



# WIDENING THE GAZE AT THE B&O RAILROAD MUSEUM

MAKEA KING, MLIS CANDIDATE

# CONTENTS



---

## 03

### INTRODUCTION

---

## 04

### B&O HISTORY

---

## 05

### PROPOSED SOLUTIONS

---

## 09

### RECOMMENDATION & CONCLUSION

---

## 10

### WORKS CITED

---



## INTRODUCTION

Located on the historic birthplace of the B&O Railroad, the B&O Railroad Museum is home to over a hundred actual locomotives and “hundreds of thousands of small artifacts provide a unique glimpse of railroading through tools, exquisite timepieces, fine art, presentation silver, uniforms, furniture, and personal memorabilia.” The museum was officially dedicated in July of 1953 and housed artifacts from the consolidation of the Chesapeake & Ohio Railway, the Chessie System Railroads, and CSX. In later decades it gained affiliation with the Smithsonian Institute and now welcomes over 200,000 visitors annually.

With such a rich history, it is no wonder that the museum is a popular destination and it serves the city by bringing tourists to the area. However, like most cultural institutions, its continued existence relies heavily on its relevance to the community. Like most of the transportation in the United States during the previous centuries, the railroads were segregated racially and dominated by a male employment force. This history has led to a distinct and narrowed vision of who is represented and perceived welcomed at the museum. Despite its location in a section of Baltimore City that is home to a majority black population, the museum’s main patrons are white. If the museum is to continue to exist and educate the public of its wealth of railroad knowledge and history, it is imperative that the museum widens its gaze and not only portray a more diverse history of the railroad but also extends itself into the neighborhood and community in order to demonstrably welcome more diverse patrons.



# B&O HISTORY

When considering new exhibits or special events for the B&O Railroad, it isn't hard to see why in the past, the focus was on those who made up the majority of the railroad industry - white males. However, white males are not the only people who worked on the actual railways, or locomotives. Neither were they the only ones who held corporate jobs. African Americans have worked on railroads, in some capacity, for just as long. However, with the history of segregated rail cars and the jobs performed on railroads in general, it is understandable that many African Americans would be wary of visiting the museum, unsure of what type of representation they would be confronted with. The very same thing can be said for women visitors. If women know that the railroad was, historically, a male dominated industry, it will likely lessen the overall interest in visiting the museum. Most people go to archives, museums, and other cultural institutions with the hopes of finding something they can connect with. But, when that level of connection is not apparent on the surface, grabbing the attention of new visitors will be a lasting challenge.

While on the surface, it may seem that the only people negatively impacted by this problem are the visitors who don't end up patronizing the B&O Railroad Museum. However, when you step back and think about the oral histories lost from former minority employees or the lack of rare memorabilia from former employees who were women, you can see how impactful such a narrow gaze can be on the museum and the history it tells. The museum itself loses out on the ability to gather, house, and display a rich, varied reflection of such an important industry in this country. Railroads created cities and towns all across this country and enabled the burgeoning manufacturing and construction industries to thrive. It is a vast disservice to the industry as a whole and future generations to only focus on such a narrow slice of those who worked on or were served by the railroad.

# PROPOSED SOLUTIONS

In order to remedy this situation, there are a few things that the B&O Railroad Museum could do to reach African American and women patrons. By utilizing the historical emphasis of February (Black History Month) and March (Women's History Month), the railroad could kick off exhibits or special collections that would focus on the employment and experiences of African Americans and women with the B&O Railroad. The Museum could also focus outreach to community members who used to work on the railroad in order to collect firsthand accounts of what it was like to work on the railroad. These histories could be turned into a special exhibit or community podcast type project that could also bring in younger patrons as well. One last option would be to put out a call for memorabilia and artifacts from the general public that is outside of the physical Baltimore City location. This option would be most beneficial after doing an intense inventory of the Museum's archives and ascertaining where collection deficiencies more apparent.

# OPTION 1: UTILIZING BLACK HISTORY AND WOMEN'S HISTORY MONTHS

By capitalizing on the already established history months, the B&O Railroad Museum would be able to easily use the months of February and March to highlight the contributions of African Americans and Women to the railroad industry.

During the month of February, the B&O could talk about the few positions that African Americans were allowed to occupy. African American men were often relegated to service positions: porters, cooks, and servers. While these positions were not glamorous and it's painful to acknowledge the outright racism of the time, it is a part of history. This would be a direct challenge to the current happy, adventurous spirit of the museum, but it would bring more honesty and integrity to the way the museum portrays itself. By glossing over, or in many ways, outright ignoring the actuality of segregated railways, the B&O is telling the Black community that it is not interested in truthful storytelling.

The same is true for Women's History month. Women have always worked in the railroad industry, but were not celebrated or seen as essential employees. Women may have started as office clerks or administrative assistants, but during World War II, many women took jobs that men had to vacate in order to fight in the military. This led to many women wanting to stick with their newfound independence and join labor unions and begin to train as dispatchers and even engineers for the railroad industry.

In Sandra Hughes-Hassell's *Multicultural Young Adult Literature as a Form of Counter-Storytelling*, Hughes-Hassell demonstrates how impactful it is to minority youth to read stories told from perspectives similar to their own. While the B&O is not a library, the main point is still applicable. In response to the question of why it is important for students to see themselves in literature, Hughes-Hassell writes the following. "It helps them identify with their own culture, and it engenders an appreciation for the diversity that occurs both within and across racial and cultural groups (Bishop 1997, 6). But I believe multicultural literature can do even more. As an integral part of the social and academic context, I believe multicultural literature can act as a counter-story to the dominant narrative about people of color and indigenous peoples."

If simply reading about characters of the same racial or cultural background does this for students, how much more beneficial could real life experiences be for museum visitors? Patrons of the museum would be able to learn about the realistic life of railroad employees and see how much has changed and improved for African Americans and women working in the industry.

## **OPTION 2: COMMUNITY OUTREACH TO COLLECT FIRSTHAND ORAL HISTORIES**

With the growing popularity of podcasts, reaching out to community members who had a connection to the B&O Railroad to record their oral histories would be an exciting way to modernize the museum experience for patrons. When performing outreach, the B&O would be wise to look no farther than their surrounding communities. Many of the former employees or family members of employees still live in or have ties to the neighborhood where the museum is located. The oral history project could present the museum with the perfect opportunity to not only engage with the surrounding communities, but it also gives the museum a chance to establish a mutually beneficial relationship with the community.

In Valerie Harris and Ann Weller's article *Use of Special Collections as an Opportunity for Outreach in the Academic Library*, the authors pinpoint precise ways for academic libraries to capitalize on their special collections in order to increase awareness and activity in academic libraries. These same examples can be used at the B&O Railroad Museum. By hosting an event, as Harris and Weller suggests on page 301, the library, or museum in this case, will bring the community in to showcase what they have and how the community can benefit from those collections. "Another way to bring exposure is to hold a reception for the opening of a collection. UIC has held receptions for the opening of politicians' and organizations' manuscript collections. These have the impact of bringing in people with similar areas of interest that might some day be interested in donating their papers to special collections."

By welcoming in the community at an inaugural event to launch a special collection such as those discussed in option 1, the museum will be able to show their collections off, while simultaneously asking the community to help them fill in the gaps.

## **OPTION 3: CALL FOR MEMORABILIA**

The last option available for the B&O Railroad Museum would be to send out a call for memorabilia through all available channels. This type of action would open the museum up to new patrons and expand their reach to places that they normally would not have exposure. After doing a comprehensive and intensive accounting of their collections and artifacts, the museum curator could use their established social media channels, donor registries, and local news channels to create an event around their call for memorabilia. By positioning it as an all hands on deck event, the B&O could create a depository website for participants to upload their content and for others to view submitted content, after it had been verified and screened by staff. When participants see the content being submitted, they will then be drawn to finding their own way to be a part of the call for memorabilia as the action develops a sense of community amongst those who participate. This option, while creating a positive public awareness campaign, does heavily rely on people accepting the call for action and wanting to participate. The onus is on the public to reach out after the museum sends out the initial ask.

This option is also rather time intensive due to the complete inventory of the current collections that needs to take place before the call for memorabilia can even take place.



# RECOMMENDATION & CONCLUSION

After considering the benefits of each option, it is my recommendation to pursue a combination of options 1 and 2. The B&O Railroad Museum should use their existing holdings to put together collections that demonstrate the impact that African Americans and Women have had on the railroad. Then, the museum should reach out to community centers and local churches to invite people to the collection's opening event. An event of this type would be great to host to community churches, which often have an older congregation, or long familial ties.

By utilizing community outreach to churches and senior or community centers, the museum will hopefully be able to establish strong contacts that can help them gather participants for the collection of oral histories. At the inaugural event, the chief curator and archivist will outline how the oral histories will be collected and ensure that the contributors' words will not be taken out of context. The B&O will also need to establish some collection guidelines, media storage protocols, and create a contributor approval process so that those who choose to participate can have trust in the museum. Having first person accounts of what life was like working or riding the railways would allow for young museum patrons to experience life through these histories, thus bringing forth a more comprehensive museum visit.

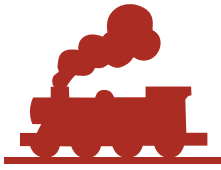
## WORKS CITED

Harris, V. and Weller, A (2012) Use of Special Collections as an Opportunity for Outreach in the Academic Library, *Journal of Library Administration*, 52:3-4, 294-303, doi: 10.1080/01930826.2012.684508

Hughes-Hassell, S. (2013). Multicultural Young Adult Literature as a Form of Counter-Storytelling. *The Library Quarterly: Information, Community, Policy*, 83(3), 212-228. doi:10.1086/670696

# AFRICAN AMERICANS IN RAILROADING





## ABOUT THIS EXHIBIT

Together with the Union Baptist Church, the B&O Railroad Museum presents an exhibit that seeks to bring forth to light never before heard stories of the African American experience and the railroad system within the United States. This collection of curated oral histories and artifacts explore the storied history of the forever intertwined railroad with African Americans.

## MISSION AND VISION

This exhibit seeks to connect the dots from conception to present. Track by track, With insightful anecdotes from Baltimoreans, we will take you on a journey through time to see just how far we've come.

The land that the B&O Railroad occupies is rich with the stories, collective histories, and hopes and inspirations of the many generations who have come before us. The fortitude of mind that the self-emancipated enslaved had in order to escape and go on to work with the Union army to secure their freedom is directly tied to the cultural significance of railroads and their place in Black history. It is no coincidence that the name for the network of abolitionists that helped the enslaved escape is called the Underground Railroad. Regardless of it being underground, or surface level, the railroad has always been a symbol of freedom and a path to opportunity.



## IN THE BEGINNING

Throughout the Civil War, many enslaved Africans were made to work for the Confederate Army to lay track throughout the south. The enslaved workers were often either owned by the railroad companies or were leased by plantation owners.

The Black men in the image below are laying track in Virginia as a White man watches over them. Scenes like this played out all through the Confederacy as the troops sought to build railroads to transport supplies and food to various camps in a speedy fashion.





---

## CONTRABANDS

As the Civil War raged on, the self-emancipated enslaved would run away from Confederate bases and make their way to Union camps. Once there, they would aid the Union troops by telling them the location of Confederate camps and railroad locations.

The Union Army commanders would refer to these formerly enslaved people as "contrabands". They were often used as spies and worked to help sabotage the railroad ties and tracks for the Union Army. They earned wages and were vital the Union success.

“

*Where we are drifting, I cannot see, but we are drifting somewhere; and our fate, whatever it may be, is bound up with these ... 'contrabands.'*

”

Lydia Maria Child, Abolitionist

---

---

# THROUGH JIM CROW & CIVIL RIGHTS

The City of Baltimore offers a rich history of African Americans working for their independence through many different means.

Through railroad jobs, African American men and women were able to work a steady job that allowed them to earn a wage that helped to usher them into the middle class. Once World War I started, many women moved from the home to the factory or railroad to help support the war effort and keep their families afloat.



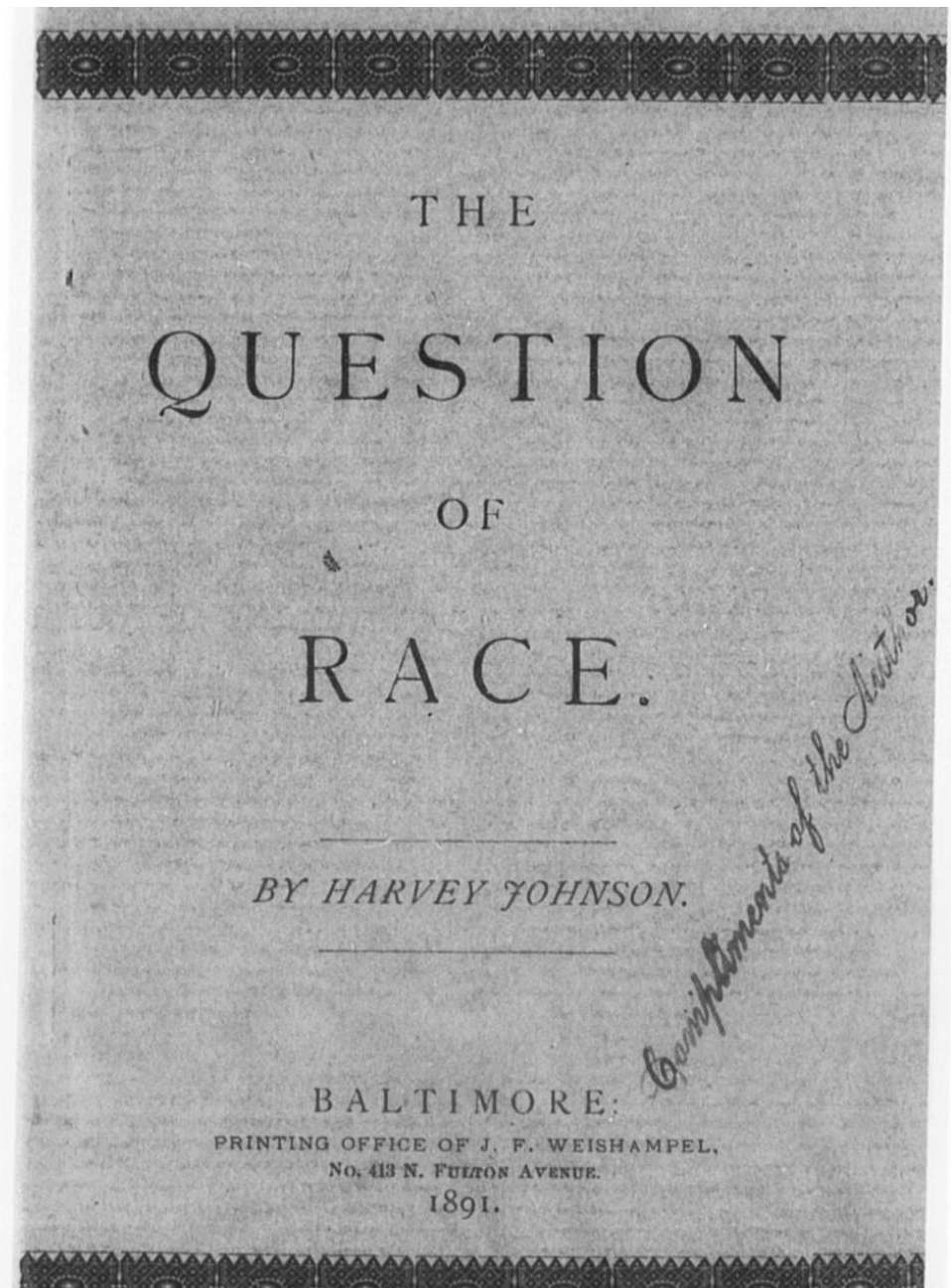
# BALTIMORE LIBERATION

As a long time leader of the Union Baptist Church in West Baltimore, pastor Harvey Johnson worked to help ensure that Black Baltimoreans had equal representation and rights within the state of Maryland and the country overall.

After founding the Mutual United Brotherhood of Liberty (MUBL), Johnson worked with Black lawyers to help establish rights of Blacks by utilizing the Civil Rights Act of 1866.

Current day members of Union Baptist Church continue his legacy by sharing their personal histories with through this exhibit. With their oral histories, the B&O Railroad seeks to connect the dots that have long existed from slavery to present day.

Join us as we go on this journey together.



ORAL HISTORY PROJECT

# PROCEDURAL GUIDE



B & O RAILROAD MUSEUM



---

GOALS AND

# OBJECTIVES



Together with the Union Baptist Church, the B&O Railroad Museum is working to present an exhibit that seeks to bring forth to light never before heard stories of the African American experience and the railroad system within the United States.

This future exhibit will contain a collection of curated oral histories and artifacts that will explore the storied history of the forever intertwined railroad and African Americans.



---

# PREPPING FOR THE INTERVIEW

Conducting oral history interviews during the time of a global pandemic and physical restrictions need not halt the process of collecting information and building upon a large oral history collection.

With the use of technology and standardized procedures, interviews can continue to take place throughout the global pandemic, despite barriers to physical proximity.

## BEFORE THE INTERVIEW



When selecting narrators or interviewees be sure to select diverse voices who can speak on the subject at hand. It may be useful for those unfamiliar with oral history collection to seek training on the basic understanding of interviewing and the use of the technology involved in the process.

- What type of recording equipment will be used? Tabletop microphones? Lapel microphones? Is the microphone you're using compatible with the audio recording equipment you have?
- Ensure that the recording equipment lends itself well to digital storage as this will aid with the archival process. Think about how the completed project will be disseminated to help decide what type of equipment (professional or consumer) you will need to purchase to produce quality audio recordings.

---

# PREPPING FOR THE INTERVIEW

Ensure that your software or file storage program is suitable and has the capacity for your interviews so that information is not lost or insecure.

- The repository should allow for document storage and signed agreements.
- The repository should align with the project's goals.

Documentation to include should be signed and collected upfront.

- Informed consent agreement.
- Oral history public release agreement.
- Timeline of the project agreement.

Pre-interview procedures are important to establish trust and rapport between the narrator and interviewer. Describe the project process as a whole and determine dates, times, and locations for the interviews.

- Prep for the interview by establishing discussion notes.
- Detail the expectations and goals of the project.

Interviewers should familiarize themselves with the narrator's community and its history with the scientific community and researchers in general. When preparing questions, the interviewer should frame them as open-ended as possible to allow for narrator interpretation and expression in their expanse.

- Establish clearly defined boundaries that are agreed upon with the narrator.
- Consider establishing an oversight committee made up of community members to review the interviews.
- Seek honest feedback on discussion points at the beginning and throughout the entire process.

---

# PREPPING FOR THE INTERVIEW

Before the interview, establish the time and date for the interview to be conducted. It is suggested to submit a list of possible questions that will be included in the interview so that the interviewee might have time to prepare and gather notes or pertinent documents that could add context to the interview.

## **Guidelines for Video Interviews**

- Use a well-lit area of a room so that the interviewee is clearly shown throughout the duration of the interview.
- Avoid interviewing in an area with loud background noises or distractions to allow for clear audio recording and uninterrupted interviews.
- Establish guidelines upfront to allow for breaks if the interview will be taking place over a long period of time.

## **Guidelines for Oral Interviews**

- When using audio-only for recording oral histories, keep in mind that people listening to the information will need to have the interview subject described and remember to have any referenced documents or images described as well.
- Insure internet connections are secure and that the interview is able to be conducted without distraction and interruption.

## **Documents to use for inspiration or guidance:**

- Oral History Society's Advice on remote oral history interviewing during the Covid-19 pandemic
- Columbia University's Oral History Archives at Columbia University Research Guide
- Museweb Storytelling Toolkit

---

# CONDUCTING THE INTERVIEW

Establishing confidence in the interviewee is of the utmost importance. Be aware of issues stemming from historical distrust of the African American community with information institutions and the history of their collection actions and activities.

Ensure that the interview participant is okay with the questions and has input in the interview process overall.

## DURING THE INTERVIEW



Avoid interjecting too much throughout the interview. Leave space for the speaker to formulate their thoughts and respond to your prompts or questions, without placing words or ideas into their responses. Listen carefully and ask for clarity if phrases or concepts are unfamiliar. This will allow the speaker to expand upon their comments, as well as offer the opportunity to include more useful history into the conversation.

Before the actual interview, record the date, time, place, and setting of the interview. Adhere to agreed-upon time frames for each proposed interview time slot. While asking open-ended questions, be cognizant of also expressing active listening to the narrator. Ask follow-up questions and request clarification. Respect the narrator's desire to not go into depth or use real names when recounting incidents or memories.

---

# CONDUCTING THE INTERVIEW

Prepare and secure all necessary documents for the oral history interview. This includes the 1) Informed Consent Agreement, 2) Public Release Agreement, and 3) Timeline of Oral History Project.

It is advisable to do a run-through beforehand to work out any hitches or unaccounted for distractions prior to the interview. Make sure both the narrator/interviewee and interviewer are both using the same timekeeping system. Due to physical distancing because of COVID-19, it is important that the interviewer and interviewee, though separated by physical space, can still be in sync throughout the interview.

As the interviewer, it is your duty to ask open-ended questions and lead the narrator to reflect and expand upon their memories and experiences. Seek clarification when necessary. This will only aid in presenting a more whole historical account. At the conclusion of the interview, set up a time for a review of audio recording and the completed transcription of the interview.

After the review and whatever necessary updates are made to the files, use the institution assigned metadata and indexing procedures to archive the recording, agreement documents, and any photos or artifacts associated with the interview.

## Suggestions for Oral Storytellers

Host community events to establish trust and gather insight from potential narrators.

- Q&A Roundtables
- Historial talks/presentations
- Advertise for contributions via a designated telephone line with message service to collect potential narrators.



---

# CONDUCTING THE INTERVIEW

## Information for the Narrator

The interviewer and the sponsoring institution should provide you with the overall goals, scope, and background information regarding the oral history project. The interviewer should provide contact information for themselves, the institution, and any other associates involved with the oral history project.

Before the interview commences, be sure to agree upon the following:

- How long the interview will take
- How it will be recorded
- What type of review process will occur before publication or public release

It may be beneficial for you (the narrator) to review similar projects concerning oral history collection. Become familiar with the outcomes and processes of the overall project.

Be prepared for the emotional upheaval of recounting traumatic memories or experiences. Be sure to establish cut off times or periods for breaks or rest. Your mental health and overall comfort are the priority and should not be sidelined for the sake of the project.

---

# QUESTION OUTLINE FOR THE INTERVIEW

Establish the background and history of the interviewee

- Ask the interviewee to state their name and age or age range (if they are comfortable), where they live, and how long their family has lived in the area
- Ask the interviewee to explain their experience with railroads or railway systems in the region.
  - Did they have any negative or positive experiences?
  - Have you ever eaten in a train dining car or slept in a Pullman sleeper car?
  - Did you experience segregated train stations, train cars or waiting rooms?
- Ask the interviewee about their feelings towards railroads/railway systems and ask them what railroads mean to them.

Once the interviewee begins talking, try not to interrupt them. Interruptions can disrupt the interviewee's flow or break their concentration. An interruption may also mean that you'll never get to hear the rest of what they had to say. Try to keep followup questions until they complete their train of thought.

- Did you know about the history of the railroad? If so, what stories did you hear about the B&O Railroad or railroads in general growing up?
- If you recall, how did your family, friends, or neighbors feel about the railroad?
  - Was the railroad a major employer in the community?
  - Tell me of your familiarity with the railroad's history. Was it used by people you knew as a major mode of transportation?
  - Did you ever travel via railroad at any point? If so, for leisure or business travel?

Towards the conclusion of the interview, try to bring the interviewee back to the present. Consider asking them about their thoughts on the impact of the railroad transportation industry on the current generation. Ask for suggestions for ways the community and the B&O Museum can continue to honor the legacy of African Americans and the railroad in Baltimore

---

# TRANSCRIBING THE INTERVIEW

Transcription is an important part of the archival process of oral histories, and allows for the recorded audio to be accessible to a broader audience.

Completing the following steps will ensure that the oral history is preserved for future use, as well as, the ongoing education of those who come after these stories are told.

## AFTER THE INTERVIEW



After each recording and separate interview, transcribe the conversation and index the transcription with the relevant tags that link the transcription to the audio or digital file. Check to make certain that the archive has the digital capacity to properly store the audio files.

Like all archives, it is important to press the necessity of establishing backups of each and every interview. These histories are a once in a lifetime recording and if they are not saved and backed up, the oral history project will not be sustainable.

Backup files each and every time an update occurs. Get in the practice of documenting each backup as a note and reminder of the backup schedule. Have a set and agreed upon metadata for the interview archives in order to establish consistency and allow for future use, accessibility, and discoverability within the organization.

---

# TRANSCRIBING THE INTERVIEW

## Creating a Transcript in YouTube Studio

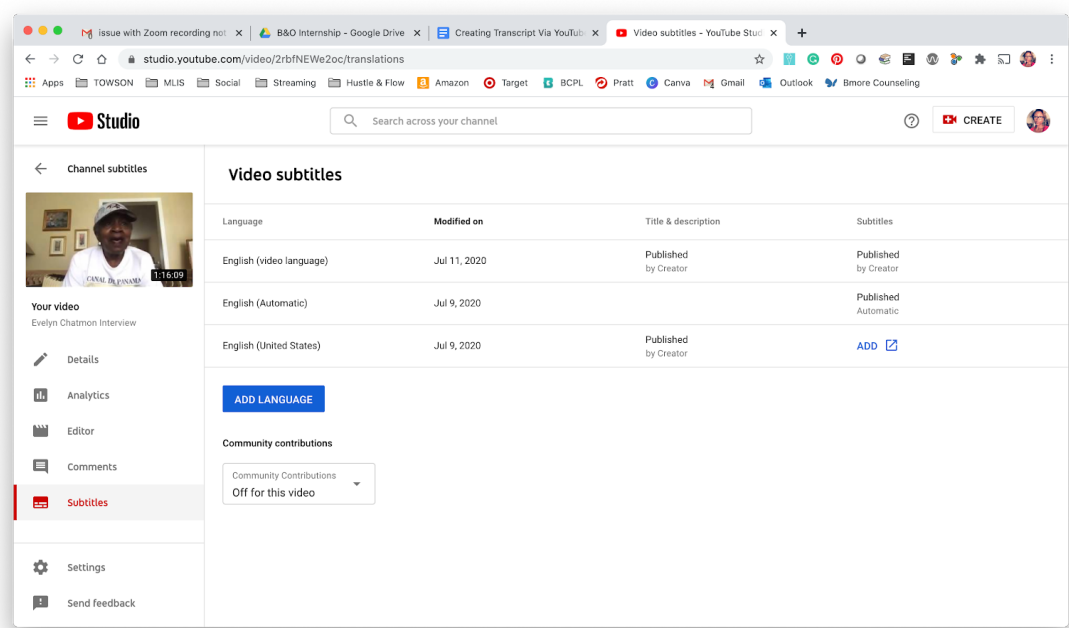
You will need a YouTube account in order to utilize YouTube Studio. After creating an account, upload your video to YouTube. Once your video is uploaded to YouTube, you can set your privacy settings to Private so that the video will not be publicly viewable.

- Depending on the length of the video, the conversion process may take a long time. Once the video is uploaded to YouTube, the automatic captions will be applied after the video has fully processed. This may take some time.
- After the video has fully processed, you can access the subtitles of the video by doing the following:
  - Log into YouTube
  - Click on Your Videos
  - Click on YouTube Studio
  - In the left-side menu, select Subtitles, and click on the video you want to edit.
  - Select the language (typically English and Automatic). This will open up another tab. (Screenshot 1)
  - In the new tab, you will have the option of editing the automatically applied subtitles and this is also where you can download the timestamped transcript. (Screenshot 2)

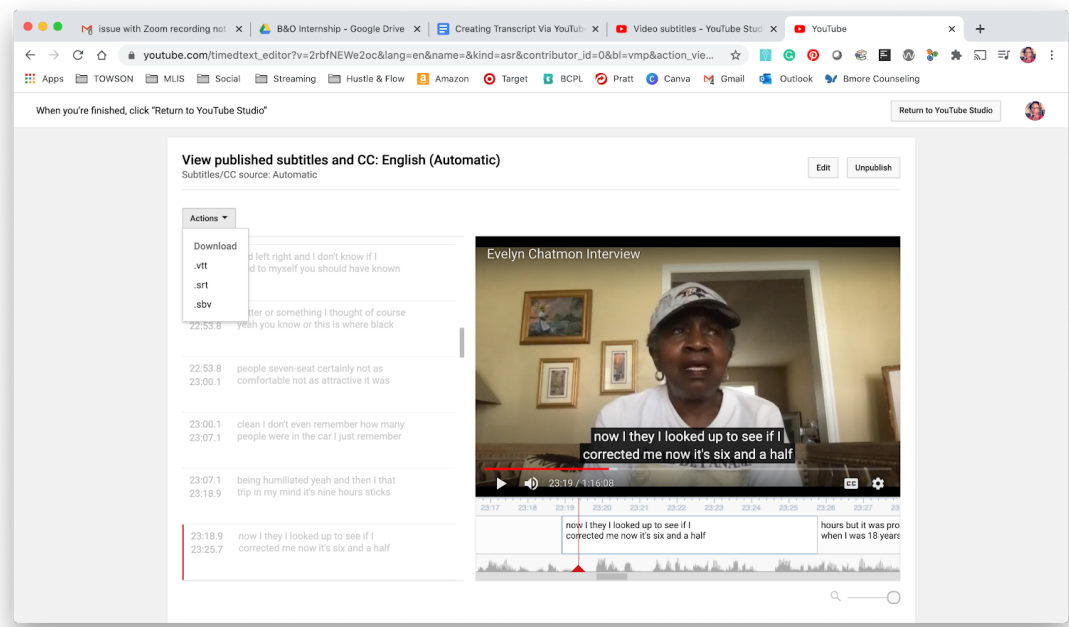
# TRANSCRIBING THE INTERVIEW

## Creating a Transcript in YouTube Studio

Screenshot 1



Screenshot 2





# RECORDING A VIRTUAL INTERVIEW

## Using Zoom to Record a Virtual Interview

A useful way to conduct an oral history interview remotely is via Zoom. While Zoom has a free account option that can be used to conduct the interview, a paid account is necessary for recording and transcribing interviews.

After logging into Zoom, click on "Meetings" in the lefthand navigation menu to schedule the interview. Once the meeting is created in Zoom, you will be able to share the logistics by email through Zoom, or by copy and pasting the information into an email.

The screenshot shows the Zoom web interface for scheduling a meeting. On the left is a navigation menu with 'Meetings' selected. The main area is titled 'Schedule a Meeting' and includes an Outlook plugin notification. The form fields are: Topic (My Meeting), Description (Optional) (Enter your meeting description), When (08/18/2020, 6:00 PM), Duration (1 hr, 0 min), and Time Zone ((GMT-4:00) Eastern Time (US and Canada)). A 'Screenshot' button is visible at the bottom right.

In the left navigation menu, you will also find the "Recordings" tab. Once you complete your interview and record it, the files will be housed under this tab. Also in the lefthand navigation menu, is "Settings". Under this tab you can input your preferences for every "Meeting" and "Recording" of the Zoom interviews. In order to use the transcription service in Zoom, you will have to utilize the "Cloud Recording" option.

The screenshot shows the Zoom 'Cloud Recordings' interface. The left navigation menu has 'Recordings' selected. The main area shows a list of cloud recordings. The table below contains the following data:

<input type="checkbox"/>	Topic	ID	Start Time	File Size	
<input type="checkbox"/>	Dorothy Coleman Interview	910 4809 5232	Aug 6, 2020 10:52 AM	3 Files (901 MB)	Share...

---

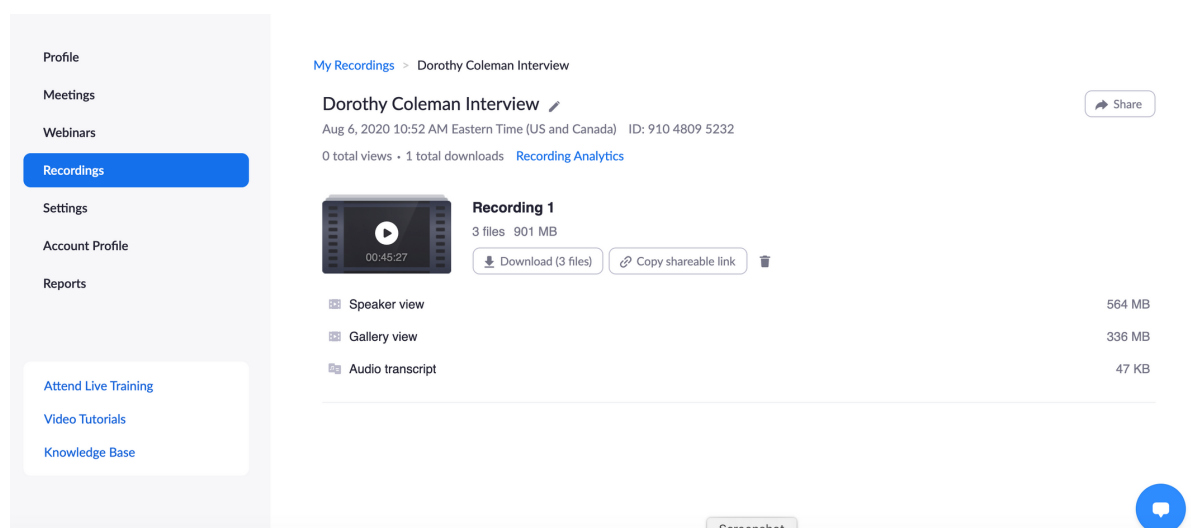
# RECORDING A VIRTUAL INTERVIEW

## Using Zoom to Record a Virtual Interview

Using Zoom can be a very handy tool for conducting remote oral history interviews. Participants are able to communicate easily from the comfort of their own homes. However, when using Zoom, the default view is to switch back and forth between the participants on the call. This is called "Speaker View".

Unfortunately, during Zoom interviews, there is no way to keep the video focused on the narrator with only two people. In order to maintain the video's focus on the narrator, you will need to activate "Spotlight View". You will only be able to use "Spotlight View" if there are three or more video participants in the Zoom meeting.

If you did not set the interview to be recorded upon the start, remember to click record before you start the interview and once more when the interview has concluded. Once the interview has ended, the recording of the Zoom video will be processed and Zoom will email you once the recording is ready for download. Once you log back into Zoom, click on "Recordings", and under "Cloud Recordings" you should be able to see three files available for download.



---

# QUESTIONS FOR THE INTERVIEW

- What are your experiences growing up in west Baltimore prior to integrated neighborhoods and public schools? How does that juxtapose with the current political climate? Does it seem that things have progressed as far as things should have?
- In what ways did your childhood shape the way you've lived your life? How influential was your upbringing and environment on the career path or professional path you chose?
- If the narrator was employed by the railroad:
  - How did you get into that line of work? Was there a particular reason you gravitated towards the railroad for employment?
  - What parts of the job did you enjoy the most? The least?
  - How did employment with the railroad impact your life?
  - How was your relationship/interaction with other railroad employees?
- If the narrator had family members or friends who were employed by the railroad.
  - Were family members or friends railroad workers?
  - How did having knowledge and access to trains impact your childhood?
- If the narrator lived near the train tracks and/or a train station.
  - Do you think you traveled more than your peers?
  - In what ways did living near the train effect your life?
- Baltimore is a very racially segregated city and a lack of efficient transportation plays a huge role in that segregation.
  - How do you see the railroads playing a part in rectifying that situation?
  - Do you think it's possible to change things for the better with a more comprehensive transportation system?
- In what ways do you see the next generation continuing the tradition and occupation of railroading?