

CGA FORUM

THE CURRICULUM: TWO YEARS FULL

When Lou Jones, Per Guldbek, Bruce Buckley and the other Cooperstown Graduate Program founding fathers created the first curriculum they gave it good bones. The emphasis on practical experiences, the study of ordinary people and everyday life, and the collection of community fieldwork presaged the future. These things remain integral to the Graduate Program today. Students begin the Cooperstown experience with a **Research and Fieldwork** course that includes conducting and transcribing oral histories. They learn how to study and document local communities, how to look at objects and care for them, and they study **Folk Art, American Painting and Sculpture** — all key aspects of the curriculum.

The museum studies curriculum engages students in a variety of real-world projects while connecting them with local communities. Students in **Introduction to Museums** explore current issues as they work with a community museum to develop a demographic profile, identify institutional recommendations and practice working with staff and volunteers. **Museum Education** courses and a new course on the **Visitor Experience** reflect the emphasis on the public. A very robust **Museum Administration** curriculum, a hallmark of the CGP experience, emphasizes the skills of creative leadership in museum marketing, museum finance, cultural entrepreneurship, fundraising and development courses. With a budget of \$2,000, first year students practice the basics of planning, organizing, and controlling events and resources as they prepare for interview weekend in a one-credit course called **Project Management**. Technology is integrated throughout the curriculum and most courses include a technology component. We welcome alumni engagement in our course blogs: <classracegender.wordpress.com>, <cgpmuseummatters.wordpress.com>, <cgpartifact.wordpress.com>, <www.cgpscience.org>.

Ongoing assessment and alumni feedback keep the curriculum vibrant and continually evolving. In the fall of 2013 new course offerings heralded an exciting new direction. Dr. Carlyn Buckler, a geneticist, museum professional, educator, chef and former sommelier began teaching **Science and Society, Science Learning and Natural History Museums**. CGP graduates are already working in science museums, natural history museums and zoos. Stay Tuned.

— GRETCHEN SULLIVAN SORIN '75

AN EVOLVING CURRICULUM

THEN 1969

History 392: Introduction to Historical Museum Procedures
Museum Procedures considers the basic purpose and function of museums of history and surveys the tasks performed by the director, curator, registrar, researcher, and other members of the museum staff. A number of museums are visited for observation and analysis, and practical experiences are made possible in the Association's museums. (Mr. Spinney)

Folk Culture 306: Technology and Culture
Problems faced by early man and the various technologies developed to cope with these problems by various cultures. A study of basic technologies and their development historically within a culture and their spread through cultural diffusion. Since this course is designed to familiarize students with basic techniques of man's existence, demonstration and class participation will be stressed. (Mr. Guldbek)

History 393: Administration of Historical Museums
This course examines the special programs and administration of history museums. School services, junior programs, publications, news and public relations, membership activities and other special functions are discussed. Financial administration, budgets, insurance, personnel, staff and trustee relationships, security, maintenance and museum merchandising are other topics examined. (Mr. Spinney)

History 391: Visual Presentation of History II
Study of various types of exhibits in relation to the types of museums. Museum audiences and the content to be communicated. The role of the curator in applying such technologies of exhibition as planning, design, editing, lighting, color, and presentation through audio-visual means. Students will be given laboratory experience in exhibit preparation. (Mr. C.R. Jones)

History 366: Historical Research
The sources of history; critical method in evaluating and organizing historical data; bibliographical and reference aids, with attention both to major developments in American historical writing and to needs and resources in state and local history. Research assignments adapted to the professional interests of individual students. (Dr. Hunt)

NOW 2014

HMUS 500: Introduction to Museums
This course will provide students with an overview of the purpose, function, and history of museums and their role in society. Students will be introduced to all of the disciplines within the museum and will discuss recent issues in the field. The course also includes an introduction to the assessment tools used by the profession for self-evaluation. A group project, a research project, two class presentations and field trips are required in this course. Students are expected to complete weekly readings and to participate in class discussions. (Dr. Sorin)

HMUS 521: Culture and Collections I
This hands-on course is designed to familiarize students with objects made or used in the United States from the 17th to the 21st century. Participants will learn to identify objects of various materials and will consider how practitioners in a variety of academic disciplines have approached the study of material culture. Assignments will encourage students to conduct original research using documentary sources as well as the careful inspection and comparison of actual objects. Requirements include readings, class attendance, class participation, time in the NYSHA collections, short papers, and hands-on projects. folk technology just prior to the absorption into industrialization. (Dr. Falk)

HMUS 502: Museum Administration
Museum Administration offers students an overview of management history, theory, and practice focusing on the issues involved in managing a non-profit organization. Topics to be covered include planning, ethics and governance, membership, earned income and marketing, and non-profit finance. Students will complete a finance assignment and an in-depth museum management case study. (Professor Alexander)

HMUS 505: Museum Exhibition
This course requires students to apply their mastery of museum education, American material culture, and American history to creative visual presentation. This course will focus on the development of interpretive museum exhibitions including theory, planning, methodology, design, construction, and installation. Students will work individually on a label writing workbook and work as a member of an exhibition team to produce an interpretive exhibition or exhibition plan. (Dr. Sorin)

HMUS 520: Research and Field Work
This course offers students the opportunity to work on a research project and learn how to locate, analyze, and present written, oral, and visual sources. A research bibliography and shorter assignments are required. (Dr. Walker)

The documentation of people and their stories remains an integral part of the CGP curriculum.



ANN STEWART-HONICKER



As part of the NEH film project, *Created Equal*, William Walker leads a discussion of the *Freedom Riders*. Will also received the 2013 Richard Siegfried Junior Faculty Prize for Academic Excellence.

ANN STEWART-HONICKER



Second-year students kick off exhibition season with a workshop on white model construction, led by Doreen DeNicola.

ANN STEWART-HONICKER



Eric Feingold '14 and Lindsey Marolt '14 in CGP's Media Lab. The lab is equipped with technology to support website design, graphics, social media and audio/video editing.

THE PAST IS PRESENT AT CGP

BY WILLIAM S. WALKER

The Cooperstown Graduate Program has a long tradition of training outstanding history museum professionals. Although today our graduates work in all kinds of museums and cultural institutions, history still remains at the core of our curriculum. As a public historian, I value history that not only connects with broad audiences, but also invites people to participate in the co-creation of historical narratives. As a result, shared authority—the idea that “experts” do not retain exclusive power over interpretation—as well as community collaboration—the practice of making exhibitions and programs with community partners—are at the center of the graduate program’s history courses.

Training in history starts in students’ first semester with **Research and Fieldwork**, a required course in historical methods and oral history. Students are immediately challenged to do actual primary research in archival, printed, and online collections, conceptualizing and writing a research paper on a historical topic of their choosing. At the same time, they are oriented to the many resources CGP has to offer researchers, including the NYSHA Library and Fenimore Art Museum collections and SUNY Oneonta’s library. We also explore the built environment with a walking tour of the Village of Cooperstown that Professor Cynthia Falk and I co-lead. After the students complete their research papers, the course shifts gears to a soup-to-nuts practicum in

oral history. Students learn the ins and outs of preparing for oral history interviews, asking good questions, and readying the recording and transcript for the archive. They practice interviews with their classmates and then conduct full hour-and-a-half interviews in the field. Over the past six years, CGP students have interviewed over ninety area residents, continuing a long tradition. The vast majority of these interviews (both recordings and transcripts) are publicly accessible both at the NYSHA Library and on our oral history website: *CGP Community Stories* <cgpcommunitystories.org>. The capstone of the course is a public gathering of the interviewees, students, faculty, staff, and other invited guests where we discuss the oral history process and the history of Central New York State. As time permits we will be adding the decades of oral histories gathered by past classes.

For students who wish to pursue further study in history, I offer electives as well as **Topics in History** courses. **Major Historical Issues for Museums**, which we informally call “Big Ideas,” is a new course I developed in the Fall 2012 semester. It is a survey of American history from the Revolution to the War on Terror, but, more important, it is a course where students hone their skills of synthesizing and generating big historical ideas. We read challenging texts, such as Charles Beard’s “An Economic Interpretation of the Constitution” or Peggy Pascoe’s new book on miscegenation law, *What Comes Naturally*, and practice the skill of synthesizing their main arguments and brainstorming how we might present these

ideas in museum exhibitions and programs. In **Topics in History**, small groups of students meet with me to explore historical topics, such as urban renewal or Native American stereotypes, in depth. These discussion-based reading courses enable students to deepen their knowledge of a particular area or period of history. In another elective course **Class, Race, and Gender**, students read classic texts, such as W.E.B. Du Bois’s *The Souls of Black Folk*, and explore how museums are (or could be) addressing challenging issues of class, race, gender, sexuality, and disability. These discussions are essential to advancing one of CGP’s core values: diversifying the museum field. Students share their ideas, analyses, and assessments on our course blog [CRG@CGP <classracegender.wordpress.com>](http://CRG@CGP.classracegender.wordpress.com) and on Twitter under the hashtag #crgcgp. Please feel free to join the conversation!

TRAINING CREATIVE ENTREPRENEURIAL LEADERS

BY BRIAN ALEXANDER

Most students who wish to pursue a career in museums are probably not drawn to this field by the prospect of studying finance, strategic planning, boards and governance, and other aspects of administration. After all, what do these things have to do with museums? Instead, students are likely driven by a desire to work with interesting objects, create exciting exhibitions, develop innovative education programs, and conduct original historical research. Yet, without the underpinnings of administration, these and other activities of the museum cannot function.

The underlying premise of CGP’s **Museum Administration** courses is that everything the competent museum does is in one way or another affected by, or facilitated by, some aspect of museum administration. Creative leadership is the key to museum success and sustainability. How can exhibitions be created without expertise in project management or budgeting? How will projects be supported and sustained without effective fundraising and proper financial management? How can the museum be viable in the future without strategic planning? How will the museum be successful without proper oversight and governance by the board of trustees?

These are just some of the issues that are discussed, and skills that are learned, in CGP’s expanded **Museum Administration** curriculum. The various courses provide students with an introduction to and appreciation for the hidden 80 percent of the iceberg that is museum administration. Students gain practical knowledge and understanding of key

FLORENCE P. WARD COLLECTION, NYSHA LIBRARY



Main Street Cooperstown, date unknown



ANN STEWART-HONICKER

Frank Vagnone, Executive Director of the Historic House Trust of New York City (HHT), and Caroline Drabik, HHT Director of Curatorial Affairs, facilitate a professional seminar and think-tank at CGP on the concept of HABITATION. They asked the participants, “if you had to create a historic house museum of where you lived, what would it look like?”



KIRSTEN SWARTZ

During their fall field trip, Cindy Falk and first-year students learn about climate change using computer interactives at the Koshland Science Museum in Washington, DC.

administrative responsibilities, and an opportunity to apply their course work through simulated situations and activities.

First-year students are required to take a course in **Project Management**, which focuses on a collaborative work approach and is an essential skill in virtually every aspect of museum work. Combining lecture, discussion and practical experience, the course teaches planning, budgeting, teamwork, delegation, accountability, implementation, and evaluation. Students are assigned a class project that gives them the responsibility to plan and implement the CGP Interview Weekend.

Second year students take a rigorous course in **Museum Administration**, which covers a broad range of topics such as management and leadership, governance, finance and budgeting, fundraising, mission, accreditation and more. Students participate in numerous in-class simulations including writing and defending funding proposals, handling difficult situations, managing change and much more.

Those wishing to broaden their administrative skills may take elective courses such as **Museum Finance, Boards and Governance, Museum Marketing, Cultural Entrepreneurship, and Strategic Planning and Development**. These courses go further with topics introduced in the Museum Administration course. Supplemented by selected readings and discussion, practical application is again emphasized with students engaging in such activities as a simulated board of trustees meeting, completion of an actual funding proposal, creation of a strategic plan, and identification of a recruitment strategy for a new board of trustees, among others.

Ultimately, the goal is to graduate students who not only have developed expertise/knowledge in mission-related areas, but who are also prepared to lead and manage successful, community centered museums into the future.

THE MATERIAL WORLD

BY CINDY FALK

What makes museums different from other educational institutions? In large measure, it is the stuff. While not all museums have collections per se, museums generally use multi-sensory approaches that involve material culture, even if what is tangible is a tactile interactive or a visual that communicates without words as opposed to a more traditional three-dimensional artifact.

With this in mind, incoming CGP students take two required courses in material culture. The year-long sequence introduces students

to the study of the things made, modified, and used by human beings. Classes usually meet at the museums' Iroquois Storage Facility, and objects from the collections of the New York State Historical Association and The Farmers' Museum, as well as CGP's teaching collection, play a prominent role in class. Rather than just looking at slides, students get to handle objects. Of course videos, now increasingly accessible on YouTube, help illustrate processes, but students still try their hands at sewing and glass making, and they get to see how wallpaper is block-printed firsthand at Aldephi Paper Hanging in nearby Sharon Springs.

The goals of the courses are threefold. (The first two I borrow from Pierce Lewis, Professor of Geography at Penn State, who put them into print in his essay “The Monument and the Bungalow” only a few years after I took one of his courses as an undergraduate.) First, students learn to look and to ask questions about what they see. For better or worse, we spend much of our formal education learning how to comprehend the written word. To successfully study material culture, students need to (re)learn what non-textual sources can tell us. Second, to better communicate, vocabulary is necessary. We therefore study things by material — textiles, wood, metal, plastic, glass, ceramics, and paper—and learn the meaning of (sometimes esoteric) terms like weft, dovetail, polymerization, jigger, and mezzotint.

All this leads to the third step — interpretation. In addition to looking at objects, we also read. We tackle classics like Henry Glassie's *Folk Housing in Middle Virginia* as well as newer texts such as Daniel Miller's *Stuff*. We learn how people working in various disciplines, including art history, history, and anthropology, study material culture, and the types of approaches that lend themselves to different categories of objects from cultural landscapes to archaeological sherds to popular culture. The final goal is to apply new-found skills to individual research projects undertaken each semester.

For students who catch the material culture bug, two elective courses offer the opportunity for more in-depth study in the second year. These courses, organized chronologically, introduce students to the decorative arts stylistic canon, but go much further with readings that treat food, the human body, and even the Bible as material culture. The second-year courses are thematic in orientation and include topics such as gender, immigration, politics, shopping, suburbanization, race, and the atomic age. This past semester as part of the pre-Civil War course, students began a blog featuring objects from the museums' collections. You can see their work at <cgpartifact.wordpress.com>.

EARTHQUAKES, EVOLUTION AND NANOPARTICLES — OH MY!

BY CARLYN BUCKLER

Long aware of the place of science and of science museums in its field, the Graduate program has made a dramatic expansion in its offerings, and I am presenting two new and unprecedented courses: **Science and Society**, and **Learning Science in Informal Venues**. They teach students to help the public better understand the world around us, participate in real science research, and make more informed decisions about the pressing issues society faces today.

Science and Society explores science as a discipline in the context of some of the most pressing issues facing us today. Students learn how we, as informal educators, can design and communicate relevant information with the public about these issues through museum programs and exhibitions. Lectures, readings, invited speakers, and most importantly, discussions, provide the basis for exploring the nature of science, the history and current state of the public understanding of science, public perceptions of science and scientists, as well as case studies for energy transitions, climate change, genetics and de-extinction, evolution, and the overall forecast for life on Earth in the next century.

Learning Science in Informal Venues explores the development and implementation of programs that contribute to an understanding of various methods of communicating science to the public. Students gain a working knowledge of the process of science, pedagogical skills relevant to communicating science to the public, and a greater appreciation of how science can inform policies that will shape our society, and the role that science museums could — and should — play in informing the public on these topics.

Independent Study Programs are also now offered on the topics of Natural History Museums, Science and Nature Centers. Internships are available through Cornell University, the Paleontological Research Institution, Museum of the Earth, Cayuga Nature Center, and the Yale Peabody Museum. See <www.cgpscience.org> for more information about our new Science Museum Studies courses.

The Cooperstown Graduate Program, co-sponsored by the State University of New York College at Oneonta, and the New York State Historical Association, is located on Lake Road, Cooperstown, NY 13326.

The Cooperstown Graduate Association, (CGA) a not-for-profit corporation, holds meetings and conferences, produces publications, participates in curriculum review, supports students' stipends and encourages professional development and collegiality.

Membership in CGA is \$25 per year, and includes subscription to *CGA Forum*, published four times a year. News for possible publication and comments are welcome. Please include your work and home addresses and phone numbers. Indicate where you wish to receive CGA mailings.

CGA
PO Box 4
Cooperstown, NY 13326

I would like to take this opportunity to introduce our new board members who have been endorsed enthusiastically by the CGA Membership. They are:



Chris Dobbs '98
President

Kathryn Boardman '82 is an independent museum professional with The Cherry Valley Group. She is also an Adjunct Professor for CGP and a freelance musician and storyteller. Prior to starting her consulting group, Katie worked for The Farmers' Museum for twenty years. She has agreed to become the Membership Chair of the Alumni Association. Thank you Katie!

Nick DeMarco '13 is the Development Associate for Barrington Stage Company in Pittsfield, MA. He has a passion for supporting the arts and finding creative ways cultural nonprofits can partner with other institutions to better serve their communities. Nick is a lifelong Capital District resident and would love to work with CGA to better serve the students and alumni of CGP.

Terri Sinnott '79 is a museum consultant with over 30 years experience in museum project management, collections management and exhibit development, in both non-profit (Chicago's Museum of Science and Industry) and corporate (Motorola Museum of Electronics; Motorola's Beijing Gallery) museums. In addition, Terri holds a BA in History from the University of Notre Dame, an MA from the Cooperstown Graduate Program/SUNY and a Masters Certificate in Project Management from George Washington University. She has also developed and taught a Museum Management course for the Public History Department of Loyola University.

Mehna Harders Reach '06 is currently the Senior Exhibit Planner at the New York State Museum. She has organized more than 30 exhibitions as well as several traveling exhibits that cover a diverse range of topics in art, culture, history and science. Mehna has worked at the Providence Children's Museum and The Children's Museum at Saratoga. She has agreed to a second three-year term.

A special thanks to our outgoing board members **Kate Betz '07**, **Bridget Rigas '02** and **Tara White '98** who were instrumental in drafting a document on the Mission, Vision and Goals of the Cooperstown Graduate Association, and to **Mark Turdo '06** for his enthusiastic work as Membership Chair.

We look forward to a very exciting fall with our celebration of the Graduate Program's 50th Anniversary!



**SAVE THE DATE:
OCTOBER 10-12, 2014**

Join alumni, students, faculty and friends for a fun and evocative weekend. Reunite with classmates and draw inspiration from professional seminars.



ROSEMARY CRAIG

Carlyn Buckler (seated), with Science and Society students Lindsey Marolt '14, Kahla Woodling '14, Emily Hopkins '14 and Cassie Cavanaugh '14.

ALUMNI NEWS

Lili Reineck Ott '70 retired from her position as Executive Director of the Concord Art Association in Concord, MA.

Bruce Reinholdt '71 is the History Day Assistant at Connecticut's Old State House.

Marjorie Searl '74 retired from her position as Chief Curator of the Memorial Art Gallery at the University of Rochester.

Jack Braunlein '75 is the Preservation and Museum Consultant for the City of Kingston, NY, and the Friends of Historic Kingston.

Pati Grady '75 visited with senior folklorist, Abdenago Torres Melendez of Costa Rica. In the 70s they co-directed a project documenting all aspects of Costa Rican folkculture.

Harvey Green '76, Professor of History, has retired from Northeastern University, Boston.

Marcia Wolter Britton '79 retired from her position as Executive Director of the Wyoming Council for the Humanities in Laramie, WY.

Brenda Reigle '83 is Director of the Bureau of Historic Sites and Museums for the Pennsylvania Historical and Museum Commission.

Katherine Krile '88, Assistant Director of Exhibits, Smithsonian Institution, Traveling Exhibition Service, has been working with the U.S. Department of State to review and make recommendations for "American Spaces" worldwide.

Lee Livney '89 is Director of Program Development, Institutional Advancement, at the New York Hall of Science in Corona, NY.

Dorcas Brown '97 is the Research Assistant in the Anthropology Department at Hartwick College, Oneonta, NY.

Christopher L. Dobbs '98 is Executive Director at the Connecticut River Museum in Essex, CT.

Erik Strohl '99 is Vice President of Exhibitions and Collections at the National Baseball Hall of Fame & Museum, Cooperstown, NY.

Amy Cunningham '01 was named the Director of Community Programs for the Vermont Humanities Council in Montpelier, VT.

Jody Blankenship '02 became Executive Director of the Connecticut Historical Society in Hartford, CT.

Kathryn Weller '04 is Chief of Education and Visitor Services at the New York State Museum in Albany, NY.

Megan Wood '05 is Associate Vice President, Education and Visitor Experience, at Edsel and Eleanor Ford House, the Henry Ford Estate in Grosse Pointe, MI.



ANN STEWART-HONICKER

The Professional Seminar, long a fixture of CGP, brings national leaders to speak for day-long Friday presentations. Araya Henry '15 presents as Robert Bull, Vice President of Development for the National Trust for Historic Preservation, looks on.



ANN STEWART-HONICKER

Students from Katie Boardman's Applied Museum Education Class demonstrate historical cooking methods at Lippitt Farmhouse, as part of a program they developed for visitors with disabilities.

Sylvea Hollis '06 is working on her PhD and was a fellow at the National Museum of American History through fall 2013.

Congratulations to **Mark Turdo '06** and Jane Coughlin, married on June 29, 2013.

Congratulations **Stephen Light '08** and **Emily Voss '09** on their recent marriage. Stephen is Manager of House Tours at Thomas Jefferson Foundation, Charlottesville, VA. Emily is Education and Outreach Manager at James Madison's Montpelier in Orange, VA.

Ashley Hopkins-Benton '08 is the new Research and Collections Technician at the NYS Museum in Albany, NY.

Alan Rowe '08 is Coordinator of the Local History Partners Program at the Indiana Historical Society in Indianapolis, IN.

Lori White '08 is at the 92nd-street Y in New York as Grants Manager of Foundation, Corporate and Government Support.

Congratulations **Janet Foster Agin '08** and Lee Agin on the birth of their son Holden Alexander.

Kathleen D'Aquila '09 and Matthew Holko married, November 16, 2013.

David Kreidler '09 is the Curator of Exhibitions at the Harley-Davidson Museum in Milwaukee.

Ansel Lurio '09 is the Jeanette and Paul Wagner Special Needs Program Manager for Children with Physical Disabilities and Autism at the Historic House Trust of New York City

Congratulations **Elizabeth Peterson '09** and Quinn Minor, married January 18, 2014.

Nicholas Wood '09 is the Program Development Specialist for the Ocean County Cultural and Heritage Commission, Toms River, NJ. Congrats Nicholas and **Jaelyn Stewart Wood '03** on the birth of their daughter Amelia Ann.

Kathryn Bevington '10 is the Science Educator at the National Ecological Observatory Network in Boulder, CO.

Kelsey Mullen '11 was promoted to Education Director at The Mount in Lenox, MA.

Maria Vann '11 is the Director of the Iroquois Indian Museum in Howes Caves, NY.

Geoffrey Woodcox '11 is Assistant Curator of Collections for the State Historical Society of North Dakota in Bismarck, ND.

Olivia Cothren '12 is now Manager of Development & Special Initiatives at the Historic House Trust of New York City.

Christine Stokes '12 is Executive Director of the Shasta Historical Society in Redding, CA.

Amy Hollister '12 and David Zarlengo married on October 19, 2013.

Casey Lewis '12 and Steven Winston married July 28, 2013.

Tori Eckler '13 and **John Hart '08** married in October. Tori is Development Associate at ECHO Lake Science Center, Burlington, VT. John is Registrar at Sullivan Museum and History Center, Norwich University, Northfield, VT.

Nick DeMarco '13 is Development Associate at Barrington Stage Company in Pittsfield, MA.

Jeana Ganskop, '13 is Director of Collections and Outreach at the Oneida County Historical Society in Utica, NY.

Ryan Leichenauer '13 is Membership Manager of the Association of Children's Museums in Arlington, VA.

Jessica Mayercin '13 works in Collections Management at the Ohio Historical Society in Columbus, OH.

Christina Parise, '13 became the Visitor Services Manager at the Pennsylvania Trolley Museum in Washington, PA in the fall of 2013.

Jenna Robinson '13 is Exhibitions Assistant at John Michael Kohler Arts Center, Sheboygan, WI.

Abigail Wilson '13 is Manager of On-Site Learning at the National Baseball Hall of Fame and Museum, Cooperstown, NY.

Congratulations **Patrick Dickerson '14** and Emily Hesselton, married August 24, 2013.

IN MEMORIAM

John Q. Magie '65 passed away in December after a successful career with the Nebraska State Historical Association. He later worked with Vermont Historic Sites and was a historic preservation consultant.

Rachel L. Jones Williams '09 passed away last October in Harrisburg, PA. She was forty-four years old. Rachel was a 2004 Summa Cum Laude graduate of HACC, a 2006 graduate of Elizabethtown College with a BA in History.

CGP recently learned of the January 2012 passing of **Michael J. Winey '67**. Michael was a U.S. Army veteran and avid collector of Civil War materials. He began his museum career as curator at the New York State Museum in Albany, NY, before he moved to the William Penn Museum in Harrisburg, PA. He spent the rest of his career at the Military History Institute at Carlisle Barracks in Carlisle, PA.

Franklyn H. Rollins, a great friend to CGP, passed away in December. After retiring from the Cooperstown Central School as a music teacher, he pursued a career in photography. Beginning in the late 90s, Frank taught seminars at the Program on photography and darkroom techniques. **Kristine J. Rhoback Dobbins '01** documented his life in her thesis "Picture This: Memories of Frank Rollins." Hear his oral history, conducted by Geoff Woodcox '11, at cgpcommunitystories.org.

CGA Forum

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Frank Rollins, 1958



BRUCE BUCKLEY LECTURE

Gardens of Wonder: Folk Environments or Living Museums?

BY GAIL ANDREWS '75

This event is free and open to the public.



Gail Andrews '75 has been awarded the 2014 Bruce Buckley Lectureship for her outstanding accomplishments in folk art and the preservation of Alabama's cultural traditions.



ANN SETWART-HONICKER

Students, faculty and community members join in a discussion during author Susan Clark's presentation, "Slow Democracy." Like the Slow Food movement which encourages us to become more intimately involved with local food production, Slow Democracy inspires communities to take a bottom-up approach to local governance. Susan offered ways to improve our skills at governance through processes that are more inclusive, deliberative and citizen powered.

SAVE THE DATE

APRIL 10

CGA Board Meeting

Cooperstown Graduate Program, 3:30 pm

APRIL 15

Created Equal: America's Civil Rights Struggle

This workshop, led by Dr. Cindy Falk, is part of the Bridging Cultures Initiative of the National Endowment for the Humanities and is produced in partnership with the Gilder Lehrman Institute of American History. Free and open to the public.

Cooperstown Art Association, 7:00 pm

MAY 8

Gardens of Wonder: Folk Environments or Living Museums?

2014 Bruce Buckley Lecture by Gail Andrews '75

Fenimore Art Museum, 7:30 pm

MAY 17

CGP Graduation Ceremony

Fenimore Art Museum Auditorium, 7:30 pm

Please join us Thursday, May 8 to welcome this year's Bruce Buckley lecturer **Gail Andrews '75**. Her talk, "Gardens of Wonder: Folk Environments or Living Museums?" will center on Andrews' experiences with the inventive, compelling, and obsessive environments created by individuals in the deep South. She will explore the future of these aging environments and ask what the responsibility of the cultural community is for preserving them. Andrews is an authority on Southern folk art and textiles and currently serves as the R. Hugh Daniel Director of the Birmingham Museum of Art, a position she has held since 1996.

Andrews' background in folk culture and decorative arts is extensive. She earned her bachelor's degree in History from the College of William & Mary, Williamsburg, VA, her master's degree in History Museum Studies from the Cooperstown Graduate Program, and has studied further at the Winterthur Institute and Attingham Summer School in England. She joined the Birmingham Museum of Art in 1976, serving first as Curator of Decorative Arts, then as Assistant Director and Acting Director.

Since writing her CGP thesis on the quilts in the collection of the New York State Historical Association, Andrews has written or contributed to over twenty-five publications. She wrote quilt and needlework chapters for *Made in Alabama: A State Legacy*, the Introduction for *Revelations: Alabama's Visionary Folk Artists*, and edited and contributed to *Pictured in My Mind: Contemporary American Self-Taught Art*. Her particular area of interest is in folk art and textiles made in the American South, and she received a fellowship from the National Endowment for the Arts in 1986 to further her study of southern-made textiles.

As Director of the BMA, Andrews has brought many significant exhibitions to the museum including the first exhibition in the U.S. to focus on the First Chinese Emperor, and was responsible for the installation of a 10,000 square foot exhibition of Alabama Folk Art. She is passionate about the role that a museum can play in the cultural life of its community and has been involved in various arts and educational organizations in Birmingham.

The Bruce Buckley Lectureship honors a folklorist who has made a significant and lasting contribution to fieldwork and the public understanding of some aspect of folk culture. This annual award is named for Bruce Buckley, an early faculty member of the Cooperstown Graduate Program. A folklorist, musician, and movie producer, as well as a brilliant educator, Bruce inspired those who studied with him. The Buckley Lectureship continues to inspire through an endowment that brings an outstanding folklorist to Cooperstown every year to share their work on folk life. This annual event also pays tribute to the man who brought such passion and excitement for folk culture to Cooperstown 50 years ago.

CGAFORUM

New York State Historical Association
PO Box 800, Cooperstown, New York 13326

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Cooperstown NY 13326

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