NATIONAL ENDOWMENT FOR THE
Humanities

DIVISION OF **PUBLIC PROGRAMS**

Narrative Section of a Successful Application

The attached document contains the grant narrative of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Public Programs application guidelines at http://www.neh.gov/grants/grantsbydivision.html#public for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Public Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Intersections

Institution: Chippewa Valley Museum

Project Director: Susan McLeod

Grant Program: America's Historical and Cultural Organizations

Intersections: Narrative

I. The Nature of the Request

Everyone who lives in Wisconsin's Chippewa Valley today came from somewhere else or is descended from someone who did. This is true of the **Ojibwes**, American Indians who migrated here in the 17th century; the **Europeans** who arrived in the 19th century lumber boom; **Hmong** refugees re-settled in the U.S. in the 1970s; and the **Somalis** coming now to work in the poultry industry.

Each group arrived with a distinct cultural background expressed in music, beliefs, family structures, stories, values, celebrations, food. **Some practices persist. Others blend and change** as people interact.

But, **community formation is not a progression of people but an exchange between people**. In the fur trade era, the French and English worked with (and against) each other. Both worked and traded with, and sometimes married and raised families with, Ojibwes and Dakotas. The U.S. Government worked with (and against) each of these groups. By the mid-nineteenth century, some Ojibwes were working in lumber camps run by Yankee or Canadian interests. Germans worked with Norwegians and Irish as the camps grew. Bohemian, Slovenian, and Polish communities sprang up in the early 1900s, these newcomers buying land from Yankee lumber barons and buying goods at German- or Canadian-run stores. Late in the twentieth century, churches founded by Norwegian immigrants brought Hmong refugee families to the Chippewa Valley. While challenging and difficult, these **intersections** bring energy and a distinctive character to our region. **The mixing and re-mixing continues.**

Through *Intersections*, the Chippewa Valley Museum (CVM) will place these stories face-to-face. In a major installation for CVM's Main Gallery, we will directly show the interrelationship of **complicated opportunities**, **displacement and dispossession**, **mediation**, and **selective acculturation** that has made our region a **potluck of cultures**.

Often museum exhibits, while taking up large themes, define themselves topically, both in their physical spaces and logical structures. This is currently the case in two side-by-side long-term installations at CVM. *Paths of the People* (1991) tells the story of the Ojibwe Indians from their arrival in the Chippewa Valley in the 1700s on into the 1990s. *Settlement & Survival* (1992) presents formation and transformations from 1850 to 1925. The savvy visitor knows these histories overlap, of course. But in separating them, by space and topic, we suggest intuitively that these are separate stories rather than strands in a single braid. Both exhibits leave much of the recent past unexplored. *Intersections* will **redefine the narrative** for students of our history, whether they be casual weekend visitors, third graders on field trips, or web surfers from across the globe.

Intersections supports CVM's commitment to a public program that actively engages the public in understanding regional history and its connection to the larger fabric of American life. We ask the National Endowment for the Humanities (NEH) for $40,000 (of a $80,083 total budget) to plan a major exhibit and related programming to interpret the *Intersections* concept.

Formats.

For *Intersections*, CVM intends to produce the following:

- **Gallery exhibit** (4,650 square feet, including a 300-square-foot walk-through object theater and a 300-square-foot rotating Postscript Gallery). 450 objects and 200 images. Chippewa Valley Museum, Eau Claire, Wisconsin. Tentative opening date: June 2012.
- **Panel exhibit** for use by libraries, historical societies and civic organizations. 20 panels. Circulation: upper Midwest. Tentative completion date: June 2013.
- **Companion publications** for young readers and for adults. Tentative completion date: June 2012.
- **ChippePedia**, an on-line resource with images, articles and activities to encourage further interest in and understanding of the *Intersections* content. Tentative completion date: June 2013.

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- **Teachers Institute**, in cooperation with the University of Wisconsin–Eau Claire (UWEC) History Department. Chippewa Valley Museum, Eau Claire, Wis. Tentative date: June 2013.
- **Curriculum Units and Circulating Kits** based on Wisconsin Model Academic Standards for use at elementary, middle and high school levels. Tentative completion date: June 2013.
- **Training Program** for four rural historical societies (to be identified during planning period) resulting in small exhibits that interpret the impact of immigration/migration on their surrounding areas. Training at Chippewa Valley Museum, Eau Claire, with follow-up visits to each site by instructors. Tentative date: June 2012-May 2013.

Outcome of Planning.

By the end of the planning period, we expect to complete the **gallery exhibit plan** (learning objectives and storyline, floorplan, preliminary design, three-dimensional model, sample sections, artifact and materials lists); **panel exhibit plan** (content outline, preliminary design, selection of visual elements); **plans for multimedia elements** within the gallery exhibit (script outlines, database development, production plans, selection of producers and technical advisors); **outlines for companion publications** (table of contents, chapter outlines); **content outlines for curriculum units and history kits** (kits are self-contained, content-rich collections of objects and reproduced images in sturdy bins); preliminary **outlines for the Teacher Institute and Training Program** (schedules, presenter rosters); and a comprehensive **marketing plan**.

Engaging the Public: What People Will Learn

Visitor and member surveys tell us that our audience wants to know more about certain eras, such as the fur trade, and ethnic/national groups. *Intersections* will satisfy those interests. But it will also engage the public in surprising ways. Many members of our general audience are still shocked to learn that the purpose of an Indian boarding school was not to educate orphaned children — the students there had parents. Even our local audience only vaguely recalls that many of their Hmong neighbors (and not just their parents or grandparents) suffered loss of home and family as a consequence of supporting the United States during the war in Southeast Asia.

People will learn through *Intersections* that immigration and migration — among the most powerful forces transforming American communities and culture — are at play here in the Chippewa Valley, and that it didn't start and stop with the arrival of Europeans. New groups of people have entered throughout our history. We wish to avoid pitfalls of other museum interpretations that too often cast immigration as a "rags to riches" story beginning at Ellis Island, do not acknowledge American Indian history as a living history, and never reach late twentieth century immigration at all.

Subject and Main Themes.

The Chippewa River of Wisconsin begins just south of Lake Superior and empties into the Mississippi along the Minnesota-Wisconsin border southeast of St. Paul, Minn. The river creates a watershed of 9,500 square miles, the six million acres of the Chippewa Valley. Eau Claire County has 145 people per square mile. The region as a whole is even more deeply rural, 36 people per square mile on average. (Manhattan is 2,000 times as dense.) The Chippewa Valley is an intriguing place for this historical study. In its march toward the present, the Valley has picked up travelers at many points along the way. The **intersections** of people and place create the communities of today. In the preliminary development our interpretation, we see four overarching themes.

1) Complicated Opportunities. It is a cliché that America is a land of opportunity. Like all clichés, it holds truth. But opportunities are rarely as easy as they present themselves, and almost always come at a cost.

- On July 29, 1837, about 1,000 Ojibwes from the Mississippi and Lake Superior bands met with Wisconsin Territorial Governor Henry Dodge at Fort Snelling in Minnesota. They ceded the Chippewa Valley to the U.S. government for cash and annuities, but reserved the right to hunt, fish and gather wild rice in the territory. After this treaty, and with many eastern forests already exhausted, lumbermen from

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the U.S. and Canada began to migrate to the Chippewa Valley, eager to exploit its 46 billion board feet of pine, one-sixth of all the white pine west of the Appalachians. The Ojibwe were signatories of a treaty between nations and not hapless victims. Still, the opportunity the pinery brought to incoming Yankees, Canadians, Germans, Irish, and Norwegians cost the Ojibwe dearly.

- Once the loggers and lumber barons exhausted the pinery, the open land left was of little value to them. This catalyzed an opportunity for new immigrants, many with roots in eastern and southern Europe but more recently from the factories of large Midwestern cities. The new arrivals had read about cheap farmland in our area. This opportunity — which was real enough — was complicated by the fact that the land was littered with boulders and giant stumps. John Mraz of the Town of Lugerville, Price County, noted that "It took us 15 years to clean up 25 acres of land for planting."
- Opportunities draw people, but changes in industry can just as easily leave workers jobless and communities struggling with the fallout. Eau Claire's population in 1880 was 10,119; by 1885, it had jumped to 21,668. In May 1890, a newspaper editor confidently predicted that the new census would show Eau Claire had reached 30,000. He apparently did not look around the streets. The census actually revealed that Eau Claire's population had dropped to 17,415 as mill workers moved on after the lumber boom peaked. Peter Olson, mayor of Barron, Wis., from 2002-2004, seemed to understand this aspect of labor better. Somali refugees were coming to work at Barron's Turkey Store Corporation. Olson discussed the reaction of others already there with the Milwaukee *Journal-Sentinel*. "The two questions I would hear were, 'Why are they here, and when are they leaving?' My answers were, 'They're here because there are jobs, and like the rest of us they'll leave when they find a better job'."

2) Mediation: Conflict and Accommodation. This theme argues that every meeting (whether of minds or cultures) is a negotiation. Some negotiations are more successful than others.

- By treating Ojibwes as trading partners, French and English traders maintained a complex and reciprocal relationship with them for more than a century. The American government's mediations were of a different kind entirely, treating this very same group alternately as children or savages.
- In the 1910s, Eau Claire's Norwegians made a bricks-and-mortar accommodation. Two huge brick Lutheran churches, standing a block from each other and designed by the same architect, divided the west side into those who wanted to worship in Norwegian and those who wanted to worship in English.
- At the Rosenholm-Wolfe farm, Mexican workers from Veracruz take English classes, and co-owner John Rosenow (Swiss by heritage) has learned Spanish and visited Veracruz three times since 1990.

3) Displacement and Dispossession: The exhibit asks, What does it mean to not be home?

- In the 1850s, three-quarters of Norway's one million citizens were trying to make an agricultural living from 5 percent of its land. For the sake of their futures, many young people, couples, and families chose to leave. While they often succeeded in Wisconsin, diaries and journals show conflicted feelings and deep pain at the memory of "the blessed time" of their Norwegian youth.
- Contrary to popular perception, the rural Midwest held its own through the 20th century. Wisconsin's rural population actually rose from 1.3 million in 1900 to 1.7 million a century later. However, farm families made up 70 percent of the state's rural population in 1900, barely 8 percent in 2000. John Weinzirl's Dunn County farm, he said, "had seven families making a living on it at one time." Even those who stay put are dispossessed of a way of life. Eau Claire County farmer Harold Graff was stoic about the day his son Doug sold the family herd: "You make the decision … get it over with."
- In the early 1800s, war with Manchus displaced the Hmong from China to the mountaintops of Laos. In 1961, President Kennedy sent CIA operatives into northern Laos to recruit a secret army to fight communist forces in Laos and Vietnam. For 15 years, Hmong soldiers attacked convoys on the Ho Chi Minh trail, guarded U.S. radar installations, and acted as the frontline defense of Laos. In 1975 the U.S. withdrew. Thousands of Hmong families fled to Thailand, where they spent months or years in refugee

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camps. Of the 100,000 Hmong who eventually arrived in the U.S., 3,000 came to the Chippewa Valley. Many younger Hmong, born in the Thai camps, never saw Laos, the homeland of their parents.

4) Potluck: Selective Acculturation. At CVM, we use "potluck" as a metaphor for selective acculturation. For a potluck — depending on where you're from you might call it a Jacob's Join, bring-a-plate, pitch-in, or covered-dish supper — everyone brings something to table. But not everyone takes what's there (which makes it unlike, say, a melting pot).

- In 1860, Augusta and Herman Schlegelmilch moved to Eau Claire. Herman opened a hardware store. He was elected alderman, school board member, and village supervisor. He printed his business cards in English. He maintained his German identity in part through membership in the Germania Singing Society. Augusta, on the other hand, refused to speak English unless the situation forced it. There is no evidence to suggest that she joined any organization or social club until 1903, when she joined the Eau Claire Woman's Club. She corresponded in German until her death in 1920.
- In the first decades of the twentieth century, the *Zapadni Ceska Bratrska Jednota* (ZCBJ) held classes to cultivate the "mother tongue" and to teach English to newer immigrants at the Bohemian Hall north of Cadott. Through mid-century, the Hall also held wedding and anniversary ceremonies, receptions, funerals, birthday and card parties, polka dances — as well as country, bluegrass, and gospel concerts.
- On a weekday afternoon in 2007 at the Supermercado Sandoval in Eau Claire, customers stood five deep behind the checkout counter. As a newspaper reporter looked on, Kelly Sandoval asked the first customer, in English, "Did you find what you were looking for?" A moment later, she switched to Spanish as she conferred with a young farm worker wiring money to his family back home in Mexico.

Within the exhibit, two small recurring elements will add context and intimacy to our main theme of the intersections of Chippewa Valley cultures across time.

- **Where Does It Start?** *Intersections* will locate major cultural groups within their own wider history. In doing so, we plan to take the stories "off shore" (or, more particularly, "out of the woods"). For example, the Ojibwe story begins on the eastern seaboard. Somalis (among other peoples in their homeland) traded with Roman and Greek sailors 2,000 years before the British created the protectorate of Somaliland.
- **Family Album.** We have enough multi-generational documentation for certain families to create narrative strands that move through multiple exhibit sections. Brothers Ernie St. Germaine, Chief Tribal Judge at Lac du Flambeau, and Rick St. Germaine, former Tribal Chair at Lac Court Oreilles, are descendants of trader Michel Cadotte, born in 1764 at Sault Ste. Marie to a French father and an Ojibwe mother. Judge Thomas Barland, whose family tree intertwines with the German-immigrant Schlegelmilch family, is the great-grandson of Scots-born Thomas Barland, who was among the first farmers in Eau Claire County.

In **Approach and Content** (page 8), we will further demonstrate how these themes carry through our preliminary narrative and suggest physical representations.

Appropriateness of the Project for CVM.

Collaboration with regional residents allows CVM to create interpretations that fairly represent the diversity of cultures and viewpoints here. *Intersections* builds logically on our work in this manner. We have documented the people of the region and the process of community building through several large projects: *Farm Life: A Century of Change for Farm Families and Their Neighbors*; *Paths of the People: The Ojibwe in the Chippewa Valley*; *Settlement and Survival: Building Towns in the Chippewa Valley, 1850-1925*; and *Hmong in Eau Claire/America*. We sponsor field research on regional folklife, folk arts, and folk artists. Staff and trained volunteers have conducted oral histories with farmers and other rural people, members of refugee communities and their American-born children, and residents of historic, ethnic and post-WWII neighborhoods. We have built and continue to build broadly representative collections. *Intersections* will bring resources gathered through these and other projects into a major new interpretive exhibit.

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Past work has prepared us to create the components of *Intersections* intended for use by others. During research for a short-term gallery exhibit, *Hmong in Eau Claire*, contacts with national scholars revealed that little public programming was available in other cities with Hmong populations. In 1994, NEH supported expansion of the project to Charlotte, La Crosse (Wisconsin), St. Paul, Sacramento and Seattle. *Hmong in America* resulted in a national conference and statewide teachers institute. CVM created a companion publication and customized an original 20-panel exhibit for each community, which still travels. Each sponsor presented the *Journey from the Plain of Jars* lecture/reading discussion series, combining speakers from a roster of national scholars with Hmong panelists from their own communities. For *Farm Life,* CVM produced an 18-panel exhibit for circulation to historical societies, libraries and other community venues. Among many other installations, the panel exhibit has traveled to the Wisconsin State Fair and a statewide series of forums on the future of rural life.

For *Traveling through the Twenties* (1995-96), we provided nearby historical and cultural groups with training and technical support for exhibit development. CVM and five local organizations created exhibits on prohibition, nativism, agriculture, education, mass media, environmental conservation and changing roles for women. Since 2003, CVM has presented institutes and workshops for in-service teachers through *Learning by Doing: Public History in the Classroom* and *Making Americans, Making America: Community, Citizenship and the Constitution*. Offered in partnership with the UWEC History Department and eight regional educational service agencies, these graduate-level professional development programs have reached all of western and northern Wisconsin.

CVM has been recognized for creativity and quality. We are accredited by the American Association of Museums and have received national awards for exhibits and collections care. CVM Press publications have garnered three awards from the Wisconsin Historical Society (WHS). CVM received the 1998 Governor's Award for Excellence in the Humanities for the multimedia exhibit *Chippewa Valley Potluck*, an "object theater." In 2005, the Eau Claire Educators Association honored the museum with its Friend of Education Award. The object theater *This Day* received a WHS exhibit award in 2006. *Farm Life* was one of the first four exhibits adapted for NEH on the Road.

II. Introduction to the Project

History of the Project

CVM came into being in 1974 through citizen effort. Its institutional character reflects both its roots in the community and a commitment to professionalism that began in its earliest days. The current level of interpretation developed over a long period but, by the 1990s, CVM had a team-based process for creating object-rich exhibits with strong conceptual frameworks. Philosophically we believe that to truly reflect the region, CVM exhibits must present the experience of millworkers and millowners, the Yankees of the 1850s and the Hmong refugees of the 1970s. Our interpretive program needs depth (to do justice to our content), originality (Chippewa Valley exhibits don't typically come from anywhere else), and variety (to retain our resident audience). Long-term exhibits provide the core for our interpretation of regional experience, the starting point for other types of programming and educational services. Long-term-exhibit content must be broad and central to understanding what has shaped the character of the region.

Current Main Gallery exhibits — *Paths of the People: The Ojibwe in the Chippewa Valley*, built with major funding from the Wisconsin Humanities Council, and the NEH-supported *Settlement and Survival: Building Towns in the Chippewa Valley, 1850-1925* — have excellent content. However, soon after they opened in the early 1990s, we began to deepen our knowledge of those topics and to investigate other aspects of regional life. We continued to build community contacts and collections. Short-term exhibits, like *Hmong in Eau Claire,* reflected our on-going research, let us experiment with different exhibit techniques and acknowledged the constant presence of children (40 percent of CVM visitors). The opening of *Farm Life: A Century of Change for Farm Families and Their Neighbors* in 2004 brought new collections, knowledge, and approaches into a major installation. With *Intersections*, all CVM long-term exhibits will reflect the expanded resources and capabilities developed in the past two decades.

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We have also prepared specifically for this undertaking through *Arrivals*, funded in 2006 by the Institute of Museum and Library Services (IMLS). *Arrivals* is a program of research, documentation, and test projects, including a modular exhibit based on neighborhood-based oral history projects and a re-interpretation of CVM's Schlegelmilch House, built by German immigrants and occupied by three generations of the same family. *Arrivals* also stressed "learning by doing" as a means of involving audience members (community volunteers, college students, in-service teachers) in research leading to public programming. *Arrivals* strengthened partnerships with the UWEC History Department, and organizations like the Eau Claire Area Hmong Mutual Assistance Association and Puentes/Bridges, which works to create cross-cultural understanding between Latino workers and employers. These relationships and others will be important to successful conclusion of *Intersections*.

Scholarship.

The *Intersections* interpretation developed out of our own research and a study of scholarly theories and re-interpretations of the frontier, immigration, migration, community formation and change, and ethnic identity. There are many works immediately important to the history of our region, but the scholarship discussed below fundamentally shaped our ideas as the project developed.

Richard White's *The Middle Ground* (1991) illuminates the dynamic mixing of Indian, European and American cultures in the Great Lakes region from 1650-1815. White finds that, in the absence of a dominant power, different peoples were forced to negotiate and create a middle ground. His analysis of power relations and redefinition of the frontier as a zone of mediation provided a foundation for understanding interactions in the Chippewa Valley from the colonial era through the early 19th century.

Fundamental to *Intersections* is the idea that the historical narrative needs to be inclusive, not compartmentalized into ethnic groups. **Joan Jenson's *Calling this Place Home: Women on the Wisconsin Frontier*** (2006) provided the model for this concept. Her use of gender as a category of analysis enables her to cut across standard presentations of American Indians and immigrants and present them together in one work. **Jon Gjerde's *The Minds of the West: The Ethnocultural Evolution in the Midwest, 1830-1917*** (1997), while limited to Yankee and European experiences, encouraged us to consider ethnicity and ethnic identity when examining the changes in Chippewa Valley communities. His discussion of a Yankee ethnicity is particularly important and useful.

Roger Daniels' thorough synthesis of immigration, ***Coming to America: A History of Immigration and Ethnicity in American Life***, sets a national context for immigration and migration into our region. His 2002 revision came as close to the present as he could bring it. *Coming to America* and **Paul Spickard's *Almost All Aliens: Immigration, Race, and Colonialism in American History and Identity*** (2007) reinforced our sense that CVM's Main Gallery should have a major installation that extends to the 21st century. As the centerpiece of our interpretive program, this exhibit should reflect the important changes and new arrivals of the late 20th century.

Spickard's work also influenced our interpretation of immigration. He criticizes earlier historians for contributing to popular stereotypes about American immigration. Spickard suggests using "pan-ethnic" and disaporic models of immigration, not just assimilation, to more fully understand the character and consequences of immigration. Immigration from other parts of the world, he notes, is not a variation on the European theme.

One of the most important ideas to emerge from our reading and discussions is that community formation is an exchange between people, not a progression of people. CVM is taking up the challenge of presenting this idea and the complexities of the region.

Relationship to Existing Projects

Although a departure in scope and detail, *Intersections* complements a number of innovative museum interpretations. The **East Side Tenement Museum** in New York is strikingly inventive in its interpretation of a single building with a long and varied immigration history. The museum enriches its presentation of the

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particular histories of the building's residents with interpretive exhibits and programs that compare immigrant experience in the past with contemporary circumstances. Historian and *Intersections* project consultant Benjamin Filene developed *Open House: If These Walls Could Talk* at the **Minnesota History Center**. Based again on the history of a single building but presented as a museum exhibit, *Open House* makes imaginative use of multimedia technology to present the stories of succeeding families (German, Italian, Hmong and others) who lived in the house. Folklorist and project consultant Suzy Seriff is curating the multi-disciplinary exhibit *Forgotten Gateway: Coming to America through Galveston Island*, which will open at the **Bob Bullock Texas State History Museum**, in 2009. The project separates historical experience in Texas from stereotypical views of American immigration in order to engage contemporary audiences in broader issues of immigration and identity. We have planned site visits to these and other museums to learn more about the interpretive process and design decisions that led to their success.

Conversely, *Intersections* differs significantly in concept and approach from many interpretations of immigration and community formation and change. These often share a number of **critical limitations**, especially: presenting Indian cultures ahistorically, suggesting there is no living history; obscuring the importance of interactions between cultural groups by segregating them into different exhibits; and stopping too soon, which suggests that late 20th century arrivals are not part of the historical narrative.

III. Project Description

Gallery Exhibit.

Components. The principal product of our project is the 4,650-square foot *Intersections* exhibit in CVM's Main Gallery. In our initial conception, we have arranged it as five large sections: **Encounters in the White Pine Forest**, **'Immigrants Are Pouring In'**, **Signs of Strain**, **Turning Inward**, and **An Unsettled World**, each corresponding to an important era in the region's development. Preliminary plans anticipate the following features to create a multi-layered experience for our visitors, who come from a wide geographic area and differ significantly in age, education and cultural backgrounds.

- **Immersion spaces in each major section**. These are literal spaces that invite visitors to enter the ideas of the exhibit physically as well as intellectually and will include CVM's existing wigwam built in 1991. Jerry Smith from the Lac Courte Oreilles Band of the Lake Superior Ojibwe (LCO) gathered the bark, poles and basswood twine and built the wigwam in the museum with others from LCO.
- **Play spaces** to invite visitors of many ages, but particularly children, to take an active role.
- **Case, wall and platform exhibit structures.**
- **Printed text.** Text for wall panels and identification labels integrates information, narratives of personal experiences, and the words of the people themselves in quotations. We will create audio tours in Hmong and Spanish as many area residents who speak these languages do not read in them.
- **Multimedia components.** We plan a walk-through sound gallery or object theater for the entrance to the exhibit as a transition from the CVM admissions area into the *Intersections* content. (Object theater is a dynamic medium which combines projected images, sound, music, theatrical lighting and artifact installations. CVM has produced two other award-winning object theaters.) Throughout the gallery ambient sounds and lighting and period music will evoke place and time.
- **Postscript Gallery.** This 300-square foot gallery-within-a-gallery will present small object-based exhibits that interpret aspects of the larger concept in more depth. Although elements within the main exhibit will also change, Postscript exhibits will actually expand content and provide new avenues for audience and media attention.
- **Digital and web-based components.** At several points, visitors may sit down and find out more at **Information Stations**, which employ both electronic and non-electronic media. In the Postscript Gallery, visitors will also be able to access **ChippePedia**, a web-based resource for more information on regional history. CVM staff, interns, community volunteers, teachers in institutes and possibly others

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will develop content for ChippePedia. CVM staff will review all ChippePedia content before posting. During the planning period, with advice from project consultant Kori Oberle, an experienced producer of educational media, we will review models for multimedia use in the exhibit and select appropriate technical advisors and producers.

Material Resources. CVM's collection of **18,615 artifacts and 25,740 archival items** will provide the foundation for the exhibit. Objects and archival materials have a strong regional focus and local, documented stories. CVM is also the primary collector of regional **photographs** with more than 14,000 images dating from mid-19th century to the present. **Collections** relating to domestic life (6,404 items); business and industry (2,972); clothing and personal artifacts (4,731); and transportation (374) tell the history of the people who have come to the Valley, what they brought, why and how they came, what they did here, and how times have changed. Significant **sub-collections** for developing the exhibit (*described in Attachment 7*) include American Indian, farming and farm life, folklore and folk arts, Gillette/Uniroyal industry, Hmong history and culture, logging and lumbering, Schlegelmilch family, and more than 300 oral interviews.

Intersections will require further collections development as well. The most noticeable gap is in material culture from the fur trade era. CVM does have a few trade beads and metal goods, but developing a larger permanent collection is unlikely. We will need to supplement these with loans and have begun discussions with the Logan Museum of Anthropology, Milwaukee Public Museum, and Mackinaw State Historic Parks. All have supported CVM requests in the past.

CVM will also need to strengthen its artifact collections for the most recent immigration period. We will use the planning period to work through contacts established through earlier projects to create a deeper permanent collection. We will also consult with the Science Museum of Minnesota, which has built a major collection of Hmong cultural artifacts, about potential loans.

Approach and Content. As visitors walk from the admissions desk towards the exhibit, they will enter a transitional space where, through sound, lighting, and the voices of people, we will animate the ideas of *Intersections* in a walk-through **object theater**. Object theater presents an accurate, academically sound historical idea within a dramatic framework. It is not historical drama, but an exhibition put in motion. Walking into *Intersections*, visitors will be surrounded by the **sights and sounds** that introduce the Chippewa Valley's potluck of cultures. As we form the nature and content of the object theater experience, many voices will be available to us.

- "Hunt peaceably on our lands here until the month of March, when we beg you to withdraw, and that your young men may not come here and frighten our children." At a chance meeting in November 1788, **Bear Heart** told a Dakota trading party they would find no trouble on Ojibwe lands that winter.
- "I come to the station 'Eau Claire'. I stand here quite bewildered." In 1890, Norwegian immigrant **Anders Lian** wrote a letter home to his parents. After an arduous journey by Atlantic steamer and overland rail, he found he was only at the beginning.
- "I talked to my wife that life in the camp is just only today. We don't know tomorrow, who going to die, because people die every day. And maybe we will take a chance to go to America... We talk to my mother-in-law, 'Please don't cry. When we get to America, we will make some way to get you out of here and to be united in America....'" Hmong refugee **Yong Kay Moua** remembered deciding with his wife Houa to leave the Ban Vinai camp at and come to the U.S. in 1976.

This multimedia space will open out into the Main Gallery. Although much further development will come in the planning period, we anticipate that the **following divisions** will correspond to **the major sections of the physical exhibit**. Based on previous exhibits of comparable scope, we expect *Intersections* will incorporate 450 artifacts and 200 or more images. In this initial stage of planning we already see a few key artifacts and images emerging. **Items in bold** are in the CVM collections or otherwise available to the museum now for interpreting the *Intersections* themes across the exhibit.

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Encounters in the White Pine Forest (1735-1837)

Two canoes will greet visitors as they enter the Main Gallery: **a Dakota dugout**, found on Parker's Point, Lake Chetek, in the early 1900s, and **an Ojibwe birchbark canoe** originally from the Chippewa Falls area. The Ojibwe gunwale canoe represents both a different culture and an advance in technology. The two together, found a scant 30 miles apart, reveal an intersection between two worlds.

Visions of a megis shell led the Ojibwe to Madeline Island in Lake Superior from the eastern seaboard where they had been displaced by disease and war. The Ojibwe came down into the Chippewa Valley in the 1700s. At first they allied with the Dakota (already in the Chippewa Valley), an accommodation supporting their mutual interest in the fur trade with the French and English. In 1736, a Dakota war party killed twenty-one Frenchmen. On the pretext of avenging these deaths, Ojibwes attacked a Dakota party at Lake Pepin. This inciting incident ended the Ojibwe-Dakota alliance and started open warfare. The Ojibwe met stiff resistance but slowly gained control of the Valley.

At first, Europeans and Ojibwes traded on an equal footing, each receiving useful items: an opportunity from which they both benefited. An iron **kettle** and French silk **trade beads** and **a stretched beaver skin** are representative objects of the trade. A **beaver hat**, which meant high fashion in London, shows the purpose. Later, Ojibwe reliance on European goods and a declining population of fur-bearing animals unbalanced this mediation. Still, this imbalance was dwarfed by the challenge mounted by the "nationalistic, imperialistic United States" government, which 1970s Ojibwe scholar Edmund Danziger notes, "was determined to extend its authority over the Northwest." Transforming the environment through logging and farming would subvert the Ojibwe way of life, dispossessing them of their home environment even before they were dispossessed of most of their land.

A reproduction of **James Otto Lewis' lithograph of the 1825 treaty grounds** at Prairie du Chien suggests the pomp and ceremony of a mediation between nations. In 1825, U.S. representatives invited the Sioux (Dakota), Fox (Mesquaki), Chippewa (Ojibwe), Ottawa, Ioway, Menominee, Potawatomi, Sauk, and Winnebago (Ho-Chunk) to negotiate a treaty. In his opening address, Lewis Cass remarked, "We tell you again your great father does not want your land. He wants to establish boundaries and peace among you." The next treaty, twelve years later, ceded the land from the Ojibwe to the U.S. At the time they signed this 1837 treaty at Fort Snelling, the Ojibwe had been in the Valley for a century. At the time he signed the treaty, Wisconsin Territorial Governor Henry Dodge had never set eyes upon it.

"Immigrants Are Pouring In" (1837-1885)

Show-stopping **images of horses pulling sleds of logs** burdened ten feet high (which were, in fact, "show load" images posed for the camera) and unusual tools — **peavy, log stamp, brass steam whistle** — evoke the opening of the pinery. In 1855, before the real flood started here, Thomas Barland exclaimed in a letter, "Immigrants are pouring in … land I would never have thought of choosing is being taken up."

Yankees and Canadians brought skills honed in logging camps and sawmills back east. Daniel Shaw grew up in Maine and operated mills in New York before relocating to Eau Claire in 1856. Frank McDonough learned blacksmithing and carpentry in Canada before heading here. By 1900, twelve of the fourteen leading lumbermen in the Chippewa Valley traced their roots to one of the northeastern states or Canada. The 1854 treaty at La Point (Madeline Island) displaced the Ojibwes to permanent reservations. With their territory ceded, and the fur trade collapsed, many Ojibwe men took the opportunity that remained: they hired on for Yankee and Canadian logging camps and driving crews.

Immigrants from western and northern Europe — a potluck of Germans, Norwegians, Swedes, and Irish — fast outnumbered the Ojibwes, Yankees, and Canadians as labor for the expanding lumber camps. **Boarding passes and ship-liner posters** suggest their journey. **Trunks, toys, and Bibles** illuminate the kits and caboodle: Passengers packed dried meats, bread and potatoes, as well as clothing, tools, family Bibles, and whatever else they could carry for life in America. A CVM photograph shows the **steamboat *Chippewa* in 1868**, its decks full of new arrivals.

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As they settled in, some became merchants, land owners, physicians, and leaders. To some extent the new middle class united ethnicities. Poverty united others. Fitzpatricks, Olsons, and Dusendofers shared the northside neighborhood around the Eau Claire Lumber Company. Louise Schlegelmilch remembered it as "Pig Town," the city's poorest section where nearly everyone kept pigs, cows, or chickens.

A large **altarpiece** from the Porter's Mills Scandinavian Evangelical Lutheran Church reflects a mediation between cultures, awkward but sometimes accommodating, in a single church. In its earliest days, lumber boomtown Porter's Mills was a one-church town. Services were conducted in Norwegian. The language barrier caused some problems. "What we want … is a preacher that can talk the Queen's English," said one of the devout. Others were more tolerant. According to the Eau Claire *Leader* in 1890, some worshipers "did not understand a word of the service. However, they did enjoy the singing."

Signs of Strain (1885-1924)

An 1880s **Chandler printing press** — owned at one time by the Ashbaughs, who printed the Eau Claire *Leader* — is another artifact of the Eau Claire potluck. The English-language *Leader* printed columns in Norwegian and German. A CVM photograph shows **Waldermar Ager in his printing shop**, where he produced the Norwegian-language temperance paper ***The Reform***. John Jacob Auer's ***Der Herold*** ran entirely in German.

In 1885, the Chippewa Valley was facing a crisis. Two-thirds of the northern Wisconsin pinery had been cut. Eau Claire, anchored by the sawmill industry, lost a fifth of its population between 1885 and 1890. However, as the opening of the pinery catalyzed migration from New England, Canada, Germany, Scandinavia and the British Isles, its clear-cutting created an opportunity for new arrivals, many with roots in eastern Europe. They sought land at bargain prices, even if it had its complications, demanding a high price in sweat equity for removing stumps and rocks, which a wicked **stump puller** and **photographs of the ravaged landscape** show. The Cypreansen Brothers of Eau Claire hired agent Vincent Benesh to put **advertisements** for their land in Bohemian language newspapers elsewhere; by 1905, more than 100 families had settled around Drywood in Chippewa County.

As the century drew to a close, Wisconsin and U.S. laws were showing signs of the strain of immigration. State and federal governments pressed aggressively for assimilation. People, whether they be German or Ojibwe or Polish, should act like "Americans." Between 1880 and 1905, Congress passed, amended, extended, or made permanent nearly a dozen serious restrictions on immigration. In the same decade that the U.S. dedicated the Statue of Liberty and opened Ellis Island, it also established the Chinese Exclusion Act. Targeting instruction in German, Wisconsin enacted the 1890 Bennett Law, requiring English be taught in all schools at least sixteen weeks a year. (Outraged Germans and Norwegians voted the governor out in the next election.) The same **school desks and chalkboards** used by Yankee children would be used by Ojibwe and German-American children learning "American" ways.

To codify a policy of Indian assimilation that the U.S. government had begun in the 1870s, Congress had enacted the General Allotment Act (the Dawes Act) in 1887. By taking land from the tribes and allotting it to individual tribal members, policymakers hoped to fracture tribal ties and speed Indian assimilation by introducing the concept of private land ownership. The Burke Act (1906) allowed those Indians whom the Federal Indian agent deemed "competent" to manage their own affairs. The Act also removed restrictions on allotted lands. Many Ojibwe, unable to pay the real estate taxes that quickly accumulated, were forced to sell their allotments. A **map of the Lac du Flambeau reservation in 1933**, the year that allotment was discontinued, reveals how many Ojibwe land owners were dispossessed as a result. Some allotments were lost through fraud or failure to pay taxes, but most were sold by poverty-stricken individuals. Non-Indian people owned most of the best lakefront properties.

Even with new pressures against immigration, and towards assimilation, the flood into the Chippewa Valley continued, producing its own intersections. On the first day at the new frame schoolhouse in Josephine Trunkel's rural neighborhood near Willard, about 1920, none of the students spoke English, and the young

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teacher spoke no Slovenian. In 2001, as CVM conducted research there, Willard remained an insular Slovenian community. To prove Nathan Glaser and Daniel Moynihan's contention that the melting pot "simply did not happen," one need only visit Willard, Wisconsin.

Signs of strain grew clearer near the end of the period. In 1918, *Der Herold* editor Jacob Auer was sentenced to a year and a day in Leavenworth for refusing to submit translations of the text he published to a committee of local volunteer censors. Also (perhaps unwisely, given the nativist climate rising during World War I) he had written that small pox was going to wipe out the U.S. Army, that the German-Russian peace treaty was beneficial, and that readers should not believe everything the government told them. Tragically and paradoxically, his nephew died on the Western Front battling the Germans.

Turning Inward (1924-1965)

"A snapshot of the United States in 1924," immigration historian Roger Daniels writes in *Coming to America*, "would have revealed a nation relatively prosperous by contemporary standards but riven by social conflict and confused by social change.... The issues over which [we] fought — apart from immigration restriction — included prohibition, fundamentalism, and the rise of the second Ku Klux Klan." A **Ku Klux Klan robe** along with a large **photograph of 125 hooded Klansmen at a 1924 Chippewa County rally** point to the clash of cultures and ideas about outsiders. Chippewa County had 1,300 enrolled Klansmen (more than 3 percent of the county's 36,500 residents); 1,000 attended that rally. A rally at Ladysmith, Rusk County, attracted 5,000. Here, the Klan harassed immigrants and Catholics, rather than Blacks and Jews. In 1920, only 75 Blacks lived among 157,000 other residents in the six counties at the heart of the Valley.

The fear of foreign influence, already strong by the 1890s, increased when it became clear that World War I had not made the world safe for democracy (and, hence, safe). In Russia a terrifying new radicalism had taken power. What if instability came here by the shipload? Emma Lazarus' "Golden Door" slammed shut with the Immigration Act of 1924. It set National Origins Quotas, designed to curtail immigration from "new" source countries such as Russia, Poland, and Italy by allocating them small quotas. It encouraged immigration from older source countries, such as England, by allocating them large quotas.

In much of the Chippewa Valley (enclaves like Willard excepted), as elsewhere in America, the idea of being an American was changing. Yen Le Espiritu coined the term "pan-ethnicity" in discussing (to oversimplify) the formation of a new group made up of formerly separate groups — sometimes by our perception of them, sometimes by negotiations within their ranks. Children of Yankee, Canadian, Norwegian, and German immigrants were losing their once strongly held sense of difference. Churches, founded by Norwegian- and German-speaking congregants, changed to English for services except on special occasions. Boarding schools suppressed Indian languages but highlighted common interests, even among children whose tribes had once been enemies.

The lessening of strong ethnic differences allowed residents to focus on their shared experiences. For second- and third-generation European Americans, their opportunities were no longer about finding a better life in America, but about making accommodations that would improve their lives as Americans. Urbanization, mechanization, and economic trends affected Chippewa Valley residents. Electricity changed work, civic, and home life radically. A **power pole** was — and remains — commonplace and iconic on the Valley's streets and rural highways. **Tire molds**, **hand tools**, and a **set of lockers** from Eau Claire's large tire plant suggest industrialization on a scale large enough to draw people out of rural areas, as does a memorable Wisconsin Historical Society **photograph of workers leaving Eau Claire's Uniroyal plant** over a suspension bridge. Radios, such as an **Atwater Kent** in the collections, brought news, entertainment, and sporting events at the same time to every hearth in a broad region.

Anna Iverson's **1930 Model A Ford Coupe** is another key artifact for this section. Iverson was born in St. Croix County; her parents emigrated from Norway and CVM holds the trunks used on their journey to America. Like many young women of this era, Iverson needed work. She migrated from the country to the

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city — Eau Claire — where she bought a car. With her purchase, Iverson (like many others) began her romance with the automobile age — and with this particular car, which she owned for 46 years. More generally, the Model A suggests several things at once: a new era; the new possibility of, and interest in, touring and tourism; and internal migration. It is, after all, an automobile and not an ocean liner.

After World War II, a major change in public education furthered this homogenization. School consolidation offered all Wisconsin children, urban and rural, equal educational opportunities, albeit complicated ones for rural residents. The disappearance of the one-room school hurt rural neighborhoods by lessening the interaction of their neighbors, and changed them by opening ethnic enclaves and erasing many of their differences. Access to high school and increasingly college education had a comparable effect. These new opportunities were real, but they changed the culture in thousands of homes.

Urbanization, mechanization, and economic trends pushed the need for infrastructure, setting up two intersections with the Ojibwe — which many of the Valley's other citizens probably didn't think too much about at the time.

First, more people downriver meant more need for power. At Pak-wa-wong, "where the river is wide," a **1923 photograph** shows the Wisconsin & Minnesota Light and Power Company building the Winter Dam. The dam created the 17,000-acre Chippewa Flowage, benefiting towns downstream by generating electicity and helping prevent seasonal floods. It was built despite vehement protests by the people at Lac Court Oreilles. The dam flooded the Village of Post, unearthed generations of Indian graves, and drowned wild rice beds where the Ojibwe had harvested an estimated 25,000 pounds per year, an amount large enough to provide independence as well as subsistence.

Second, better roads — and autos just like Anna Iverson's Model A — brought tourists from cities like Milwaukee and Chicago to northern Wisconsin. Tourism provided jobs and income for Ojibwe men and women. Men often worked as guides for fishing and hunting parties. Women found work at the summer resorts as cooks or laundresses, and made crafts to sell to tourists. In addition to income, the tourist trade allowed Ojibwe people to pass traditional skills on to their children at a time when they were being pressured to abandon their old ways. A 1930s photograph from the collection of the Lac du Flambeau Museum and Cultural Center shows **Annie Sun tanning a hide** in a bib-style farm apron and housedress.

As the U.S. government attempted to stamp out American Indian cultures, the marketplace mediated a different solution, promoting them as curiosities. Pow wows and pageants offered tourists live entertainment. Playing to stereotypes created by dime novels and silent movies, some Ojibwes wore long, feathered plains-style war bonnets. CVM has a **Dakota-style war bonnet** like the one worn in a **1920s image of an Ojibwe man** posed with tourist children in sailor suits. There are many intersections in the photo: White and Native, tourist and native, actor and audience, old and young. But one set of intersections is false: he is no more a Plains Indian than the little boys are sailors. They are all just wearing the hats.

On the other side of the coin, CVM holds a **1920s photograph of Eau Claire Campfire Girls** dressed as "Indian maidens" and "Indian" **headbands and hand drums** made by Boy Scouts in the 1950s. As Paul Spickard writes in *Almost All Aliens*, "White Americans have played at being Indians, from the Boston Tea Party to the Boy Scouts to the New Age, in order to establish a national identity on the North American continent and to identify with that continent."

Meanwhile from the 1930s to the 1950s, Ojibwes saw their standard of living continue to fall farther and farther behind their non-Indian neighbors. World War II pulled the country out of economic depression and offered brief opportunities for Indian families, chiefly wages sent home by Indian GIs and workers in wartime industries. But after the war, they returned to reservations stricken with dire poverty even as the rest of Wisconsin entered the booming postwar economy.

World War II set people in motion around the world. It reordered international relationships and precipitated the Cold War, which had its own global effects. In the Chippewa Valley, the war brought new job opportunities for some, military service for others (4,577 in Eau Claire County, ten percent of its total

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population), and for all a reinforcement of the lesson taught by the Great Depression: that their communities were tied to larger world affairs. Movement on the home front — from farm to factory, from south to north, from country to city — also brought together people from different backgrounds. These intersections exposed millions of Americans to new ideas, people, and places, and helped to build momentum for the civil rights movement of the 1950s and 1960s — which changed the debate, and the conflicts and accommodations, yet again.

An Unsettled World (1965-2005)

A century of immigration, intermarriage, and internal mobility has mixed and remixed surnames on **plat books**. When Lars and Grethe Anderson claimed 120 acres in Chippewa County in 1857, they were part of an enclave made up not only of Norwegians, but of Norwegians from the city of Baerum. In 1964, siblings Charles Herman Barland and Agnes (Barland) McDaniel, descendants of farmer Thomas Barland, owned 80 acres in the Town of Pleasant Valley. Neighbors included the Schumacher, Jenson, Thompson, Schnittke, and Gonitzke families. In 2004, Hmong American Neal Xiong had eight acres in Pleasant Valley; among his neighbors were the Arnesons, Tomsens, Steinkes, Bittingers, and Ruds.

The Immigration and Nationality Act of 1965 abolished the 1924 and 1929 quotas. The law's architects did not expect to significantly change the flow of immigration. They were wrong. Instead the result was another influx of newcomers beginning in the 1960s when American life was transformed by changes in attitudes toward civil rights and race, the emergence of a new radicalism, and the beginnings of a conservative response. The outcome of the Vietnam War, conflicts in Somalia, and the Mexican economic and political situation pushed new peoples to the Chippewa Valley, even as the postwar American economy yielded to 1970s stagflation, the traumatic shift to a service economy, and a freefall in farm population. These conditions once again changed the face (and faces) of the Valley.

A new Ojibwe activism emerged from the broader revival of Native American leadership as well as from the civil rights activism of 1960s America. CVM artifacts and photographs — such as Richard St. Germaine's **denim jacket** emblazoned with an American Indian Movement (AIM) logo — set the period.

Convinced that their legitimate treaty rights were being violated, brothers Fred and Mike Tribble decided to test these in court. In March 1974, they pushed their ice fishing shack over the Lac Court Oreilles boundary on Chief Lake, and were arrested by wardens of the Wisconsin Department of Natural Resources. After a long series of legal proceedings, the 7th U.S. Circuit Court of Appeals, citing historical evidence, concluded that the U.S. government had agreed by **treaty** that the Ojibwe retained the right to hunt, fish, and gather on the ceded land as long as they remained peaceful. The case was followed by a series of decisions that included all Wisconsin Ojibwe bands, and further delineated off-reservation "treaty harvests."

The court rulings sparked a storm of protests. **Spearfishing equipment** (including a fishing spear used by Lac du Flambeau Tribal Chair and treaty-rights activist Tom Maulson and a spearfishing "headlight" fashioned from a hockey helmet outfitted with a battery-powered light) helps suggest that nowhere was this mediation more dramatic than at northern Wisconsin boat landings. **Photographs and news reports** show large angry crowds of whites surrounding Ojibwe spearfishers each spring, hurling racial slurs and, sometimes, rocks. Law enforcement officials cordoned off landings to prevent bloodshed.

At the very same time that the Tribble brothers pushed their fishing shack past the reservation boundary, a young ethnic Hmong couple displaced from Laos — Houa and Yong Kay Moua — waited in the Ban Vinai refugee camp in Thailand wondering what would happen next.

A bamboo raft, the kind so many Hmong used to cross the Mekong from Laos into Thailand, isn't what you might expect: basically two large shoots of bamboo lashed together in an inverted "V." It invites visitors to imagine the treacherous journey, at night in an unfamiliar river, when you weren't able to swim (as many Hmong weren't, being mountain people), with bullets tracing past.

The Hmong came to the Chippewa Valley beginning in the spring of 1976, a refugee migration cresting in the late 1970s and early 1980s and slowing to a trickle in the 1990s. The U.S. government settled Hmong in

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several parts of the country. Through secondary migration, the Hmong brought their clans back together as best they could. Neal Menschel of the *Christian Science Monitor* took a **series of photos** following the Lee family from a Thai refugee camp to their new home, an apartment in Eau Claire.

The Hmong faced significant linguistic, educational, economic, cultural and racial barriers to the opportunities modern America presented. Most, to take the most basic of examples, had never lived in a house with plumbing or electricity and had little familiarity with common household appliances. Older people felt the most displacement. Traditional values and practices were sometimes viewed by Americans as inappropriate or by younger Hmong people as irrelevant (much like the children of Norwegian immigrants in the early 1900s). On the other side, some who came to the United States as infants or were born in this country felt displaced from Hmong culture. In school they read about George Washington and Abe Lincoln, and found role models in Michael Jordan or Hillary Rodham Clinton. As teens, they were more interested in learning the **guitar** than the ***qeej***. Reflecting back, 19-year-old Hmong-German-American Amanda Schwahn said in 2008, "I kind of disowned my culture, which I didn't mean to, I didn't try to." Of course, Schwahn is speaking of only one of her cultures.

Examples of multiplicity are increasing. Lac Court Oreilles children choose from tribal, Catholic, and public schools on or near the reservation. Other groups — Amish from Indiana and Pennsylvania, Mexicans from Veracruz, Somalis from Minneapolis — each arrive at their own intersections with the Chippewa Valley and its people. Residents already here, now removed two or three generations from immigration, have sometimes rediscovered their ethnicity in personal and community rituals. Phillips began its Czech fest in 1984. In the early 20th century, Phillips didn't need a Czech fest: every celebration was a Czech fest.

The gallery exhibit concludes with a **P.S.** The 300-square-foot Postcript **gallery-within-a-gallery** will present small object-based exhibits that further interpret aspects of the larger content. Many Mexican farm workers in the Chippewa Valley come from Veracruz; how is their income changing life back home? How do folk-art objects express the Old Country, and the new? How are intersections between cultures played out in games? The trendy college sport lacrosse is Alqonquin/Ojibwe, and was sometimes played to mediate intertribal disputes (while paradoxically toughening young warriors), while in Barron, Somali boys have made the intermural soccer team much more competitive at the regional and state level. Sports, arts, geography: these and other subjects will rotate in and out of the Postscript gallery.

Other Programming

Circulating panel exhibit. We will produce a 20-panel version of the larger exhibit. The format is well-suited to informal exhibit spaces typically available in small communities, such as libraries, local historical museums, schools and banks.

Companion Publications. "Companion publications" parallel exhibit content, allowing visitors to take their experience home and giving faraway readers access to project content. For *Intersections*, we plan one publication for high school-to-adult general readers, extending a series initiated during other major projects. Most are about 100 pages in length, highly illustrated and include an annotated bibliography. A 60-page version for 4th-5th grade readers will also encompass the *Intersections* content in a highly illustrated format. Copies will be available at the museum store, by mail order, and included with teacher guides, history kits, and the panel exhibit.

Curriculum units, history kits, and teachers guides will provide more avenues for bringing *Intersections* content to school children and encourage classroom visits. We expect *Intersections* to become a major resource in preparing students to meet the Wisconsin Model Academic Standards for Social Studies. Many activities that can be used effectively with student groups will be integrated into the gallery exhibit.

Teachers Institute. Consulting historians, museum educators, and CVM staff will present a five-day institute with tracks for elementary and secondary teachers in 2013. In advance, participants will receive the teachers guide and selected readings from the source materials used to create *Intersections* (recent historical

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scholarship, literary selections, primary source materials). The schedule will include presentations, discussions, and direct experience with the exhibit and area sites.

Exhibit Development Training for Other Historical Organizations. During planning, CVM will recruit four regional historical societies to participate in an exhibit development workshop. Each will send a working team to workshops at CVM and provide a space and time for development of an exhibit on the impact of immigration/migration on their communities. CVM is a source of technical assistance for other historical organizations and has spearheaded training projects in the past. (There are 18 collecting institutions within a 45-mile radius of Eau Claire and more than 40 such groups in the region.)

IV. Audience

Demographics

About 50 percent of the **32,815 CVM visitors** last year lived in the **Eau Claire-Chippewa Falls Standard Metropolitan Statistical Area**, which has a population of 148,337. Twenty-three percent are under age 18 and 14 percent over 60. The non-white population is now 5 percent and growing rapidly (in 1980 it was less than 1 percent). The minority population in Eau Claire County increased 14.9 percent from 2000 to 2007; in Chippewa County, it increased 31.4 percent over the same period. Disposable household income is generally the lowest for the 55 metropolitan areas in the Great Lakes region.

Approximately **25 percent of CVM visitors live in the Chippewa Valley beyond the Eau Claire area**. As a whole, the Chippewa Valley has an estimated population of 344,000 in 9,500-square miles. Nineteenth-century immigration still influences the character of many small communities and rural settlements as does the potential for tourism in a land of woods and water. Amish and Mennonite people began to cluster in farm areas in the 1970s. Four thousand Ojibwe people live on or near three northern reservations. **Thirty-one percent of CVM visitors come from beyond the region**, often far beyond. Recent surveys found 43 percent of CVM summer visitors lived more than 100 miles away including most other states and many foreign countries.

With 62,000 residents, **Eau Claire is by far the largest city in the region**. It is ninety minutes from Minneapolis/St. Paul and a stopping point for vacationers from throughout the Midwest as they venture farther north. The city is the retail and medical hub for a large area in northwestern Wisconsin. A once-struggling manufacturing sector has shifted to high technology, but retail remains the largest employment sector. Unemployment is less than 5 percent but median household income is $36,399 versus $46,538 for the state. About 27 percent of Eau Claire residents are under age 18. Thirteen percent are over 65. Eau Claire's non-white population is 6.6 percent but the school district, with a 15 percent minority population, demonstrates patterns for the future. The largest minority group is Asian (3.7%, principally Hmong), followed by Latino (1%), African American (.7%) and American Indian (.5%).

Audience Characteristics

CVM regularly provides nationally recognized humanities programming to a **small town and rural audience**. Studies have shown **CVM visitors come from a wide geographic area.** They also **differ significantly in age, education and cultural backgrounds**. We have found that our visitors commonly view history as a long-ago, disconnected time. They do not think of themselves or their relatives, friends, and neighbors as part of the historical continuum. CVM designs interpretions to overcome this view.

Regional residents are our primary audience. The story of the Chippewa Valley is their story. They make up 50 percent of CVM visitors and 99 percent of our members and volunteers. Finding the larger issues of American life in the midst of their own stories is a provocative way for regional residents to encounter history. It is also effective, as substantiated in the national survey undertaken by David Thelen and Roy Rosenzweig for *Presence of the Past: Popular Uses of History in American Life*.

CVM has important **secondary audiences**. The interest of **out-of-area-visitors** is predicated on CVM's success in interpreting what is distinct about the region. By grounding our exhibits in large themes, we also

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encourage visitors to compare the Chippewa Valley to the places they live and the lives of people here to their personal experiences. We have a long history of engaging **specific cultural groups**. Past work with Ojibwe and Hmong residents has provided information to incorporate into the exhibit. The project will further interactions with the growing Anabaptist (Mennonite and Amish), Latino, and Somali communities. CVM is the only professionally managed history museum in the region, and **neighboring historical organizations** often look to us for technical assistance.

CVM serves thousands of **schoolchildren** from throughout northwestern Wisconsin through programming at the museum and resources for use in the classroom. For 25 years, CVM has cooperated with the Eau Claire Area School District in the teaching of community and state history. School service levels greatly increased in the early 1990s when CVM expanded its curriculum-based programming, using new interpretive exhibits, such as *Paths of the People* and the NEH-supported *Settlement and Survival*, as a base. Programs such as History Theater and History Kits take CVM to school. In collaboration with the UWEC History Department and educational service agencies, CVM provides programs for **teachers from more than 200 rural Wisconsin school districts**.

Marketing and Promotion

As planning for *Intersections* develops, we will create approaches for all target audiences. We anticipate, at a minimum, the following: **Releases** to 71 print and broadcast outlets within a 100-mile radius, ranging from the daily *St. Paul Pioneer Press* to the weekly *Chetek Alert* and including periodicals such as *News from Indian Country* and *Mazina'igan: A Chronicle of the Lake Superior Ojibwe*. **Releases to publications and listservs** that reach schools, libraries and historical groups in the upper Midwest. **Appearances** on talk-radio and talk-television, including Wisconsin Public Radio, Hmong-language programs, WOJB on the Lac Courte Oreilles Reservation and the live interview segment of the WEAU-TV news report, which reaches 250,000 viewers. **Promotional spots** for area broadcast and on-line media. **Promotion** through our website *cvmuseum.com* and newsletter *Currents*. **Direct mail** to teachers in Wisconsin and Minnesota, tribal organizations, group- and bus-tour services, and bookstores in the upper Midwest. **Revision** of CVM print and electronic promotion to include *Intersections*. **Display advertising** through regional tourism organizations.

Evaluation

We will use **front-end and formative** evaluation methods during the planning phase of *Intersections*. Our preliminary outline of activities includes: 1) a front-end **survey** (delivered to 100 adult visitors and non-visitors and adapted for use in K-12 classrooms) to determine audience perceptions concerning past and present immigration; 2) formative **reviews by consulting scholars** (review of exhibit plan, design, sample label text, outlines for curricular materials) 3) formative **reviews by audience representatives** (mock-ups of interactives; review of exhibit plan, preliminary design and sample label text), and 4) formative **evaluation by teachers** (mock-ups; review of exhibit plan, design and sample label text; review of outlines for curriculum units). During implementation, we will continue formative evaluation and conclude with summative evaluation after the exhibit opens (visitor and teacher surveys, outside written assessment).

CVM is responsive to the results of evaluation. For example, we initially installed temporary text panels in the *Farm Life* exhibit so that audience representatives could review them in actual context. Comments led to more editing for length and further changes in type size and color to help low-sighted visitors. During previews of the object theater *This Day,* we surveyed a total of 100 viewers. If several misunderstood an image or reference, we adjusted until subsequent surveys showed the problem was resolved.

V. Accessibility and Admissions.

CVM is an educational, entertaining and affordable resource for the public. General admission is $4 for adults and $2 for children. We offer a free night each week and provide social service organizations with passes for low-income residents. Access to CVM's website is free. Admission to our Fourth of July

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celebration, our largest event, is free and includes all exhibits. Many visitors with physical limitations take advantage of the museum, which is all on one level and ADA compliant.

VI. Fundraising Plans

Prior support includes grants from the Institute of Museum and Library Services and the Wisconsin Arts Board (WAB) for *Arrivals*, which has expanded our research base and generated ideas for *Intersections*. We will apply to the Wisconsin Arts Board and the Wisconsin Humanities Council for particular components of the project. Other cost-sharing funds for the planning process will come from operating sources (local government, member contributions, earned income), special gifts and in-kind contributions.

VII. Organization Profiles

Chippewa Valley Museum

Since 1974, CVM has operated as a **regional history museum** in Eau Claire, Wisconsin. Known for its lively, thought-provoking program, CVM is the only museum in western Wisconsin **accredited by the American Association of Museums**.

Our **mission** as stated in the CVM Bylaws begins, "Understanding the history of our community is basic to our democratic way of life, gives us a better understanding of our state and nation, and promotes a better appreciation of American heritage. To foster this understanding, CVM discovers, collects, preserves, and interprets the history and culture of the Chippewa Valley and its people and provides learning experiences for all ages."

CVM collections contain **18,615 artifacts** and **25,740 archival items**. Although some holdings are unique or rare, their principal importance lies in documented associations with the people of the Chippewa Valley. Exhibits and programs based on the collections are our primary means of meeting our interpretive mission. The **30,000-square foot main museum building** has 11,700-square feet of gallery space, multi-purpose rooms seating 25 and 100, and a library/archive. Behind the scenes are facilities for collections management and storage, design studio and workshop. More climate-controlled collections storage is located in a **2,400-square foot detached building** on the museum grounds in Eau Claire's Carson Park. We also manage **three historic structures.**

In FY07, CVM had **operating income of $534,974**. We have a professional **staff of 13** in 10.7 full-time equivalent positions, **1,453 members** and **270 volunteers**.

Last year, **32,815 visitors** attended CVM exhibits and programs. About 40 percent were children. We delivered **10,297 hours of educational services** to 6,073 schoolchildren from throughout northwestern Wisconsin and presented **117 programs** (152 program days) for 10,284 people. Our website *cvmuseum.com* had **102,800 on-line visitors**, a 360 percent increase in five years.

Since 2003, CVM has worked collaboratively with the UWEC History Department and educational service agencies in northern and western Wisconsin to deliver **professional development programs to more than 500 teachers**. In the past two years, CVM **traveling exhibits** have gone to Arkansas, California, Colorado, Florida, Illinois (five venues), Minnesota, South Dakota, Texas (three venues) and multiple Wisconsin locations. In a 12-year period, original **CVM History Theater** productions reached 17,000 regional residents. CVM circulates 21 history kits.

Cooperating Institution

The University of Wisconsin-Eau Claire History Department will **co-sponsor the Teachers Institute**. The department provides undergraduate instruction for general education, for liberal arts and teaching history majors and minors, and for students in programs requiring a specific history course. Approximately 50 undergraduate majors finish each year. The department offers M.A., M.S.T., and M.A.T. degrees as well as workshops and mini-courses for practicing teachers. Undergraduates may complete a 36-credit history education major, which certifies them to teach in Wisconsin middle schools. They may also undertake a 60-

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credit comprehensive major in social studies, which consists of a concentration in history and additional specified coursework in at least four other social sciences. This Broadfield Social Studies program qualifies graduates to teach grades 6-12 in their area of concentration as well as fusion course in the social studies. UWEC offers a certificate and both graduate and undergraduate internships in Public History.

The UWEC History Department has a 14-member faculty with primary appointments and several adjunct faculty. Faculty members **Robert Gough, Jim Oberly, Jane Pederson,** and **Rick St. Germaine** are U.S. historians with research interests in the region. They actively support CVM's interpretive program. **Oscar Chamberlain** and **John Mann** worked with CVM on professional development programs for teachers. Chamberlain, Gough, and Mann will work with CVM staff to develop and present the Teachers Institute.

VIII. Project Team

The Project Staff and Plan of Work uses a **model developed during other large, successful interpretive projects**, such as *Hmong in Eau Claire/America* and *Farm Life*. Consulting teams balance discipline and interpretive approach, national perspectives and deep knowledge of the region. The consulting group for *Intersections* is equally balanced between **nationally recognized scholars and museum specialists** and **historians with regional research interests**. In the planning conference, this means that discussion can be wide and deep, with dynamic and inventive results. Consultants also contribute to development of the bibliography and staff reading list. They respond to questions as staff continues to work and comment in writing on the draft exhibit plan and preliminary design.

All consultants will attend a **two-day conference in June 2009** to discuss ideas, directions and further resources for development. CVM project staff are present as well so that, whatever their individual responsibilities in carrying out the project, all are immersed in the ideas. Consultants who have not been to CVM (or not recently) come a day early to review current exhibits. The first morning and early afternoon of the conference are plenary sessions with a **series of panel presentations**. CVM staff provide an overview of planning, research, and collections development to date. National consultants discuss aspects of their own research, interpretive perspectives, and projects that may serve as models for our project. Historians with regional research interests highlight findings and resources that could support the *Intersections* themes. Consultants involved in museum education and professional development for teachers speak to current methods and needs. The rest of the afternoon and the following day are devoted to large- and small-group **brainstorming and discussion of strategies.** We consider periodization, division of content within the physical exhibit, ways to represent ideas and themes three-dimensionally, how to make effective use of media and related programming. Across the discussion, we consider what the visitor will see, hear, and do.

At the **Educator Conference** in August, the **education consultants** will meet with **K-12 teachers and curriculum specialists** who are familiar with CVM resources and educational services. CVM staff and the consultants will give an overview of the content and progress on the project. Brainstorming and discussion at this conference will focus on curriculum-based programming in the museum, development of guides and kits, differentiating for grade levels, and content and structure for the Teachers Institute.

Consultants

Oscar Chamberlain, Ph.D., History, UWEC, teaches Wisconsin, constitutional and early U.S. history. He is Project Director for *Making Americans, Making America: Community, Citizenship and the Constitution*, a $1.5 million DOE Teaching American History grant providing graduate level instruction for K-12 teachers in partnership with CVM and eight regional educational service agencies.

Brenda Child, Ph.D., American Studies, University of Minnesota-Twin Cities, specializes in the history of Indian education and 20th-century Ojibwe history. Her *Boarding School Seasons: American Indian Families, 1900-1940* was the first study to use of American Indian letters to document boarding school and assimilation experiences of Native children and families. Child consulted with the Heard Museum on the exhibit *Remembering Our Indian School Days*. She is a member of the Red Lake Band of Ojibwe.

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Kathleen Neils Conzen, Ph.D., History, University of Chicago, focuses her research and teaching on the social and political history of the United States in the 19th century, with special interest in issues of immigration, ethnicity, religion, western settlement, and urban development. Much of her research and writing has used the German immigrant experience to explore the links between migration processes and community formation, the construction and reconstruction of ethnic identities, the relationship between religious, ethnic, and regional cultures, and immigrants' political integration into the national community.

David B. Danbom, Ph.D., History, North Dakota State University. An award-winning scholar, teacher and writer, Danbom is a leading spokesperson for the "new rural history." His *"Born in the Country": A History of Rural America* was published by Johns Hopkins as part of the *Revisiting Rural America* series. Other publications relevant for our project include *The Resisted Revolution: Urban America and the Industrialization of Agriculture, 1900-1930* and *Going It Alone: Fargo Grapples with the Great Depression.* Danbom advised CVM's Fields and Dreams oral-history program and the *Farm Life* project.

Michael Douglass, Director, Villa Louis and Fur Trade Museum, is a specialist in historical interpretation and the fur trade era. His Wisconsin Historical Society (WHS) site is directly across from the 1825 Treaty Grounds at Prairie du Chien. Douglass has deep knowledge of the circumstances of the treaty and life in the early metis community of Prairie du Chien.

Benjamin P. Filene, Ph.D., History/Public History, University of North Carolina-Greensboro, was formerly at the Minnesota Historical Society. He developed major exhibits including *Sounds Good to Me: Music in Minnesota* and the innovative multimedia exhibit, *Open House: If These Walls Could Talk.* His *Romancing the Folk: Public Memory and American Roots Music* was named "Notable Book of 2001" by the New York Times Book Review.

Robert Gough, Ph.D., History, UWEC, is author of *Farming the Cutover: A Social History of Northern Wisconsin, 1900-1940*, an important regional study. He previously advised the NEH-funded *Settlement and Survival* and *Farm Life* projects. Gough is content supervisor for History and Broadfield Social Studies pre-service teachers.

Tom Hanchett, Ph.D., Staff Historian, Levine Museum of the New South has developed many exhibits, including the NEH-supported *Cotton Fields to Skyscrapers: Charlotte and the Carolina Piedmont in the New South*. He is currently directing The Newcomer Project, which explores Charlotte's diverse cultures.

Joan M. Jensen, Ph.D., Professor Emerita, History, New Mexico State University-Las Cruces. Jensen's *Calling This Place Home: Women on the Wisconsin Frontier, 1850-1925* was one of the inspirations for the *Intersections* concept. A specialist in 20th-century U.S. history and women's history, Jensen has received Fulbright awards, and the 1993 New Mexico Endowment for the Humanities Award for Excellence in the Humanities.

Bobbie S. Malone, Ph.D., Director, Office of School Services, Wisconsin Historical Society, holds a master's degree in Elementary Education. She taught elementary school in Louisiana and Texas for 10 years before returning to Tulane for a Ph.D. in American history. At WHS since 1995, Malone has authored several books on Wisconsin history for the state's classrooms. She is co-author of the *Student Textbook for Wisconsin: Our State, Our Story.*

John W. W. Mann, Ph.D., History/Public History, UWEC. He was co-director of *Learning by Doing*, a graduate certificate program for in-service teachers, supported by DOE Teaching American History grants and offered in cooperation with CVM and area educational service agencies. His book *Sacajawea's People: The Lemhi Shoshone, and the Salmon River Country*, was published in 2004 by the University of Nebraska Press. He has also worked extensively in the field of historic preservation.

Jeanne Nyre, independent designer. Nyre was CVM designer from 1986 to 2006 and continues as a major contributor to the CVM exhibit program. Exhibits at CVM include long-term, short-term, panel and multimedia exhibits, including *Paths of the People*, *Settlement and Survival*, six versions of the *Hmong in*

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America panel exhibit, two object theater productions, and the *Farm Life* gallery, traveling (NEH on the Road) and panel exhibits. Nyre will be principal exhibit designer for *Intersections*.

Kori Oberle, independent researcher, writer, and social studies instructional designer, is co-author of *Student Textbook for Wisconsin: Our State, Our Story*. She has worked as museum educator and media producer. Oberle received an Emmy for producing the *Cultural Horizons of Wisconsin* television series. She will advise planning for multimedia use within the exhibit.

James Oberly, Ph.D., History/American Indian Studies, UWEC, has contributed to CVM's interpretive program since the early 1990s, consulting on *Paths of the People, Settlement and Survival* and *Farm Life.* Publications include *A Nation of Statesmen: The Political Culture of the Stockbridge-Munsee Mohicans, 1815-1974* and *Sixty Million Acres: American Veterans and the Public Lands before the Civil War*. He is a frequent expert witness for Wisconsin tribes.

Jane M. Pederson, Ph.D., History, UWEC, has research interests in regional immigration and community building. She has contributed to CVM's interpretive program since the early 1990s. Pederson is author of *Between Memory and Reality: Family and Community in Rural Wisconsin, 1870-1970*. Consulting on previous CVM projects: *Farm Life*, *Building a Life: Creating New Contexts for Historic Structures*, *Fields and Dreams* oral history project, and *Traveling through the Twenties*.

Rick St. Germaine, Ph.D., History and American Indian Studies Program, UWEC, has contributed to CVM's interpretive program since the mid-1980s. He was one of principal advisors to the current *Paths of the People* exhibit on Ojibwe history. From 2000-02, St. Germaine was a Visiting Senior Scholar at the Kennedy School of Government and Lecturer, in the Graduate School of Education, at Harvard. He is a former tribal chair of the Lac Courte Oreilles Band of the Lake Superior Ojibwe, a school reform training specialist for tribal schools nationwide, and a frequent evaluator for tribal schools.

Suzanne Seriff, Ph.D., is an independent folklorist, curator, and lecturer, living in Austin, Texas. She has curated many exhibits, including *Forgotten Gateway: Coming to America through Galveston Island* for the Bob Bullock Texas State History Museum (opening 2009). Seriff co-directed the Teachers Institute *Gateway to the Gulf: Galveston and American Immigration, 1845-1915*.

Chia Youyee Vang, Ph.D., History, University of Wisconsin-Milwaukee, includes among her research interests refugee resettlement/immigration policies, transnational migration, Hmong history and diaspora studies. Vang is among the developers of the Hmong Studies Program at UW–Milwaukee. She recently published *Hmong in Minnesota* and served on the 2008 faculty for the *Making Americans, Making America* summer institute for K-12 teachers.

CVM Staff

Effective performance by **CVM staff is essential to gaining full benefit from the consulting group**. Working with consultants of this caliber has been and is an important factor in our professional development, which means the quality of all future work is affected. *Intersections* is a significant project and we are prepared to make a major contribution of staff time. ***Staff with general oversight responsibilities are considered the core team.** All core team members have contributed to the success of earlier projects of comparable scope. (Dates in parentheses indicate the beginning of CVM employment.)

Karen DeMars (2003), Educator, is a former classroom teacher and technology coordinator. She manages CVM's active school tour program. DeMars collaborates with teachers to create curriculum-based services, develops out-of-school programs for children, families and youth organizations, and participates in exhibit development groups. She recently completed an on-line course on outcome-based evaluation. *Intersections* assignments include carrying out the evaluation program and planning for the exhibit (with emphasis on accessibility for young visitors), educational services and Teachers Institute.

Donalynn Hayden (1989), Facilities Manager, works with exhibit and curatorial staff to construct, fabricate, install and maintain exhibits; builds exhibit and storage mounts for artifacts; and coordinates shop

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activities. She will fabricate the three-dimensional exhibit model and work with exhibit designer Jeanne Nyre to develop materials lists, quantities and estimates.

Melissa Holmen (2005), Exhibit Developer, graduated from UWEC with an emphasis in public history. She serves on exhibit development teams, conducts research, and coordinates consultant, volunteer and student research for interpretive programs. For *Intersections*, Holmen will carry out the evaluation program (with DeMars) and participate in planning, exhibit research, and collections development.

***Susan McLeod** (1984), Director, has participated in planning and development for major interpretive projects including exhibits (*Farm Life*, *Paths of the People*, *Settlement and Survival*), object theaters *(Chippewa Valley Potluck*, *This Day*) and the national *Hmong in America* program. She serves on planning and instructional teams for professional development programs for teachers (*Learning by Doing: Public History in the Classroom*; *Making Americans/Making America*). She has been the author, co-author, project director, and administrator of many federal, state and foundation grants. McLeod serves on the development team, with responsibility for conceptualization, planning and administration.

***Carrie Ronnander** (2000), Curator, has an MA in American history with a minor in museum studies from the University of Minnesota–Twin Cities. She is responsible for programmatic research, collections research and development, CVM's digitization program, and management of 18,615 three-dimensional artifacts. Ronnander served on development and production teams for the *Farm Life* exhibits and the object theater *This Day*. She taught Early American History for University of Minnesota Distance Learning for 13 years and develops curriculum for and instructs K-12 educators in CVM institutes and workshops (*Learning by Doing*; *Making Americans, Making America*). For *Intersections*, her duties will include conceptualization, research, collections development and project management. Assistant Curator **Kathleen Roy** (2001) will assist Ronnander on collections development and research.

***Frank Smoot** (1999), Editor, is an experienced writer, editor and designer. He served on the *Farm Life* development team as principal writer (object theater script, exhibit label text, companion publication text and design). He develops curriculum for and instructs K-12 educators in CVM institutes and workshops (*Learning by Doing*; *Making Americans, Making America*). Smoot is responsible for CVM web and electronic design. Projects include the CVM website *www.cvmuseum.com*, the *Farm Life Workbook* (web-based exhibit development guide), *Milk House to Your House* (interactive touch-screen exhibit), *My House* and *My Family Story* (interactive computer-based stations). Smoot will be part of the core team with responsibility for conceptualization, writing and development of web/electronic components.

Eldbjorg Tobin (1992), Librarian, has an MLS from UW–Madison. She is responsible for care and management of photographs, documents, and other works on paper. Tobin manages the CVM library and archives. She will assist in research, collection development and archive material collected for the project.

IX.Work Plan

Prior to Planning Grant. We will continue to review scholarly literature and develop a reading list for CVM staff so they can participate effectively in the General Consultant and Education Conferences. Fieldwork and research by consulting folklorists, CVM staff and trained volunteers will continue under *Arrivals*, which concludes in July 2009. Educator DeMars and Exhibit Developer Holmen, with advice from other members of the *Intersections* team, will develop and conduct a front-end survey to determine existing audience knowledge and perceptions of immigration in the region's history. We will deliver the survey to approximately 100 adult visitors and non-visitors and also adapt it for use in K-12 classrooms.

On-Going Assignments. Research and collections development will continue throughout the Planning Grant period. All team members will meet monthly; core team members will meet bi-weekly.

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2009

April

Grant Begins. Staff reading. Ronnander and Roy travel to Fort Michilimackinac, Milwaukee Public Museum, Wisconsin Historical Society and Logan Museum of Anthropology (Beloit WI) to see collections and arrange loans of fur trade era and early reservation period artifacts.

May

Staff reading. McLeod and Smoot travel to New York City to review East Side Tenement Museum and Ellis Island exhibits.

June

Two-day General Consultants Conference for all consultants and CVM project staff. CVM project team begins weekly meetings to synthesize reading, research, collections development work, site visits and ideas from the Consultants Conference into the initial draft of the exhibit plan (project manager: Ronnander; principal writer: Smoot).

July

All CVM project staff travel to St. Paul to review *Tales of the Territory* and *Open House: If These Walls Could Talk* at the Minnesota History Center and Hmong collections at the Science Museum of Minnesota.

August

CVM project staff and consultants Chamberlain, Gough, Malone, Mann and Oberle meet with K-12 teachers to discuss approaches to the curriculum units, history kits and Teachers Institute. Designer Jeanne Nyre joins team meetings.

September

Ronnander and Smoot travel to Washington DC to review exhibits at the National Museum of the American Indian and National Museum of American History.

October

Ronnander and McLeod travel to Austin to review *Forgotten Gateway: Coming to America through Galveston Island* at Bob Bullock Texas State History Museum. Complete preliminary exhibit plan complete. Preliminary design in process.

November

Preliminary design complete. Circulate plan and design to project consultants for comment. Begin implementation proposal.

December

Implementation proposal in development.

2010

January

Submit implementation request to NEH.

February

Build three-dimensional model. Develop and circulate information and application forms for the Exhibit Development Training Program.

March

Select four rural museums for the Training Program. Reporting.

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