate.



History is Happening Now! Ohio Local History Alliance Annual Meeting

When the Ohio Local History Alliance Education Committee picked “History is Happening Now” as the theme for our 2020 conferences, we never expected that it would be quite so on-the-nose. Since mid-March, it has been impossible to ignore that we’re living through one of those moments that historians will study, write, and create exhibits about. From the global pandemic to the ongoing protests against police brutality and racism, much that we once took for granted has changed or been challenged.

The Ohio Local History Alliance Annual Meeting will be held virtually this year on the scheduled dates, October 1-3, 2020. The online Annual Meeting will include social time to network with colleagues, the presentation of this year’s Outstanding Achievement Awards, and lots of great sessions on topics ranging from creating video tours to self-guided tours at house museums, how to research a historical house, reacting to a disaster in collections storage and beyond!

Our conference theme, “History is Happening Now,” was designed to encourage us all to think about the relevance of our work and how we can be better at working collaboratively on a historical narrative that includes everyone in our communities. This thread runs through the conference sessions, including presentations on African-American community archives, working with American Indian communities, oral history projects, women’s history, working with youth volunteers, and a collaborative discussion of “Relevance in a World with Bigger Problems.”

To keynote this thread, OLHA is excited to welcome Melanie A. Adams of the Anacostia Community Museum as this year’s plenary speaker, sponsored by Ohio Humanities. Adams became the director of the Smithsonian’s Anacostia Community Museum on August 5, 2019. Previously she served as Deputy Director, Learning Initiatives, at the Minnesota Historical Society. With more than 25 years of community engagement experience in museums and higher education, she is dedicated to bringing stakeholders together to address community issues.

Check the Ohio Local History Alliance website, <https://ohiolha.org/what-we-do/alliance-annual-meeting>, for more information and registration. Registration for the full meeting will be \$40/member; \$50/non-member; \$20/student or unemployed. Questions may be directed to Dr. Betsy Hedler, Executive Secretary, Ohio Local History Alliance, ohiolha@ohiohistory.org or 614-297-2538. □

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MOMCC Annual Meeting Minutes

November 8, 2019

Holiday Inn & Suites, Carol Stream, IL

President Mike Follin called the 40th annual meeting to order at 12:39 pm following lunch. The agenda was approved as distributed. Motion carried.

Secretary Dawn Bondhus Mueller provided printed copies of the minutes of the 2018 Annual Meeting held at Best Western Greenfield, Allen Park, MI. Gail Richardson moved and Don Matthews seconded to approve the minutes as presented. Motion carried.

Treasurer Debra Reid distributed copies of the 2019 - 2020 budget for review. It was also published in the last issue of the magazine. Last year ended well, being \$4,317.23 in the black. Income is anticipated to be up in the coming year, but expenses are expected to be up as well. Jim Patton moved and Gail Richardson seconded to approve the Treasurer's report and the budget as presented. Motion carried.

Editor Tom Vance reported that he is enjoying the opportunity of putting the magazine together. He will do a session on how to write an article at the spring conference. The topic could be straightforward, on a program at a site or an interesting artifact. Tom has extra issues of the magazine available at the conference.

Andi Erbskorn will be retiring as Webmaster shortly, so anyone who is interested in filling the position should let the board know. This is a voting seat on the board.

ALHFAM board member Dawn Bondhus Mueller reported that the 2019 Conference at Sainte-Marie among the Hurons in Midland, Ontario went well. The 2020 conference will return to ALHFAM's roots being hosted by Old Sturbridge Village June 21-25. In recognition of the organization's 50th anniversary, the theme is "Vision: 50 Years of Living History." The call for papers is on the website, and fellowships will be available. Lodging and much of the conference will be held in the city of Boston. ALHFAM is also working on the Skill Training and Preservation Program (STP). This is an effort to preserve skills, processes, and systems through a library of video clips. These skills are part of our cultural heritage and are often lost when moving from one generation to the next.

Betsy Urven announced the following results from the election which took place primarily online and with some paper ballots: Mike Follin reelected President; Gail Richardson elected Vice President; and Member at Large – Jim Patton reelected. Kate Garrett has been appointed to complete Gail Richardson's term as Member at Large. Jim Slining retired as Vice President. Mike thanked the nominating committee and the candidates who were willing to stand for election.

Ann Cejka did a brief presentation on "Dipping our Toe in the 21st Century" with a demonstration of Google Classroom and the MOMCC YouTube channel. The conference evaluation will now be on Survey Monkey. There will also be a survey conducted on member satisfaction.

Gail Richardson reported that the winner of the Candace Matelic Award came from the Summer 2018 magazine. It is the article "When it Comes to our Collections, the "D" Word is something we Embrace" by Andrew Kercher from the Dearborn Historical Museum.

Becky Crabb did a presentation on the upcoming 2020 Spring Conference to be held on the paddleboat Spirit of Peoria with the theme "Traveling in America." The brochure and registration are available now, and the conference has a limit of 150 attendees. The deadline is February 11, and four fellowships are available to help defray costs. Other upcoming conferences are the fall 2020 conference to be held at the Osthoff Resort in Elkhart Lake, WI and the spring 2021 conference slated for Springfield, IL.

Keynote speaker Cynthia Clampitt gave her address "How Corn Changed Itself and then Changed Everything Else."

Jim Patton moved, and Gail Richardson seconded to adjourn the meeting. Motion carried and the meeting was adjourned at 1:39 pm.

Respectfully submitted,

Dawn Bondhus Mueller, MOMCC Secretary

MOMCC 2019-2020 FINANCIAL REPORT & 2020-2021 BUDGET

END OF YEAR - SEPTEMBER 1, 2019 TO AUGUST 31, 2020

Prepared by Debra A. Reid, Treasurer

INCOME	Actual - Year Ended Aug 31, 2020	2019-2020 Budget	2020-2021 Budget
Membership Dues	\$ 4,220.00	\$ 5,550.00	\$ 4,550.00
Advertising (Magazine)	810.00	800.00	800.00
Magazine Sales	-	-	-
Auction	1,030.00	2,000.00	1,000.00
Fall 2019 Conference	8,125.00	8,825.00	-
Spring 2020 Conference	21,240.00	35,175.00	3,750.00
Fall/spring previous Conference	-	-	-
Miscellaneous (including donations)	20.00	400.00	400.00
Interest	<u>4.08</u>	<u>341.00</u>	<u>4.00</u>
TOTAL INCOME	\$ 35,649.08	\$ 53,091.00	\$ 10,454.00
EXPENSES			
Magazine Expenses	\$ 3,829.00	\$ 4,400.00	\$ 4,000.00
Membership Service			
Printing/copies	70.51	150.00	50.00
Postage (mail 4 magazines, ballots, dues renewals)	1,205.97	1,200.00	1,200.00
Supplies	29.78	30.00	30.00
Liability Insurance	-	-	-
*Fall 2019 Conference	7,688.39	9,936.00	-
**Spring 2020 Conference	20,259.00	33,815.00	1,250.00
***Fall 2020 Conf. (Cancelled; \$1,000 Deposit paid in 2015 retained by hotel)			-
Fall 2022 - Advanced payment to the Osthoff			1,000.00
Marketing (GoDaddy, 3 yr. web domain, e-vote cost)	63.51	200.00	200.00
Board Member reimbursements	84.00	300.00	-
Fees (credit card & bank charges)	634.17	750.00	750.00
Wild Apricot website fees	1,166.40	1,166.40	1,166.40
MOMCC Conference sponsorships, 4 @ \$25	-	-	100.00
Audit	-	250.00	250.00
Matelic Award	400.00	200.00	200.00
****ALHFAM Fellowship	-	500.00	500.00
Disaster/Outreach Fund (restricted)	-	250.00	250.00
MOMCC Archives		200.00	-
Miscellaneous	<u>160.00</u>	<u>25.00</u>	<u>-</u>
TOTAL EXPENSES	\$ 35,919.93	\$ 54,372.40	\$ 10,946.40
NET INCOME (LOSS)	\$ (270.85)	\$ (1,281.40)	\$ (492.40)

Assets/FUND BALANCE: Unrestricted, Checking Acct. - \$13,913.01; Temp Restricted - \$5,258.66;
Restricted (Endowment) - \$13,565.36; Total - \$31,047.10.

*The Fall 2019 conference budget was based on 85 attendees with a \$95.00 registration fee

**The Spring 2020 conference budget was based on \$20 registration fee per person at paddle boat plus lodging costs.
Non-members pay additional \$30 in registration for membership.

***Fall 2020 cancelled due to COVID-19 and rescheduled for Fall of 2022.

****Includes \$500 for MOMCC President to attend ALHFAM conference.

The New Normal

ADAPTING TO COVID-19 AT SAUDER VILLAGE

By Sheri Friesner, Sauder Historic Village Manager

As the world adapts to the new normal, living history museums are all faced with the same question: How do we continue to engage our audience when we can no longer have interactives, or hands-on activities? For many years, Sauder Village has made a strong effort to include more interactives and more touch points. Now that many of these hands-on activities are no longer possible with current guidelines, we have had to rethink how we engage our guests this season and, more than likely, many seasons to come.

After the State of Ohio was given stay-at-home orders and we learned that schools would not be returning to the traditional classroom setting, we knew we could still be a resource to teachers and families as they adjusted to the virtual classroom and homeschooling. The efforts of the Sauder Village staff resulted in *History Bound*; educational videos and activities on our website and social media. These activities included animal care videos, staff reading books around the historical village, and instructions for crafts or hands-on activities families could do with material they have at home. Hearing from teachers in our tri-state area (Indiana, Michigan, and Ohio) that field trips probably will not happen this fall, Sauder Village plans to continue these *History Bound* programs, enhance current programs, and create new programs that we can take into the classroom either in person or via video technology.

During the stay-at-home orders, our year-round historical village staff continued to work from home as we planned and prepared for the opening of our 1920s Main Street. This project has been in the plans for many years, and we were down to the final few months of preparing for its opening. At home, we conducted virtual meetings and interviews, participated in multiple webinars, and continued research and planning, with the goal that as soon as we were back on site we could continue our work seamlessly. While many of us worked from home, our farm team worked endless hours and days to maintain our exceptional care of the animals that live on site year-round.

Once museums were given the go-ahead to open, Sauder Village management reviewed each building and whether it could be opened and staffed. Two areas we knew that were completely hands-on and could not be opened were our Little Pioneer Homestead, geared towards children pre-school age and younger, and our Tiffin River Woodworking shop, which makes our wooden toys. Due to the many high-touchpoint areas, the decision was also made to close our museum building which houses our agriculture, Black Swamp, transportation, and Sauder history galleries. Staff members went

building-by-building, measuring for a minimum six foot distance to keep our staff and guests safe. We also reached out to every single historical village interpreter, learning their comfort level for returning to work. Knowing masks would be required for staff, Sauder Village also strongly recommended that guests wear a mask (this was prior to state-wide mandate). Once we measured each building for social distancing, we added stanchions and chains to maintain that distance and to move guests through buildings

in a one-way pattern. For our buildings with two doors, we labeled them Enter and Exit, and for those buildings with only one entry point, we placed signage stating "One Household at a time please." We have also placed hand-washing stations around the historical village and Plexiglass at our admissions desk. In addition to these safety measures, Sauder Village has also created a Clean Team: staff specifically assigned the job of walking around the Village during our open hours and sanitizing door knobs, stanchion posts, chains, hand railings and other high-touch points multiple times throughout the day.

Sauder Village interpretive staff have been given the choice of wearing a face mask or a face shield that has been approved by our county health board. A local donor provided Sauder Village the band and clear plastic face shield for our staff who preferred to wear that type of face covering rather than a cloth mask. Instead of having our interpretive staff clocking in/out at the same location, we now bring our



Guests and staff wearing masks and standing behind chains – Interpreter Charlene Warner talks to visitors in the Farmers & Merchants State Bank on the 1920s Main Street at Sauder Village. (All photos courtesy of Sauder Village)

staff in through a large gate where we mark them as clocked-in, and a member of the HR team takes their temperature. To ensure that our site is properly cleaned, we have adjusted our hours of operation from Tuesday through Sunday to Wednesday through Saturday. This allows for an even more thorough cleaning of our site. All of these steps we are taking are for staff and guest safety alike.

In addition to looking at each individual building for social distancing precautions, we also had to approach staffing all buildings with the mindset of being fiscally responsible to our non-profit organization. Prior to COVID-19, Sauder Village staffed nearly every building with a historical interpreter, and while that is still our preference and goal, it also was not feasible at this time. We currently have four of our historical buildings opened but not staffed. We have signage within each building letting guests know the history of the building.

For many years, most living history sites have worked to be more hands-on and interactive for guests of all ages; Sauder Village is no exception. As our new reality settled over us, we knew we would have to review each event to determine if it was still possible to host while maintaining social distancing and safety. Some of our events that were designed to be completely hands-on and involved guests being within six feet of each other would have to be cancelled. Thankfully we were able to keep events such as our summer and fall Farm Days, antique car show (reducing the number of cars from 85 to around 20), Apple Week, and Fiber Arts Day (activities offered have changed).

For some of our daily programs such as goat milking, animal meet-and-greets, and interactive foodways demonstrations, we simply modified our set up and have been able to maintain these activities for our guests. For example, our goat milking demonstration on average would draw nearly 50 people into one of our barns, and guests would have the opportunity to try to milk our goat, Pearl. Today if you visit Sauder Village, the goat-milking is quite different but still something guests enjoy watching. Our farm staff have adjusted this everyday activity to be a walk-through experience with families able to stop at designated areas of the barn for two to three minutes, watch, ask questions and then move through the exit as other families enter. Chains are in place to keep guests back the six foot distance, with staff behind the chains, one milking Pearl, another talking about the Saanen goat breed, and others making sure guests are maintaining social distance.

Another change to some of our events is moving from a hands-on make-and-take, to a take-and-make. Staff show guests the process of a particular craft or activity, but rather than gather around tables and make the project together, we provide materials and instructions in bags for guests to take and make at home. For example, during our Old Fashioned Fourth of July weekend, guests could choose between tak-

ing home a windsock craft or flag craft. The items needed to make these craft projects were placed in a brown paper bag with a picture of the finished product. While not ideal, guests have appreciated this small gesture of trying to keep things normal.



Goat milking demonstration – Masked Ryan King, Agriculture Education Coordinator, milks Pearl, the Saanen breed goat in the Grime Barn behind a chained off area to maintain six foot spacing with visitors.

Each September, Sauder Village organizes Homeschool Appreciation Days. STEAM (science, technology, engineering, art, and math) activities are planned for each day, but will be modified for current guidelines. We will have easy-up tents around our Village Green and we will conduct the activity with one family at a time at each station. These activities range from Marble Maze, Button challenge, Magic Milk experiment, and many others. After each family completes the activity, staff will sanitize each station before the next family begins.

Adjusting to our new normal has been tough on everyone, with many museums struggling to maintain an operating site. As living history museums, we are in a position to offer guests a way to step away from the chaos and to connect with their families, to give them a place of peace and relaxation while they experience our history. Museums need to work together during this time, share ideas, encourage one another, and be a support for each other as we all work to find our balance. □

About the Author – Sheri Friesner is Historic Village Manager at Sauder Village. She earned a Bachelor's in History from Grand Canyon University. She worked at Owens Community College for 10 years in Admissions/Advising; during this time she went back to school to earn a masters degree in Library and Information Sciences with a focus on Museum Studies, from Kent State University. In 2014 she completed an internship at Sauder Village and after graduating from Kent State in December 2014, was hired by Sauder Village in February 2015.

❧ IF WE HAD IT TO DO ALL OVER AGAIN ❧

A DISCUSSION ON THE LIVING HISTORY AND OPEN AIR MUSEUM MODEL

By Ann Cejka, Usher's Ferry Historic Village

BEGINNING with the restoration of Colonial Williamsburg in 1927, and quickly followed by similar ambitious projects at Greenfield Village and others across the country, the historical village model has evolved into one of the most popular methods of preserving endangered historic structures and interpreting local history to students, citizens, and visitors across the United States. Buoyed by the bicentennial excitement of the 1970s and moving into the heyday of research, refinement, and practice during the 1980s and 1990s, historical villages have long served as supportive venues for living history interpretation, hands-on demonstrations, and other exciting and interactive programming. However, recent declines in both museum funding and visitor attendance are forcing many to question whether maintenance and staff-heavy historical sites are still a viable model for preserving and telling local history. But what is that model, exactly? And has the blueprint for creating a successful living history site ever really been clearly defined?

Although this was the topic of a very lively discussion group at our recent spring “paddleboat” conference on the *Spirit of Peoria* this past spring, I have to admit that it is a subject that has been on my mind for much of my career and my participation in MOMCC.

For me, this conversation actually started more than five years ago at the joint MOMCC/ALHFAM Mountain Plains Regional conference in Kansas City with my good friend and museum soul sister, Kay Cynova. I'm not quite sure how exactly we got onto the topic, likely from catching up on the trials and tribulations of our respective historical villages in Iowa and Nebraska, but somewhere along the line we found ourselves asking a question that led us to some deeper thought: If we had it to do all over again, if we had been there at the very beginning of the foundation of our sites, what would we do differently, and what would we never change? Hindsight is always 20/20, and I doubt any site is founded under perfect circumstances. However, I do believe there are certain critical decisions made along the way that determine how successful a site will be, and which set both the strengths and pitfalls a staff will celebrate and struggle with for decades to come.

To my knowledge, there has never been a publication of *How to Build a Living History Museum for Dummies*. If there had been, a well-thumbed copy would certainly be on my shelf by now. It's probably a class offered somewhere in all of those museum studies graduate programs that most of us lay people who work or volunteer at the smaller county or municipal-level historic sites may never have had the time, money, or educational resources to access. Unfortunately, it's often these smaller, local historic sites with all or mostly volunteer staff and extremely limited budgets that need this knowledge the most.

In my observation, a great many historic sites are created by circumstance rather than thoughtful intention and planning. A structure or property of significant historical importance and meaning to the community is threatened, usually by either deterioration or development, and a group of passionate and well-intentioned citizens comes together to save and preserve the property. This is often done with the intention of restoring and developing it as a museum or historic site based on a somewhat misguided belief that doing so will protect and preserve it in perpetuity. Not that this is necessarily a bad idea, but without proper forethought and planning, the unforeseen consequences can be nothing less than tragic.

I cite, as a classic example from my own back yard, the story of the John Vardy House, an early pioneer home constructed in 1842 as the first frame home in the then-fledgling community of Cedar Rapids, Iowa. Serving both as a residence and a cabinet shop, the Vardy home was the scene of many important and influential events in Cedar Rapids history, hosting church services of all denominations (although the Vardys were strict Presbyterians) and offering the first Sunday School in the city. Mr. Vardy was a respected early settler of the town, giving not only a public oration of his reminisces, but also a tour of his home, as part of a week-long city-wide 50th anniversary celebration of the founding of Cedar Rapids. By 1937, this revered house was threatened with demolition when a local baking company proposed an expansion that would require the removal of the house. The promise of more jobs in the community could not be threatened, let alone denied. For the good of the town, the Vardy home had to go.

It was not long before some of the foremost community leaders (most of whom were “old settlers” themselves) formed a committee. They quickly petitioned the city for permission to save the house by moving it to Bever Park. Many donations poured in for the cause, and what donated funds did not cover for the cost of the relocation, the founding committee paid from their own well-established pockets. Ownership of the re-located, repaired, and refurnished house was turned over to the City Parks and Recreation Department in 1938.

You can probably guess what happened next: Nothing.

The city government in that time was not even remotely equipped to properly care for or exhibit a historic home to the public. While the costs of moving and restoration had been well-covered, there were no additional dollars left to see to its continued maintenance. By 1941, the home had fallen into enough disrepair that many were calling for its removal from the park. By 1954, the home was finally demolished by the city parks department; the salvageable lumber was removed and the rest burned for firewood in Bever Park.¹

Yes, I know this is a really old story. Times are different now, and we know more about historic preservation today than we did a century ago. But in more recent years, a debate over whether or not we have too many historic house museums and whether or not they are the most viable model for saving our historical assets has started to rage among preservationists in the field. Professional voices including those of the National Trust are starting to ask questions like how many more historic house museums do we really need? And, at the very least, what do we need to change to keep the ones we already have operating?²

Nearly seven decades later, working for the same entity that once broke up the historic Vardy house for picnic firewood, I contemplate the creaking buildings of my own site and wonder if we’ve really learned anything from our past mistakes. Like many other recreated historical villages I have visited around the state and country, many of ours

show the ravages of deferred maintenance – some of them to the point that I find myself repeatedly asking the first two questions that evolved out of that long-ago discussion with Kay:

1. *Can it be saved? Should it be saved?*
2. *If you save it, then what?*



The John Vardy House, built in 1842 was the first frame house in Cedar Rapids. It was moved to a local park in 1937 in an attempt to preserve it, but was subsequently torn down in 1954. (Photo credit: The Cedar Rapids Gazette)

Much pondering of these musings inevitably leads me deeper down the rabbit hole with three more:

3. *Should it be a museum? Or is there another use for it that will still preserve the structure and site?*
4. *If there is no other practical option than to be a museum, can it even be viable as a museum or historic site? How do you determine that viability – both physically and operationally?*

5. *If it is truly not a good candidate to be either repurposed or developed as a museum/historic site, see question one.*

If the answer to that first and last question is, ultimately “no,” then I find myself following with the one that I find so few of us are willing to consider, let alone talk about:

6. *If it cannot or should not be saved after all, how do you best document it for posterity before it is gone forever?*

On a more positive note, if after much agony and analysis the answer to that question is “yes,” then I posit the final one for this particular musing:

7. *If it can be saved, and is a viable candidate to become a museum, how do you properly go about it? What do you do first? What must you consider as you go?*

That is a very big question, one that takes much unpacking, and if you were to apply it to the historical village model of living history sites as Kay and I once tried to do, it would probably fill a book rather than a simple magazine article. I have accumulated enough experience (both good and bad) in my career to formulate my own thoughts on the first six questions, but in terms of historic preservation and living history sites, which have a tendency to move buildings in order to rescue them, I think this is fertile ground for further contemplation and a larger discussion. As to the

seventh and final question of how to build a successful and vibrant living history site, it is a discussion that will certainly require more minds than mine, as I have never been able to accomplish it.

However, I finally had the opportunity to delve into it further at the Peoria conference this past spring. In a thoughtful group discussion, we outlined our thoughts on many of these points, as we built the “perfect museum” on paper, capturing in our own rough map what we thought were the essential questions that must be asked in the development and creation of a successful living history museum.

1. Why are we saving/creating this place? What’s the story? Why is it important to our community?

2. Who do we need to make this happen and keep it running? What should your board look like? Do you need paid staff? And how do these different “jobs” work for the all-volunteer site?

3. What is our mission and how will this site operate? What are the most important plans needed to make a historic site successful? How do you prioritize them?

4. Location, location, location! How does it impact site viability? How important is it to be on an original site, especially if that original site is not well suited to support a museum? And what constitutes a viable location for a museum? Access and connectivity? Visibility? Flexibility? Room to grow? What is the ideal size for a museum location? There are about a dozen other variables (or more).

5. Buildings and Structures: What kind of buildings will visitors “show up” for? Is there a “right size” for museum buildings? Are they too big to maintain? Too small to program in? What buildings are essential to tell our story? Can we have too many buildings? Not enough? Are replica buildings a good idea or not? What kind of operations buildings are a “must have?” Are there some that may be even more important than that next old building you’ve been dreaming of saving?



*Usher's Ferry Historic Village, located in Cedar Rapids, Iowa.
(Photo credit: Ushers Ferry)*

6. The “Stuff”: What do we need to function? Not just collections, but what kinds of equipment? Tools? Animals? –And what are the pros and cons of some of those shiny things you’ve always wanted for your site? Can you really afford them? Do you know how to take care of them? Is it really practical for your site, or a waste of resources?

7. How do we stay objective? Perhaps the single comment that resonated with me most deeply was at the end of the session of wrestling with the tough questions as one participant observed sadly “You really can’t afford to have a deep emotional connection.”

I would say that this is not completely true, as often it is our passion for these places that brings out the best in them. However, to more precisely state it, you cannot allow your deep emotional connection to override your logic and reason. There has to be a middle ground.

The group engaged in this discussion was diverse in both experience and the sites that they represented, and I believe we all left with just

a little more food for thought. Unfortunately, it also felt as though we had barely scratched the surface. It left me wanting more and wishing to break down each of these questions and observations into separate and more detailed discussions. Honestly, each one of the seven points discussed is fodder for an article in its own right.

Is there a blueprint or template to lead you through the design and development of a successful historic site from scratch? And what about those poorly conceived and drowning projects that new directors or boards may inherit? Is it possible to go back to the drawing board and start again to achieve a successful outcome? If, heaven forbid, it cannot be saved, what are the best practices for shutting it down?

Many of these questions were revisited again in Mike Follin’s session “Letting off Steam – What Can MOMCC Do for You?” also at the spring conference, particularly in regards to administration and dealing with “inherited messes” in our own sites. Among the more interesting solutions offered up was the possibility of discussion groups surrounding case studies of real-world scenarios we all may

be dealing with in our own organizations. I can think of more than a few I have heard offered up in the leadership resource group. I think any one of us could offer up at least two or three of our own experiences in regards to a problem that has stumped us.

My question is: are you willing to share? Stepping back and looking over your own site with an objective eye, what would you like to change if you had it to do all over again? What fundamental components are the greatest assets of your site in terms of its operation and sustainability? What are your biggest headaches? Is there a building you moved to your site you wish you hadn't? Something you should have saved and now regret you didn't? What were the best decisions made at your site that have contributed to its success? What were some of the worst, and why?

If any of the questions posed in this article have struck a chord with you and made you think of either a success or a challenge you have experienced with your own museum that you are willing to discuss, please let me know. I would love to hear about it as we develop more discussion group sessions and topics for future magazine articles, conferences and workshops as to how we can keep the sites we love so much alive and thriving in an ever more uncertain world.

If you have a story, situation, or thought you would like to share, feel free to email me at ann.cejka@gmail.com. Perhaps we can keep the conversation going and shed a little more light into the future of living history and open air museums. □

Notes

1. Langton, Diane. (2015) 'Time Machine: The Vardy House.' *The Gazette*. October 12, 2015. <https://www.thegazette.com/subject/news/archive/time-machine/time-machine-the-varDY-house-20151012>
2. Michael, Vincent. "The Problem of the House Museum." *Traditional Building*. May 13, 2020. <https://www.traditionalbuilding.com/opinions/problem-house-museum> (Accessed: 7/19/20).

About the Author – Ann Cejka is the Program Coordinator for Ushers Ferry Historic Village in Cedar Rapids, Iowa, where she also serves as curator of collections, manages social media, and produces various forms of electronic media. She holds a bachelor's degree in history and public relations from Mount Mercy College.



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FROM PARLORS TO PROTESTS

HOW MUSIC IMPACTED WOMEN'S SUFFRAGE IN AMERICA

By Cecelia "Cece" Otto, *An American Songline®* Performer and Music Historian

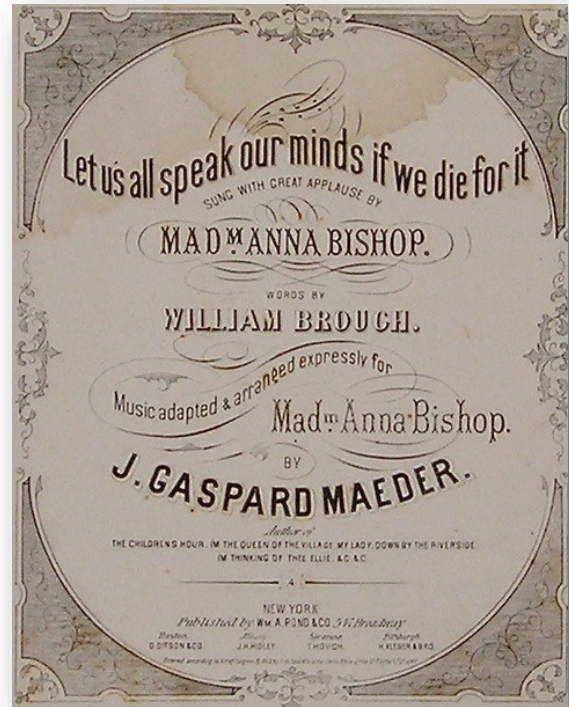
EDITOR'S NOTE: Three of the songs discussed in this article can be heard performed by the author along with other versions on YouTube.com. The fourth song can be briefly heard in a "Centennial of Suffrage" preview video on the author's YouTube channel "Americansongline." A direct link to the channel and all the videos can be found at <https://www.youtube.com/user/AmericanSongline>.

WHILE I was touring with my World War I concert program in 2017, people would regularly ask me what was next. When I'd tell them the next program was about women's suffrage, the crowd would erupt into enthusiastic cheers – no matter where I was in the country. It was clear that people were yearning to hear these stories and songs about women who fought for over 70 years to get the right to vote, and I was excited to put it together.

When I started the initial stages of research into suffrage music, it was a lot harder than one would think. Unlike World War I, which has more than 14,000 songs that were available easily online, the suffrage movement had much less, both in quantity of songs as well as what I could access online. (It saddens me to say that, but I am hopeful that more of these songs will be added to online libraries so everyone can access them easily.) I could find modern arrangements or lyrics books with no music, but to find copies of original sheet music proved to be difficult. After years of research, I started to see that these songs fell into several categories.

There are five main types of songs that appeared during the suffrage movement: parlor songs, rally/protest songs, songs of persuasion, anti-suffrage songs, and popular songs that appeared during the Tin Pan Alley era. Some songs remained popular with suffragists for decades, while others waxed and waned depending on what was happening in the nation at that time.

Parlor songs were extremely common in the 19th century, and of course usually performed in the room they were named after. The most well-known composer of this genre in America is Stephen Foster; these songs often glorify femininity and are typically overly sentimental. They usually have a "moral" for the final verse of the song; Victorians believed women were morally superior and more innocent than men. This means that songs during this time were not just about entertaining people; they also were expected to convey good values.



Let Us Speak Our Minds if We Die for It - Sheet music cover for the earliest feminist song in American music published in 1863. (All illustrations courtesy of the author)

Published in 1863 at the height of the Civil War, "Let Us Speak Our Minds if We Die for It" is considered the earliest feminist song in American music. Historians debate if this song is meant to mock women, but we really don't see songs of irony and satire in American music until 30 to 40 years later. The melody sounds very much like a Schubert or Gilbert and Sullivan song, which is very different from the melodies we'll hear during the "Tin Pan Alley" era. Here are the lyrics:

Men tell us 'tis fit that wives should submit
To their husbands, submissively, weakly
Tho' whatever they say, their wives should obey
Unquestioning, stupidly, meekly.
Our husbands would make us their own dictum take
Without ever a wherefore or why for it,
But I don't and I can't, and I won't and I shan't
No, I will speak my mind if I die for it.

For we know it's all fudge to say man's the best judge
Of what should be, and shouldn't and so on,
The woman should bow, nor attempt to say how

She considers that matters should go on.
I never yet gave myself up as a slave
However, my husband might try for it;
For I don't and I can't, and I won't and I shan't
No, I will speak my mind if I die for it.

Moral:

And all ladies I hope who've with husband to cope,
With the rights of the sex will not trifle.
We all, if we choose, our tongues but to use,
Can all opposition soon stifle;
Let man, if he will, then bid us be still
And silent, a price he'll pay high for it.
For we won't and we can't, and we don't and we shan't,
Let us all speak our minds if we die for it.

Rally and protest songs were mainstays throughout the movement no matter what decade it was. These songs were created from existing melodies that people already knew, with new lyrics then written to talk about suffrage. These lyrics were often compiled in song books that suffragists would refer to while they were protesting; these songs were also performed in secret parlor meetings and conventions.

Patriotic melodies that were march tunes were often used, and unlike today, it was not considered offensive to change these words. In fact, your cause was considered more respectable if you used a patriotic tune, and therefore, was likely to be taken more seriously. Recognizable songs include all of the various national anthems (the U.S. didn't have an official anthem until 1931), which included "The Star-Spangled Banner," "Columbia, the Gem of the Ocean," "America (My Country 'Tis of Thee)" and more. The last example was originally written as "The New America" by suffragist Elizabeth Boynton Harbert, and was printed in the convention program for the National American Woman Suffrage Association in 1891. Here are the first verses of both versions so you can see the text side by side.

Original lyrics of the first verse:

My country, 'tis of thee
Sweet land of liberty
Of thee I sing
Land where my fathers died
Land of the pilgrims' pride
From ev'ry mountainside
Let freedom ring.

Alternate suffrage lyrics of the first verse:

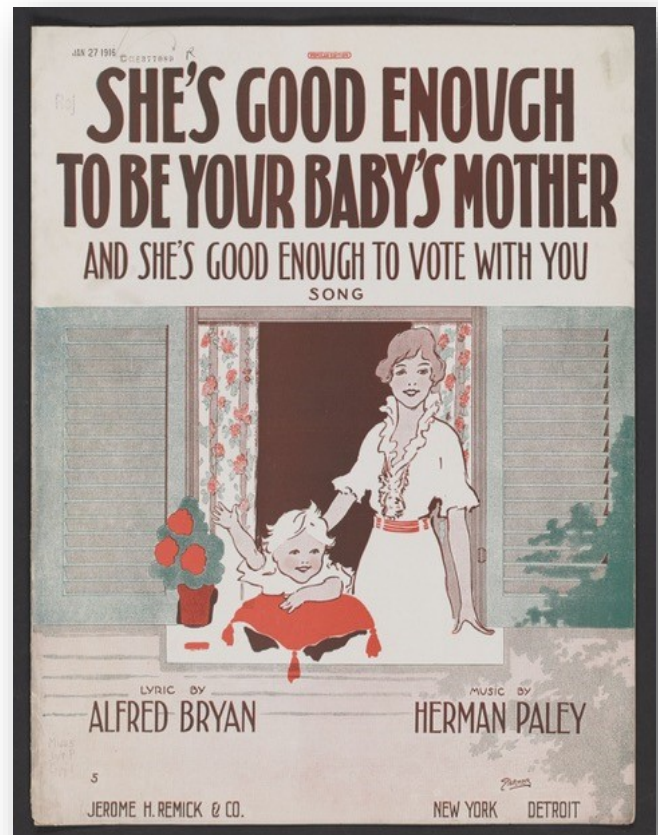
Our country, now from thee
Claim we our liberty
In freedom's name
Guarding home's altar fires
Daughters of patriot sires
Their zeal our own inspires
Justice to claim.

The "songs of persuasion" category is an interesting one. You may be wondering, "Aren't all suffrage songs

really songs of persuasion?" While your point is certainly not incorrect, what this category is really about is why women wanted the vote. Rally songs and persuasion songs can and do overlap, as with the case of "The Taxation Tyranny." Based on the melody of "Columbia, the Gem of the Ocean," this song appeals back to America's founding notion of "no taxation without representation."

To tax one who's not represented
Is tyranny, tell if you can
Why women should not have the ballot?
She's taxed just the same as a man
King George, you remember, denied us
The ballot, but sent us the tea
And we without asking a question,
Just tumbled it into the sea.

Another great song from the persuasion category dates from 1916: "She's Good Enough to Be Your Baby's Mother, and She's Good Enough to Vote with You!" It's got the common double entendre that Tin Pan Alley songs are remembered for, but this song brings up another valid point. If you trust this woman to raise your children to be good citizens, surely you trust her to make sound decisions when voting?



She's Good Enough to be Your Baby's Mother, and She's Good Enough to Vote With You - Published in 1916, has the double entendre that Tin Pan Alley songs are remembered for.

When the suffrage movement began to really pick up momentum in the 1910s, we see anti-suffrage songs appear more in the musical record. In the decades prior, we don't see many songs of this type, mostly because the suffrage movement was not taken seriously. These songs really appear in my mind as a last-ditch effort to try and keep things status quo.

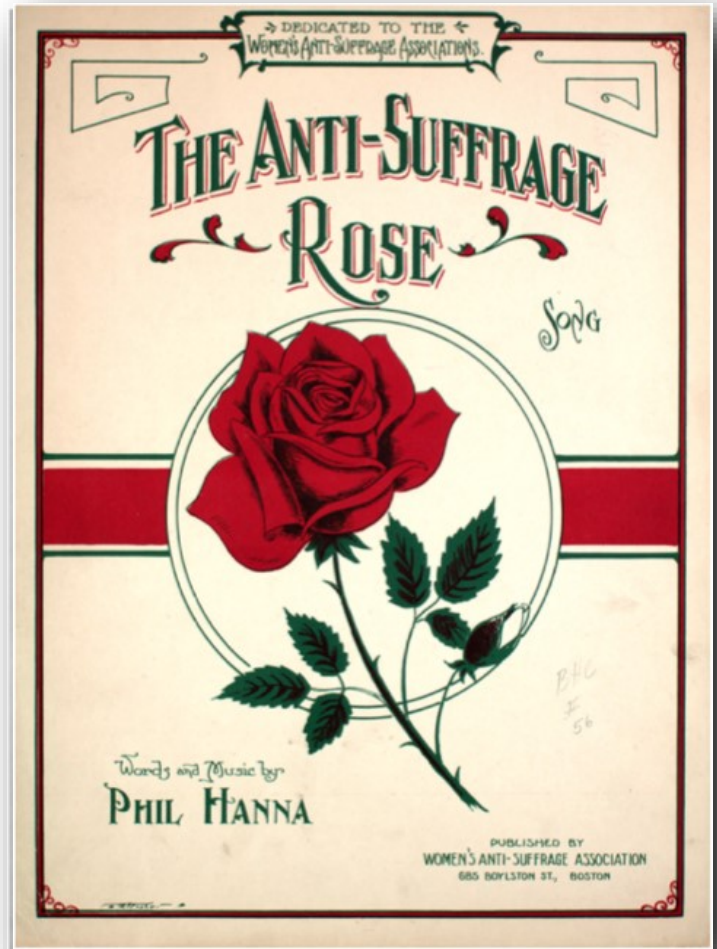
"The Anti-Suffrage Rose" was published in 1915, and not only spoke to the above sentiments, but it's also one of the last uses of the language and symbolism of flowers as well. As many MOMCC members know, flowers held great meaning for people during this era; there was a whole "language" about flowers that really came into fashion during Victorian times. Red roses represented the anti-suffrage movement because of their purity and truth, and while jonquils were the first pro-suffrage flower, eventually it changed to yellow roses. In the text of the song, we see how the different types of flowers come to symbolize the two different types of women:

Suffragists say
Happen what may
They'll win the coming fight
'Twixt you and me
I don't agree
We're going to show them who's right!
Jonquils they wear
Cannot compare
With the Anti-Suffrage Rose
Token of love
and a gift from above
Loveliest flow'r that grows

Chorus:

Red, red, Anti-Suffrage Rose
You're the flow'r that's best of all!
You're better far, than Jonquils are
We are going to prove it in the Fall
Sweetest flow'r in all the world
Ev'ry body knows
You're the emblem of the Anti-Suffrage cause
You lovely, red, red rose!
Work for the "cause"
No time to pause
Tell all the men you know
Why should a few
Rule over you?
Suffrage is ev'ry man's foe!

Beautiful flower
Sign of the hour
If the Jonquil wants to fight
You cannot fall
You're the Queen of them all
Emblem of Truth and Right



The Anti-Suffrage Rose - Published in 1915 in response to the suffrage movement becoming more main stream

Last but not least, popular songs about suffrage emerged from the Tin Pan Alley era (c. 1885-1920). We've already seen a couple examples above, but before I say more, I'd like to point out one important and forgotten thing about the music industry during this time: Tin Pan Alley was extremely prolific. Silent films, wax cylinders, and vaudeville shows could get expensive for an average family, so the best way to hear music was to perform it yourself at home, which meant the sheet music industry was huge. Estimates regarding sales are hard to corroborate given the tracking methods of the time, but many scholars believe billions of songs were sold in the 1910s. This is why sheet music in antique stores is often inexpensive – there's that much out there still!

Because sheet music was such a powerhouse industry, this meant that Tin Pan Alley songs were a common forum for airing the issues of the day, and many popular songwriters mined the struggle for song ideas. Songs in the 1910s are typically about suffragists as opposed to being for them, and some of them were extremely negative toward the cause and “suffragettes” as a whole. (The term “suffragette” was considered a derogatory term at this time.) From 1910, “I’m Going to be a Suffragette” expresses how threatened men were by this movement. Here’s an excerpt of that song:

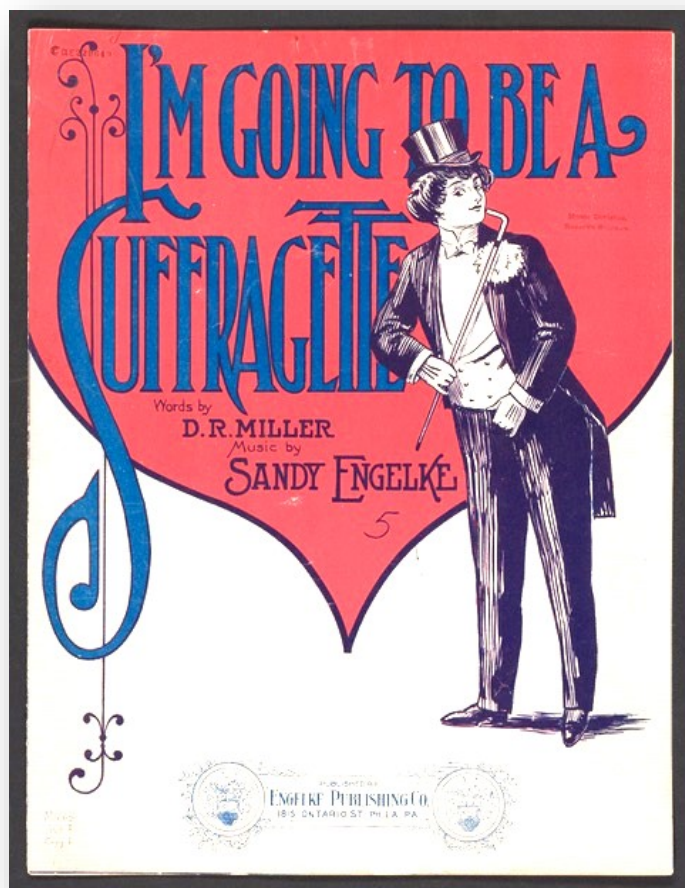
What they just demand
I don’t understand
It is quite a puzzle
Do they want to vote
Wear men’s pants and coat
Or just run the shack?
I can’t just surmise
Though I looked so wise
I was all a-fuzzle*
When she said, Billy ain’t it great
And slapped me on the back
Perhaps she tried to explain
By singing this refrain

Chorus:

I’m goin’ to be a Suffragette, Billy
Hear me shout hurray, hurray
Now don’t you think that I am silly
Or will waste my time away
The sex that always joggled the cradle
Have got some rights you bet
I say hip, hip, hip, hip hooray
I’m goin’ to be a Suffragette

(*fuzzle means “intoxicated”)

While there were some songs that were iconic mainstays of the movement, the music of women’s suffrage changed with the times so their message could be heard by each new generation. The women speaking out for the right to vote were violating every taboo of their day; singing allowed suffrage activists to present pro-suffrage arguments with passion and humor while keeping up their morale as they met and marched. The year 2020 marks the 100th anniversary of the ratification of the 19th amendment, and while we’ve seen so much change in equality for women and voting rights in the last century, we as a people still have a long way to go. It’s been an honor to bring these songs back to life, and I hope audiences will enjoy and learn from them in the years to come. □



I’m Going to be a Suffragette - Published in 1910, it expresses how threatened men were by the suffrage movement.

About the author – Cecelia “Cece” Otto is a classically trained singer, composer, international best-selling author and historian who has performed in venues all over the world both as a soloist and in ensemble. In 2013, she completed her cross-country musical journey *An American Songline*, performing 30 concerts of historical vintage music in venues along the Lincoln Highway. Cece then went on to create other historical programs such as *The Songs of World War I*, and her current active program is about the women’s suffrage movement. She is developing a concert program about Prohibition. She lives in Portland, Oregon, and has written books and recorded albums based on her research. You can learn more about her programs, books, and CDs at www.anamericansongline.com.



A New Way to Tell Our Stories

LIVESTREAMING HISTORICAL PRESENTATIONS

By Chris Vallillo, Roots Musician & Folklorist

NOTE: Download a Livestream Tutorial PDF, complete with screenshots, a PDF of this article with active links, and an article with in-depth info on many of the streaming platforms and programs from the homepage of my website, chrisvallillo.com. or at this link: bit.ly/32nH70k. You may want to download the Livestream Tutorial and follow along with the screenshots.

IT was only a few months ago that I was talking about the value of using live performances as a way to build audience and tell the stories of our historical sites and museums. Well, COVID-19 has certainly turned our world upside down. But challenging times call for new, creative ways to stay connected with our audience, and livestreaming historical programs is one of the most powerful ways we can do that.

The Humanities have a tremendously important role to play in these difficult times, and livestreaming can support that role while opening new doors and new audiences. It allows a site to stay connected with an audience they've worked years to build up and expand their base as they re-connect with folks they have not had on site in years! And perhaps most importantly, livestreaming sets us up for the future. When things do begin to open up again, historical sites and living history museums will be excellent, family-oriented, educational day trips where it will be easy to maintain social distancing and appropriate sanitation protocols.



Chris Vallillo, livestreaming in his Gin Ridge studio.
(All photos courtesy of the author)

Like everything else, this new technology can be learned and managed. I've been diving into livestreaming headfirst since the day that the Governor of Illinois first declared restrictions. What I hope to do here is share some of what I've learned and try to give you a path forward to create your own livestream presentations. Those of us who master this new format will stand a much better chance of surviving this current crisis and, in the process, will be providing a valuable service to our audiences. In this article, I'll address "the how-to" of presenting a historical virtual program. I'll use Facebook as the example, but the process is similar with other platforms. I'll be approaching this from the artist's point of view, but presenters interested in livestreaming can also follow these points and create content themselves. Additional specific details can be found in the associated downloads.

Many sites will not have the equipment and staff capable of creating and streaming an event from their site. No problem! The easiest way to livestream is simply to book a professional interpreter who can stream an event to your patrons or audience via a social media platform such as Facebook, YouTube, Instagram, etc. Many professional humanities performers are already livestreaming, and many more will be soon. Those of us who are already presenting content-rich historical programs can easily translate that material to an online presentation or performance; funding is currently available to support livestreaming. A historical site would simply have to accept a link to allow access to their social media platform to share the livestream. This is how I am currently presenting livestreams; the presenter organization actually has little to do except promote the event. A big plus for novices!

Under that scenario, a historical site would simply:

1. Select a performer/show, a time and a date, and negotiate a fee.
2. Accept a link, which lets the livestream appear on their Facebook or YouTube Channel.
3. The presenter promotes the event via their social media, web site, email blasts, etc. The Artist lists it on their schedule and promotes it through their social media, etc.
4. At the selected date and showtime, an intimate live event comes directly to your Facebook, YouTube, or other platform via a high-quality video and audio directly from the artist's studio to your audience. This is, by far, the easiest way to go.

Now let's break that down for a site or an artist that wants to create their own stream.

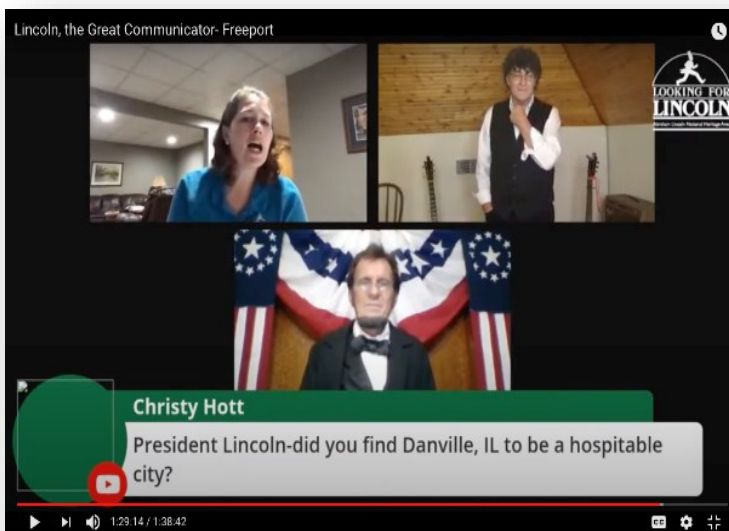
1. Determine a date, time, and content for a livestream performance: If you are a site planning on creating your own programming, create the presentation well ahead of time. If you are a performer, book the presentation as you would for any performance. Select a time and a date and negotiate a fee. Fees will likely be in the vicinity of live performance fees, perhaps a bit less due to no travel expenses, but be aware that artists will have spent significant time and money to be able to stream their events. As with any event, avoid mealtimes, holidays, Sunday mornings, etc. Livestream shows can actually do quite well on weekday evenings, and kid/family presentations do well in daytime hours. If you are replacing a regularly scheduled event, keep the original time and date. I use a standard contract, modified to reflect that the show is a livestream. Specify the length of the show, nature, and content of the show; platform you'll be using; and if and how long the video will remain posted after the livestream event.

2. Choose a platform – Facebook, YouTube, Twitch, etc: I currently use Facebook (due to its universal nature), or YouTube (which has better quality). However, things are changing at an astonishing rate right now - literally day to day - and new platforms are opening up continuously. In my most recent project, I am working with the Abraham Lincoln National Heritage Area to stream a two-person show called *Lincoln The Great Communicator*. The tour was originally booked for live performances, but with the rise of COVID, seven dates were cancelled. We decided to perform those shows live and streamed directly to the communities we were booked at via another program, **Streamyard** (<https://streamyard.com>). Streamyard allows multiple performers coming from separate locations on screen at the same time. We were not only able to preset the show as a live event, with George Buss and me in different cities, we were also able to include a live question-and-answer session after the show. Streamyard also lets you stream to multiple platforms (Facebook, YouTube, Instagram, etc.) at the same time using the paid levels.

3. Choose your video device. Three basic options:

BEST: Digital video camera, run through a video capture device and an external audio source, such as a USB Mic (Details below): This is the most complicated, but the best quality. The “video capture device” is a hardware device that connects your camera and the computer and a software program such as **OBS** (Open Broadcaster System) to facilitate the connection. For a video capture device, I use a **Blackmagic Design UltraStudi Mini Recorder - Thunderbolt**. These currently cost about \$220.00. More on this below and in the tutorial.

GOOD: Computer camera and mic: While less complicated, the quality depends on your computer and OS (Operating System). Newer equipment can be good. You



Live question and answer session in Streamyard.

can also incorporate software like OBS to increase the video and audio quality. This method will work better for a speaker than a musical presentation. If you are working with music, use the “Best” method above or be sure to use OBS or a similar program.

OK: Smart Phone: While this can be easy to do, it’s harder to promote with less control over your picture and sound. The best smart phones can provide very good quality, but you cannot pre-schedule a stream. You will also need a phone stand to get a stable shot. Good for short, quick posts as no external software is needed.

Once you’ve decided on your device, take some time and get familiar with how everything works. I had two days to get my first stream up, way too short a time to effectively work out all the details. Most platforms allow you to do trial runs or private streams to work out the bugs. Do multiple tests until you are satisfied with the results. **Things look different to someone receiving the stream, so be sure to record your test, then review it carefully!**

4. Partner with appropriate groups, institutions to increase your footprint. I do a lot of historical and humanities-based presentations, and when I partner with other similar groups, I find that I increase the audience significantly. I’ve partnered with the Abraham Lincoln National Heritage Area, WDCB-FM Public Radio, and the Illinois Humanities Council on livestream presentations. These groups have extensive followers that can multiply your audience exponentially and expose you to a wide new range of viewers. Groups can co-host the show on their Facebook pages (cross-posting) or just share the link. I’ve done it both ways and find I get a better response with a cross-post (the stream shows on their Facebook site too). Sharing your content on their platform introduces you or your site to their audiences; a win/win for you both!



Livestream set up from the performer's viewpoint.

5. Getting a livestream audience is all about promotion. Announce your event as soon as you have the date secured, but at least two weeks out, using standard promotion protocols. Use this time to coordinate promotion with co-hosts and to create a series of social media posts and email blasts ahead of showtime to create a buzz around your stream. Things happen faster in the streaming world, but it still takes time to coordinate with any co-hosts, get details right, get the word out, and deal with potential tech issues. You can create an **Event** to promote your stream on Facebook.

An Event Post: (example here: <https://www.facebook.com/events/1062251187526749/>) is a Facebook invitation you can create prior to scheduling the event to get the word out. You can share these links via email, social media, friend reposts, etc., and in an email blast to your personal or professional email list. Your co-hosts should also share this on their various social media platforms and email blasts. Be sure to ask folks to share the post in the Event Post description to promote things even further. You can also use standard press releases or article re-posts. I got a nice newspaper article from an email blast I did recently for a livestream. When I reposted it to my Facebook page, I got a significantly larger response to the streamed show.

6. By one week out, you should have all your ducks in a row: your partners, your graphics, your tech etc. Now you can schedule your livestream date and time on Facebook. You do this by clicking on the “live” button of your Facebook site and following the instructions in the attached tutorial. This will create a **Livestream Post** which will connect folks to your live feed. This will auto-post to your Facebook site and to your co-host’s Facebook site. This post will turn into your livestream at the time and date you select. The **Livestream Post** should include an appropriate

graphic with time, date, and a short description of the program or performance. You can create a simple version directly in Facebook, or you can create a more complicated version with text through a graphics program such as Canva (www.canva.com). Details in the tutorial.

I use the same graphic for both the Event Post and the Livestream posts for continuity. You can share these links via email, social media, friend reposts, etc. and in an email blast to your personal or professional email list. Your co-hosts should also share this on their various social media platforms and email blasts.

7. Now back to video. Third-party software can increase the quality of your streaming if you are using a computer camera and must be used if you are using an external video device such as a video camera. I use **OBS (Open Broadcaster Software)**. This is a freeware that is one of the industry standards. Download the free version at: <https://obsproject.com> and follow the instructions to open and install. If you are using OBS, you will need to copy and enter a **Stream Key**: This connects OBS to Facebook, YouTube, etc., and can be found on the **LIVE** section of Facebook or whatever platform you’ll be using. See the tutorial for explicit details. The stream key is a long string of numbers and letters that you’ll copy and enter into the OBS program in the “Settings/stream” section. If you are not using OBS or a similar software, then you do not need the stream key. The Livestream Post will turn into the livestream when you go live.



Example of an event post

8. Donations button: Put any link, donation button, or tip jar in the description of the Livestream Post. Be aware that **the donation button does NOT transfer when the event is shared** (watching parties, etc). You will need to have the administrator of each Facebook site that streams the show add in the donation link. I link mine to PayPal, but there are other platforms out there as well. Be sure to keep it simple. I once tried to donate to a friend, and it took about five different steps to get there. You’ll lose the donation if it’s too much trouble to make!

9. Get your tech ducks in a row! This is all about your streaming capabilities. That's measured as megabytes per second (MBS), and the critical measurement is the upload speed. Hoard your megabytes! It's *absolutely essential* to have a strong, stable internet connection. Get everyone else off the internet when you stream, disconnect smart appliances like Alexa, and shut off your cell phones. If you are using Wi-Fi to connect, be as close to the router as possible. Test your internet speeds by running a speed test on your computer. Google "speed test" to find multiple options and run several versions. **Be sure to do it at the same time of day you are planning on doing your livestreaming.** You need a MINIMUM of 5MBS upload but really 10+ MBS to have an effective stream. I run 24MBS plus.

Also be aware of the dreaded "Witching Hours" (between 3:00 – 7:00 PM) when internet use is at its maximum. This is currently changing as online teaching and shelter-in-place rules are changing internet use patterns, maxing out available stream space.

10. Use an ethernet connection. This is a hard-wired connection from your computer into your router through an ethernet cable. Connectivity and upload/download rates are always lower through Wi-Fi connections, which are subject to a wide range of interference issues. These days the internet is overloaded like never before, and providers are all struggling with available capabilities. Low stream rates cause dropouts and frame freezes, which are a major problem for livestreaming. My earliest livestreams were plagued by these issues. I had to upgrade my service to 300 MBS downloads to get a safe level and even then, I needed to hard-wire into the router to even come anywhere close to the advertised download and upload rates (and remember, it's the *upload* speed that matters here). I am currently using a 100-ft. Cat6 grade ethernet cable to connect my computer to my router, which is two stories below. It made a HUGE difference! Cat6 grade cable has better shielding (less interference) and will stay compatible for a longer time than Cat5. Pay a bit more for better quality ends. I paid around \$45 plus shipping for 100 feet of Cat6 cable from sweetwater.com. Surprisingly enough, Cat6 cable is currently cheaper than Cat5 cable. You can run up to 100 meters (328 ft) of Cat6 cable without signal loss or degradation. Get good quality cable with higher grade connectors. Don't scrimp here!

11. Good audio is absolutely critical to a successful livestream! Your audience will put up with poor video, but you will lose them immediately if the sound isn't good. Remember, the internet is FULL of free content right now. Don't give your audience a chance to turn elsewhere! A newer computer may have a good on-board mic, particularly for speaking, but for a musical presentation, consider a USB mic. This is a mic that connects directly to your computer. I use a BLUE Yeti Pro, \$260 at Sweetwater

right now. There is also a lower quality one, still a good mic called the Yeti for \$149. Both are excellent investments and will provide outstanding sound. They connect through any standard USB port on your computer and provide significantly better audio than a computer mic. Also, be aware that the audio almost always remains on when the video drops so act accordingly (I found out the hard way on that one).

12. Video. If you are using an external digital camera, be sure to have it plugged into an AC source. Don't count on batteries to last through a stream – that's a problem waiting to happen. Also, do not record to that device while you are streaming. OBS can record directly to your computer and Facebook records your event as well. In my first livestream, the memory card filled up several times and we had to stop and erase it to continue. As mentioned above, the mic remained on throughout that process!

13. Do a test broadcast ahead of time. Do a representative sample of whatever you plan on presenting. Record it and carefully review the results for audio balance, visual impact, etc. Listen closely to the audio for levels, and sound qualities. If the sound is boomy or hollow-sounding, try hanging a few strategically placed blankets or packing mats to dampen the room echo. Balancing sound with a single mic can be tricky, and it's easier to get good sound with a speaking presentation than with a musical performance. With musicians, if you are using a USB or external mic, use the "old time radio style" set up with the mic about four to five feet away roughly just below head height. The idea is to have a mix where the instrument is well heard but does not dominate the vocals or speaking volume. Adjust the mic position up for more voice, or down for more instrument to increase or decrease the instrument/voice balance. A USB mic is good for this. Also be aware that there will be a 15-20 second lag between your live performance and the stream on Facebook. This can be confusing so **never monitor the Facebook page as you perform; always monitor the source (OBS screen or the Facebook Studio screen).**

14. Set your stage visually: Keep the background uncluttered and as neutral as possible – but interesting. Be sure to light from the front to highlight the performer and avoid lighting that comes from behind such as windows. It's distracting and makes it hard to see the speaker or performer. I actually covered my studio windows with pieces of foam insulation board to kill the backlight and purchased an LED circle light for front lighting. Again, check all this during your test stream and adjust accordingly. As a musician, I tend to frame the shot wider to include the instruments in the picture. This is largely a matter of taste. A speaker might look better in a tighter shot, while someone standing and moving would probably do better with a wider view. Plan this out ahead of time and check this closely in your pre-show test.



Multiple instruments for “Oh Freedom.”

15. Performing or presenting to a camera is radically different than performing to an audience. There will be NO immediate feedback through audience response, and simple acts like switching instruments will not be covered by applause. This can be disorienting but rehearsing your presentation in front of the camera (and recording it!) will soon make that go away.

Pace your presentation faster than you would in a live show. Dead time in a livestream is more disorienting to the audience and the performer than it is in a live performance. In a livestream, I use extra pre-tuned or capoed instruments to keep the flow of the show moving so I don’t have to tune or make adjustments between songs. I’ve also taken to “back announcing” a song or sharing an anecdote as I switch instruments to keep the virtual audience connected. Remember, even though you can’t see or hear your audience, they are there!

It’s an advantage to have someone who can monitor the computer feed for you. I don’t have that luxury myself, so I place the computer near the camera so I can see the outgoing image to make sure I’m centered in the shot and the audio levels are correct. Mute the computer so you don’t get a feedback loop or echo if you are a soloist. If you are doing a presentation with multiple performers, have everyone mute their computers and wear wireless ear buds. This kills the echo effect. I also put a masking tape X on the floor like the TV pros do so I can easily move back to the correct spot if I’m off center in the shot.

16. Show length: As always, keep the introduction short! No more than two minutes maximum. Usually you want to keep shows down to around 45 minutes to an hour. We have done one of the seven livestream productions of *Lincoln the Great Communicator* so far. The performance clocked in at around 59 minutes for the show plus a three-minute intro. We have already made adjustments to bring the actual performance closer to 50 minutes and shorten future intros to two minutes. With this show, we also include about 30 minutes of live audience questions after the

performance. This was quite popular, and, interestingly enough, about 70% of the live audience remained with us for the Q-and-A. Sites may want to create shorter presentations as an effective way to stay in the public mind. Even something as simple as a 15-minute post on a specific artifact or story about your site creates impact.

These are strange days indeed, but one way we can make it through and continue to stay engaged with our audience is by presenting quality programming via livestream. It not only helps you stay connected, but it also connects you to a much wider, newer audience even as it reconnects you with folks that haven’t been in touch for years! Remember, in the not-too-distant future, folks will be looking for safe excursions they can take with their families, and historic sites and living history museums will be excellent places for families with cabin fever to begin re-exploring their heritage! I’ve only scratched the surface here, but there is much more detailed info in the downloads.

Do your research and homework, rehearse your presentation in front of the camera, do test streams, then at “show time,” focus on the performance and you’ll be fine! As with everything in life, there will be mistakes, but you will get better with practice. Today’s audiences are learning about this new medium right along with us, and they are quite forgiving! Remember, it’s really all about sharing your passion for your site and its story and this is just another way to do that!

Feel free to email me at vallillo@macomb.com. □

About the Author - Chris Vallillo is an award-winning multi-instrumentalist and folklorist who weaves original, and traditional songs and narratives into compelling, entertaining portraits of the history of the Midwest. His 1980’s folklore work documenting the last of the “pre radio” generation of rural musicians in Illinois is part of the American Folklore Collection at the Library of Congress. From 1990-1998 he served as performing host and co-producer of the nationally distributed, award-winning public radio series *Rural Route 3*. He twice served as the Illinois Scholar for the Smithsonian’s traveling exhibit on roots music, New Harmonies. He is currently live streaming his show *Lincoln The Great Communicator* for the Abraham Lincoln National Heritage Area.

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The Carter Historic Farm

BOWLING GREEN, OHIO

By Corinne Gordon, Historic Farm and History Specialist

MANY members of the public visit living history farms from time to time and marvel at the historical barns, the well-managed livestock programs, and the fields being worked by historical methods. What they don't generally consider is how that farm developed to operate so smoothly. Until 2018, I was one of those visitors. In my role as the Historic Farm and History Specialist at the Carter Historic Farm, however, I am now seeing and shaping that process first-hand.

The Carter Historic Farm is a Depression-era living history farm in Bowling Green, Ohio. We're part of the Wood County Park District, an agency previously focused on nature-based parks. The farm property was first purchased by a member of the Carter family, Jeremiah, in 1901. In 1909, he sold 80 acres to his son Everette on the occasion of Everette's wedding. One of Everette's three daughters, Sally, grew up to inherit the farm and eventually donated the property to the Park District in 2000, but continued to live in the farmhouse for over a decade. In 2015, after replacing some decrepit barns and repairing those in better shape, the property was finally opened to the public. With a one-person staff and a handful of goats, chickens, and barn cats, the property provided various craft, cooking, and canning programs to the public.

Since first opening to the public, we have shifted some of our original vision. Although the initial staff visualized the animals serving a petting zoo-type purpose, the current

staff has changed this vision after visiting other Ohio living history farms. We now consider ourselves a working farm where animals earn their keep and crops are grown with a purpose for their use in mind. To that end, we have developed local partnerships including a food pantry to which we donate much of our produce, a historical mill in the neighboring Metroparks district that can grind our grains, and a local brewery interested in some of those milled grains!

Our new concept of the farm revolves around the idea that most farms are, at heart, about food, which guides our plant and animal choices, as well as many of the programs we offer. Covering the Great Depression provides a lot of material for discussion about the period as a time of transition. For instance, we have a horse-pulled grain drill from approximately 1912, which has been modified to be pulled behind a tractor. This modification created challenges for the operator, who was required to pull a lever on the back at the start and end of each row when planting and which becomes a significant hassle when the operator is riding a tractor in front of the drill. This imperfect adaptation provides an opportunity to talk about both financial and war-imposed shortages and the reasons that a farmer might still have such an adapted implement even once they were able to buy a tractor.

Although the Farm's collections include many photographs and oral histories relating to the Carter family that allow us to enrich the farm's context, we're careful to explain that one of our major goals is to represent not just the Carters but also a typical farm family in northwest Ohio during the Great Depression. We don't have much of the

The Carter Historic Farm barn and heritage garden are shown above. (All photos courtesy of Wood County Park District)

original furniture, cookware, or decorative items from the Carter family, but descendants do offer additional donations from time to time and stay engaged with us on social media.

Since 2015, the staff has expanded to four, and we have attracted a reliable volunteer base. Our programs continue to include crafts and canning, but now include other subjects such as mending, maple sugaring, 1930s music, and even chicken harvesting for those who want to be 100% sure that their meat is raised cruelty-free by raising it themselves. We have developed a dedicated local following, although we still hear “Wow, I never knew this place existed before!” quite frequently as well.

We’ve achieved many of the goals set forth in 2015 and are excited about our plans for growth and development in the coming years. In fact, we have just accepted a bid to build a new implement barn, which will allow us to store much of the equipment needed for our expanded farming operations, as well as house a small blacksmith forge, and a new workshop for our volunteers.

The coronavirus crisis shutdown has impacted our plans this year, but with a bit of scrambling, we’ve been able to get our fields and gardens planted, start new types of video programming, and develop outdoor and take-home activities to keep the public informed and involved. With buildings closed to the public, we have had the opportunity and space to inventory all the items in the house and barns. We have also begun work on a 10-year plan to help guide our next steps and ensure continuity. We are especially excited about becoming more self-sufficient as we gain the capacity to grow an increasing amount of the feed and bedding needed by our livestock.

Although we are not living history farm experts yet, we have already learned some lessons that seem applicable to all new living history farms. First, determine your vision as early as possible. Are you trying to create a petting zoo, a 100% authentic recreated farm or village, or something in between? Whatever you decide, make sure all your staff, especially those who interact with the public, are on board.

Second, don’t reinvent the wheel! Reach out to other local groups, organizations, and living history farms for help. We’ve been lucky enough to have multiple local old tractor groups, a historical mill, and a spinners group all interested in working with us, providing us with skills and access to equipment we



The Carter farm house 1930s kitchen

wouldn’t otherwise have. Friends from other living history farms have provided frequent useful advice, sample policies to adapt, and leads on grain sources.

Finally, and, we hope of no surprise to any of you reading this: think ahead. Before our current staff and vision were in place, animals were acquired and corn was grown with no real plan. That meant that two to three years later I was pulling someone else’s moldy corn out of the corn barn. Maybe even more crucially, before getting living creatures, have a plan for them and what they create, whether that’s offspring, milk, wool, eggs, or something else! If a single cow can produce five gallons of milk a day, you must be sure that you can store, process, and one way or another dispose of all that milk safely and cleanly, day after day, before that cow touches your property, or you’re setting yourself up for a world of trouble. (Thankfully, that one we didn’t learn first-hand!) Similarly, have a plan for the crops that you’re going to grow, whether it’s a local food bank, a local mill, or processing and sale or consumption on your own site. Wherever your funding comes from, you want them to see you are being careful stewards of your resources.



The Carter farm house dates to the early 20th century.

Looking forward, we are eager to add additional crops and animals as they become practical, further expand the types of programming we offer, and continue to share the past with our community and visitors.

Zimmerman School

The Zimmerman School was built by Daniel and Emma Jane Zimmerman and was located one quarter mile from the Carter home. The first wooden school was built in 1875. It burned and the second wooden school house was moved from the site when the brick school was built in 1891.

Three of the Carter children attended the school in the 1910s and 1920s before the local schools were consolidated in 1924. After years of sitting vacant and being used for storage and as a home at one point, the Zimmerman school was restored by the grandchildren of Daniel and Emma Jane Zimmerman in the 1990s. The school was donated to the Wood Co. Park District, and moved to the farm in 1916.

Interactive Website

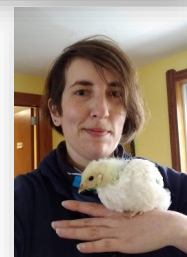
The Carter Historic Farm's website is a fabulous interactive tool for use at home or in the classroom. Sections include Black Swamp history, the Zimmerman School and one-room school houses, Carter Historic Farm history, the Great Depression, fruits and veggies, barn cats, chickens, sheep, and goats. Each section is a combination of historical information and activity and craft projects to make learning fun, particularly for children. Check out the website at: <https://www.wcparks.org/parks/carter-historic-farm-zimmerman-schoolhouse/> for great ideas. □



The Zimmerman school (above) was built in 1891, was restored in the 1990s, and moved to the Carter Farm in 2016. 1930s tractors and plows (below) are used in the farming operation at the Carter Historic Farm.



About the Author – Corinne Gordon is the Historic Farm and History Specialist at the Carter Historic Farm. She has a law degree with a focus on Cultural Property Law, and a MA in Heritage Management. Prior to her current position, she worked in museums and historical sites. She made the jump to living history farms after realizing “I could do this, but with ponies!”



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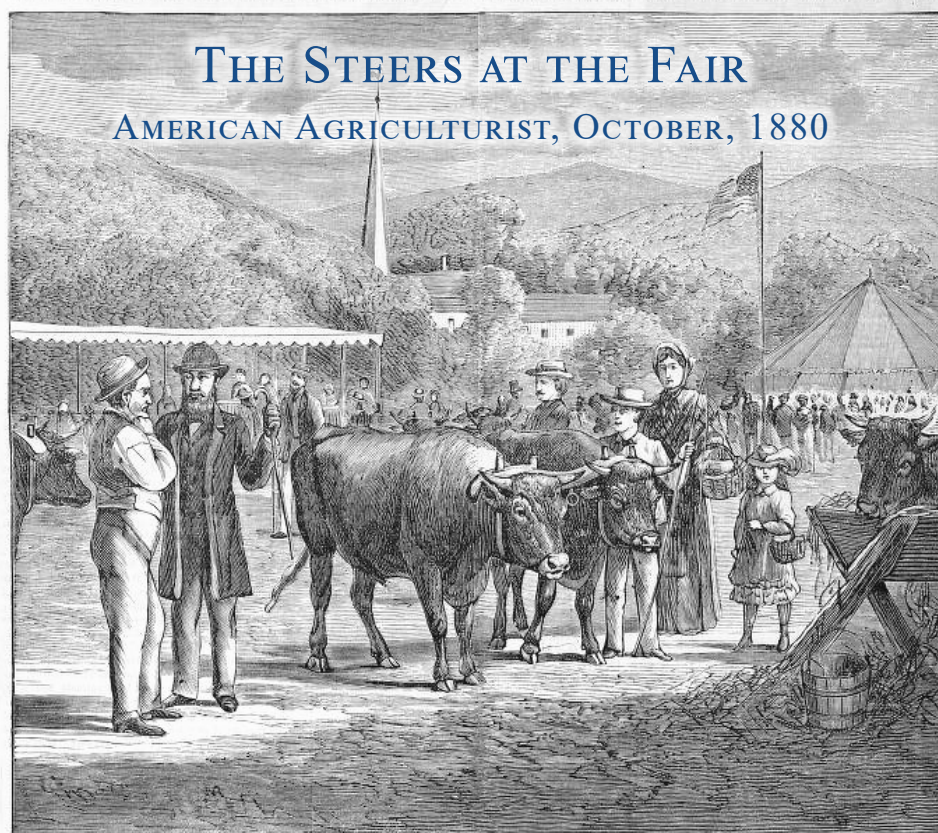
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THE STEERS AT THE FAIR

The first fair that I ever went to was a Town Fair held in a grove near where I lived. It was so far away that we had to harness the horses and drive over, all hands going in a large wagon. I remember we hitched the horses on the roadside some distance from the gate to the fairgrounds and gave them some hay to eat while we went to see the sights on the other side of the high fence. The next fair that I attended was held at the same place just about a year after the first one, and the third a year after that. I might have kept on going to that Town Fair for many more years had it not happened that the Town Fair was changed to a District Fair and the Town Fair and its grounds were given up...The District Fair was a much larger one than the old Town Fair, as it took in more country. It was held in a much larger field, had more and better buildings; the track was larger and there were ever so many more people that attended it. It cost more to get in too; but it was worth more, for there was much more to be seen. I should probably have kept going to this District Fair every year until this day, and enjoyed it too, had not things so turned and I moved nearly a thousand miles away. But I intended to tell you about some Steers at the Fair. The steers were my steers, and fair was that of the District that has been mentioned. "Our folk" had a great many steer; in fact, there was always one or more yoke to be broken every year, and as the boys were not very numerous in our family, I was "early and often" put to the whip—that is, given the old oxen and then the steers to drive. A boy has his fancies, and I had mine. There was one yoke of steers that were, in my eyes at least, particularly fine. From the day they were born—both on the same day, and cared for by the same mother—they were my steers; not because I had bought and paid for them, but—you know how it is—in name, which amounts to much the same thing. That they looked alike might be expected, being so closely related—twins are often hard to tell apart, especially when they are small. But I knew Fred apart from Frank early in their calf life and could have told the one from the other in the darkest night. I watched over these calves, combed them, fed them, and perhaps played with them when it would have been just as well as if I had been at work in the garden. They flourished under my care; were plump, smooth, gentle, hungry fellows all summer long. How I did want to take them to the Fair in the fall; and I should have perhaps done it had it not been that I was taken sick and I was not able to go—and of



THE YOKE OF TWIN TRAINED STEERS AT THE DISTRICT FAIR.

course the calves could not go. The winter and the following spring the young steers were accustomed to the yoke and taught to draw the hand sled and the little cart. We need to call it "breaking" them; but they were so kind and took so readily to the yoke that the word "breaking" sounds harsh. The fact that they were so obedient may be because I was gentle with them. I had been cruel to other steers, and they had frequently served me an unkind turn—either of the head or the tail—and with this experience and the instruction of my elders I made up my mind to see what "sugar plums" would do with a yoke of steers, or in other words, if kind words and loving hands would not save the use of the whip. They will almost entirely; it is sometime necessary to let a young steer feel, and with a little smarting of the skin, that there is a master whose will is to be his (the steer's guide, but in most cases I carried the whip much as some young men I know walk with a cane). The fall after they were a year old, Frank and Fred were as well inclined—in fact, I thought more so. The "twin steers" were not only the pride of my young heart, but I observed the whole household took more than ordinary notice of them. It was getting "fair time," and I knew it. I had had that Fair in my mind all the summer through and thought of it most when my steers behaved the best. They must go, I said, and none of the rest of the

folks could raise any objections. I remember the day I took them on foot along the road to be entered as "yearling steers" at the District Fair. But the scene when they were driven out on the following day to be viewed by the judges is much more vividly impressed on my mind. I shall not forget how well the young steers behaved themselves with all the people around—the small boys shouting, the older ones laughing, and the band playing. If I ever do forget that time I will go to my keep-sake drawer and bring out the red ribbon that was tied on Fred's horn as the token that he and his mate had received the first prize. How the other young men with "yearlings" felt I do not know, but as for me I was more than paid on the spot for all the trouble—it was not trouble—that I had been to in bringing up the steers to their present state of usefulness. The artist has rendered me substantial aid in giving you a picture of my young team, and at the trying time when the eyes of the judges—and of the world, as I thought—were upon us. It all paid, boys. The kindness to the calves, the care of them as they grew up, the taking of them to the fair, all paid me, and it will pay any boy that does likewise. Even a stupid (?) calf has noble traits of character that when brought out will bless the one that has the desire to help it to do it.

UNCLE HAL

THE INCREDIBLE DISAPPEARING STATUE OF ORVILLE L. HUBBARD

By David L. Good, Retired *Detroit News* Reporter, Editor, & Author

ORVILLE L. HUBBARD never wanted a statue. “You see what happened to all of the monuments to Stalin,” Hubbard once reminded an interviewer. “Basically, I’m not interested in landmarks.”

Routinely excoriated by opponents as a wannabe Stalin, Mussolini or Hitler, Hubbard was known in the press as “Orvie,” a blimp-shaped, race-baiting publicity hog of a politician. Throughout his 36 years (1942-78) as mayor of Henry Ford’s hometown of Dearborn, Michigan, Hubbard functioned like a big-city political boss; he also earned a national reputation as the most unabashed segregationist outside the Deep South. Despite that, or more likely because of that, he was lionized by an all-white constituency that appreciated his double-meaning mantra of racial exclusion – “Keep Dearborn Clean” – as he provided what he called “the world’s best public service.”

Notwithstanding his protestations, Hubbard got his landmark. Thanks mostly to the fund-raising efforts of his live-in girlfriend and her attorney brother, the late mayor was glorified in 1989 with the dedication of a finely sculpted, life-size – and flatteringly slenderized – bronze statue. Waving cheerily from a four-foot-high, marble-faced base, the Hubbard statue served for three mostly under-the-radar decades as a smiling symbol of white supremacy outside the Detroit suburb’s 1921 Georgian Revival city hall.

But now, 38 years after Hubbard’s death, his memorial has disappeared, removed by his family – without permission – from the grounds of the Dearborn Historical Museum. It was last reported to be safely squirreled away at an undisclosed location, pending relocation out of town at the mayor’s gravesite. And, inevitably, recent events have dictated that the most relevant point of comparison is no longer the Soviet autocrat whose statues once concerned Hubbard; today he shares the stage with Robert E. Lee, Jefferson Davis, and a dozen or more other Confederate figures whose memorials have been toppled, removed, or targeted for vandalism.

The Hubbard statue’s recent misadventures seem to perfectly encapsulate a looming dilemma facing historical museums around the country today: What role, if any, should

they play in using these monuments to teach about history?

“The purpose of a history museum is to preserve and present the historic record,” noted Jonathon Stanton, chairman of the Dearborn Historical Commission. “Its purpose is not to be a lifeboat for political hot potatoes. So, I’m not sure if it’s appropriate to think of museums as potentially helping to solve what is a present-day, and ongoing, political question: deciding whom and what to honor in public places. It’s likely impractical to put every Confederate statue into a museum somewhere, so picking and choosing, based on established collection guidelines, is going to be necessary.”

Sadly, the fate of Dearborn’s “Orvie” bronze raises real questions about how museums play into the problem of unwanted monuments. This may be true even without getting into questions of transportability, storage, display space, or the political will to deal with objects that may not fit an institution’s mission.

Although it has managed to escape defacement, if you don’t count the occasional inconsiderate bird dropping, Hubbard’s up-again, down-again alter ego still qualifies as a casualty in the fight against institutional racism.

After a temporary stay at a city warehouse, the Hubbard memorial was moved in 2017 in front of the city-owned Historical Museum, a block off busy Michigan Avenue; it was greeted immediately with a barrage of complaints. As one exasperated Dearbornite observed, “It’s like it’s Disneyland and he’s Walt Disney.” Things simmered down when the statue was moved again, farther away from the street – until the nationwide protests spurred by the police killing of George Floyd on May 25.

As a result, the frequently voiced goal of historians and museum administrators – learn from our history, don’t erase it – began to look like an impossible dream. Even worse, Donald Trump co-opted the academics’ embrace of history by mounting a defense of Confederate and other statuary against “a merciless campaign to wipe out our history, defame our heroes, erase our values, and indoctrinate our children.” Suddenly, based on Dearborn’s experience,



The Hubbard statue in its original location at the Dearborn City Hall. (Above and upper photo credits – David L. Good)



Mayor Orville L. Hubbard, center, discusses his civil rights conspiracy trial. A federal jury acquitted Hubbard and two city law-enforcement officials on charges of allowing a mob to vandalize the property of a Dearborn man whose neighbors believed he was selling his house to a Black family. (Photo credit: Associated Press wire photo, 1965)

it no longer seemed good enough to preserve a problematic monument by moving it to a museum or erecting properly contextualized signage. In fact, the “Orvie” statue may have been the only monument in the country to be 1) located at a museum, 2) accompanied by an appropriate marker, and 3) targeted by protesters anyway.

“I think in hindsight it was a mistake to consent to having the statue displayed outdoors in lieu of a proper exhibit,” Stanton acknowledged. “We did place an accurate marker next to the statue, but it wasn’t enough. A lesson learned for me is that the interpretation should have scale commensurate to the visual impact of the statue. We need to be realistic about how statues are perceived, and that’s universally as an honorific. I’m a nerd that has to read all the plaques, but most people aren’t like that.”

The national wave of protests reached Dearborn sometime during the late evening of June 3, when someone enhanced the statue with what looked to be a size-XXXL “Black Lives Matter” t-shirt. The irreverent decoration was promptly confiscated by police, but two days later the statue itself was stolen – or at least rather mysteriously removed. Also gone: the museum’s painstakingly worded marker identifying Hubbard as a “self-acknowledged segregationist” who had periodically disparaged African-Americans and once had been indicted on federal civil rights conspiracy charges. The marker had prompted a 2018 Detroit newspaper headline declaring that it depicted Hubbard “as a racist who hated black people.”

Without actually saying they had given the family leave to take the statue, city officials soon were describing themselves as “supportive” of an unsubstantiated contention that the Hubbards owned it; the officials also endorsed the family’s plan to relocate it to the former mayor’s gravesite in Union City, about 110 miles southwest of Dearborn.

“The statue had been a divisive symbol rather than a unifying one,” city spokeswoman Mary Laundroche pointed out in a statement. “The fact that the Hubbard family was able to move it out of Dearborn now...is a positive development for our community. It will allow our message

to be better heard that Dearborn is committed to being a welcoming place for people of goodwill from all backgrounds. For years, the Hubbard family has claimed ownership of the statue, and the city is supportive of that claim.”

Added Council President Susan Dabaja, “As Americans, we know that history can be a painful but effective teacher. Orville Hubbard – someone whose racist views should never have a place in our town – is one of those lessons for Dearborn...I am proud of the fact that we can acknowledge our history and engage in the dialogue of truth and reconciliation.”

So if the protestors were mollified and the city fathers and mothers were relieved to be rid of a source of unrelenting embarrassment, what was the problem?

The first issue is that the reality of the Hubbard situation was somewhat messier than outsiders might conclude from the city’s explanation. The second is that, from a historical standpoint, it may not be a good idea just to cede control of polarizing monuments to descendants or other private interests.

The mayoral-appointed Historical Commission, charged with overseeing the museum’s exhibits, requested after-the-fact clarification about who exactly had removed the statue without notice to or approval by the commissioners. Laundroche responded in an email to Stanton, “No city employees or city contractors were used in the physical removal of the statue. The family handled the removal.” Asked whether the city gave “permission” for the removal, Laundroche simply answered, “No.” As to whether the family had offered a theory of ownership, Laundroche said, “It is our understanding that the Hubbard family believes that since the statue was created through private donations, and the family was involved in raising those private funds, that the statue belongs to the family.”



Left – Hubbard statue with KKK hood two years ago at its first location in front of the Dearborn Historical Museum.

Right – Statue with a Black Lives Matter t-shirt in June 2020. (Photo credits: left – unknown; right – TCD Dearborn Instagram)

Dearborn's Department of Law told the commission in 2017 that the statue appeared to be a "valid gift" to the city and that the Hubbards had "few legal avenues" for establishing ownership. Just the same, commissioners declined at a June 2020 meeting to press the issue in the face of the apparent consensus among Mayor John B. (Jack) O'Reilly and members of the City Council that the family's interest in the statue was practically a gift of divine providence. However, that does not mean that all the commissioners were happy, as one put it, with being "punked for political expediency."

"I think that we lost a good teaching opportunity," lamented Commission Secretary L. Glenn O'Kray. "The city chose expediency over process. Reacting to protesters, the city did not ask for our input in sending the statue on its way. The city sent Mayor Hubbard packing when we should have kept him teaching."

Another commission member complained that the city no longer controls how the statue is presented and how it reflects on the city. "I empathize with the Hubbard family in wanting to keep the statue from being vandalized," the commissioner said. "But if they don't manage to get it erected at the cemetery, who's to say where they might put it? It could wind up in front of some American Legion hall – Mayor Hubbard was a gung-ho Marine – with a marker that lauds him as 'the king of mayors.'"

Added Stanton, "I think it's a big problem how much the feelings of the Hubbard family have been a primary consideration for how the city has handled this."



The Hubbard statue being installed at the side door of the Detroit Historical Museum in 2017. (Photo credit: Matthew Graff, Dearborn Historical Museum)

It was Henry Ford's descendants whose feelings – and influence – may have played into a different controversy involving the Historical Museum and the city administration last year. Mayor O'Reilly barred distribution of the January 2019 issue of the museum's quarterly magazine, *The Dearborn Historian*, complaining that the cover article "could lead people to link the City of Dearborn of today

with hateful messages repeated from 100 years ago." The article, written by the *Historian's* soon-to-be-fired editor, Bill McGraw, focused on anti-Jewish conspiracy theories promulgated by Ford in the 1920s through his *Dearborn Independent* newspaper. McGraw, a longtime Detroit journalist, also reported that reprints of the *Independent* articles had been surging in popularity among neo-Nazi and other alt-right groups.

O'Reilly's censorship brought the city extensive nationwide coverage, as well as global notoriety in such publications as the *Jerusalem Post* and London's *Daily Mail*. The mayor later paid for a private printing of McGraw's story and sidebars for *Historian* subscribers, but the long-term impact was more insidious: The magazine's determination to do "real history" had earned it communications awards from the Historical Society of Michigan in 2013 and 2019, but now the *Historian* was to be proscribed from pursuing "controversial" stories of any description whatsoever. (Specifically banned: anything more on Hubbard and a never-published assessment of decades-long rumors about Henry Ford's having fathered an illegitimate son.)

Stanton observed, "This is now a pattern for the city. When the *Historian* wanted to address Henry Ford's anti-Semitism, the instinct was to suppress the topic. With regard to the statue, by intent and by perception its purpose was to portray what high regard the people of Dearborn hold Mayor Hubbard in. Was it ever city leaders' goal to engage with this history, as was claimed when the statue was moved to the museum? Seems not, perhaps."

The timeline of the Hubbard statue goes back to 1983, when Noel Keane announced that he and his sister, Maureen Keane-Doran, were launching a \$60,000 fundraising campaign. Keane was well known nationally as the attorney who had pioneered surrogate motherhood arrangements; Keane-Doran had been Hubbard's longtime companion and later an unsuccessful mayoral candidate and one-term city councilwoman. The statue committee eventually numbered more than 100, including two Hubbards, the mayor's late son Frank, and granddaughter Susan Hubbard, currently a sitting circuit court judge. After the fund raisers reached their goal, Detroit area sculptor Janice Trimpe's waving, parade-walking version of "Orvie" was dedicated on what would have been his 86th birthday, April 2, 1989.

The beginning of the end of the statue came with the national uproar over the removal of a Confederate battle flag from the South Carolina State House in July 2015. Until then the Hubbard bronze had gone largely unnoticed, except for author James Loewen's critique of it and a nearby state marker in his 1999 book *Lies Across America: What Our Historic Sites Get Wrong*. But the flap over the flag prompted the Michigan office of the Arab-American Anti-Discrimination Committee to ask that the statue be removed from "its present location" and Hubbard's "role

in maintaining a system of racial oppression be properly exposed and acknowledged.”

Soon afterward, a member of the Historical Commission urged Mayor O'Reilly to consider donating the statue to the Henry Ford Museum as part of its longstanding civil rights exhibit, perhaps in a prominent spot near the iconic Rosa Parks bus, acquired at auction in 2001. A mayoral staffer labeled the suggestion “an incredibly interesting idea,” but the proposal never got traction after officials decided the city’s own museum represented “the path of least resistance.”

A month after the South Carolina controversy, O'Reilly informed commissioners as a “courtesy” that he had consulted with all “legitimate stakeholders,” including the NAACP, and that the Hubbard bronze would be coming to the historical museum – despite the fact that there was no record the city ever officially accepted it from the Keanes’ fund-raising committee. On a motion by Nancy Hubbard, Orville’s daughter, the commission voted unanimously to endorse the mayor’s directive.

The following month the statue went from city hall into storage. During its year and a half out of public view, the O'Reilly administration had it beautified at city expense. In November 2016 Detroit’s Venus Bronze Works performed \$4,200 worth of cleaning and conservation on “Orvie”; the Department of Public Works estimated the total city cost at \$7,000, including a new pedestal (the old one was destroyed when the statue was taken down at city hall) and re-installation.



The Hubbard statue undergoing conservation by Giorgio Gikas with blowtorch and soft-bristle brush at Venus Bronze Works in 2016. (Photo credit: David L. Good)

A month after the statue left its longtime perch, commissioners bucked O'Reilly by voting against accepting the hagiographic state historical marker that had gone up in front of city hall in 1984. That marker misspelled the word “paid” (as “payed”) and misstated Hubbard’s years as an unsuccessful candidate before he became one of the longest-serving full-time mayors in U.S. history. It also failed even to hint at his status as a proponent of “complete segregation, one million percent on all levels.” Instead, it lauded him as an “effective administrator” responsible for punctual trash collection and speedy snow removal. O'Reilly dropped the matter, and, after a yearlong lobbying effort by the commission, the marker was finally removed and

returned to the state in June 2020 at the request of Artspace, a Minneapolis-based nonprofit that took over as new owner of the city hall building in 2015.

In March 2017, the statue was re-erected by city workers on museum grounds, unannounced and not altogether welcome. As a sign of the changing times, complaints flooded in for six weeks on social media sites, by email and phone, and in person. It was little solace to museum staff and historical commissioners that the plan had been to find space inside the museum’s Commandant’s Quarters or a hoped-for enlargement of its office building to accommodate a permanent exhibit on Dearborn’s social history – with the statue as its centerpiece. O'Reilly himself had advocated this notion. But sufficient space never seemed like a realistic possibility, especially after the mayor and City Council in 2018 failed to support a dedicated millage increase proposed by the Historical Commission in part as a way to move the statue indoors.

It took the museum four months to relocate the statue from its newly prominent spot next to a front sidewalk to a less visible position next to a side door; it was another four-plus months before the new, accurate marker went up alongside. With O'Reilly’s eventual approval, the commission was able to ignore a weasel-worded city hall draft that referenced only Hubbard’s “views on race relations”; commissioners voted instead for the warts-and-all version that called him a segregationist.

On June 5, 2020, two and a half years after it was erected, the marker disappeared along with the effigy of the man it described. The commission directed museum staff to ask the Hubbard family to return the marker or compensate the museum \$485.

“It’s entirely possible to tell the history of Dearborn’s segregationism without an 800-pound bronze ‘Orvie,’” conceded the Historical Commission’s Stanton. “But hopefully the city’s washing its hands of the statue doesn’t symbolize its washing its hands of the story. To properly learn from history, we need to start by acknowledging it – fully – not simply erasing it.” □

About the Author – David L. Good is a retired *Detroit News* reporter and editor whose book, *Orvie: The Dictator of Dearborn* (Wayne State University Press, 1989), was designated by the University of Michigan’s Population Studies Center as one of 21 “landmark studies” of residential segregation. He has been a member of the Dearborn (Michigan) Historical Commission since 2003, including four years as chairman and seven as volunteer editor of *The Dearborn Historian*. A University of Michigan journalism graduate (B.A., M.A.), he is married and the father of three.



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activities will take place
online. Details will be
forthcoming.



The Hub Grocery Store in the new 1920s Main Street at Sauder Village – Interpreter Rebecca Landin talks to visitors while wearing a mask. The 1920s Main Street is a new development at Sauder Village as they prepare to host the 2021 ALHFAM meeting in June. (Photo courtesy of Sauder Village)