REGIONAL MUSEUMS AND THE POST-INDUSTRIAL AGE
Regional Museums and the Post-Industrial Age
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Participants in the 2008 ICR conference “Regional Museums in Post-Industrial Society” held in Pittsburgh and Johnstown, Pennsylvania were asked to examine three questions:

What strategies must regional museums adopt to thrive in a global economy?

How do regional museums increase community involvement while documenting, collecting, preserving and interpreting changing cultural and physical landscapes?

What is the future of regional museums?

2008 also marked the beginning of a worldwide economic recession giving new importance to the discussion.

The theme was selected because Pittsburgh and Johnstown, the primary conference venues, were once important industrial centers. Today, Pittsburgh has reinvented itself and its museums reflect the former working class city’s new optimism. Johnstown, the smaller of the two cities, while proud of its industrial heritage, faces challenges similar to those faced by many cities, that is, declining economic opportunities lead to loss of population and loss of community. Both cities receive relatively few visitors from outside the United States in spite of having much to offer, especially to museum professionals.

The conference presentations fell into three general categories: Sustainability, Successes and Challenges and The Future of Regional Museums. The first section focuses on issues relating to Sustainability. Keynote speaker Barbara Franco provides an overview of the topic, noting that economic sustainability is tied to community involvement. Three case studies provide examples. Goranka Horjan offers a European project to improve economic and regional development through heritage crafts. Richard Burkert outlines the Johnstown Area Heritage Association’s efforts to foster cultural tourism and community development. Jane Werner describes the Children’s Museum of Pittsburgh’s work regarding environmental, program and neighborhood sustainability.

The second section, Success and Challenges, includes multiple perspectives from around the world. Greg Koos [USA] reviews the McLean County Museum of History’s attempts to expand communi-
ty involvement through programs for recent immigrant groups. Kelly Armor, Erie Art Museum [USA] teaches kids to be curators and the museum gains a new audience. Samuel W. Black [USA] writes about Pittsburgh Jazz, an exhibit documenting the Crawford Grill and Pittsburgh’s jazz community.


What is the future of regional museums? Papers by Christina Chun Hsu [Taiwan], Torrill Thoemt [Norway] and Irena Žmuc [Slovenia] are cautiously optimistic. Christina Chun Hsu argues that the future of regional museums depends upon staff competency. Torrill Thoemt suggests that even rural communities are changing and museums must become involved with modern life. The book concludes with Irena Žmuc’s discussion of the opportunities and dangers associated with museums’ changing identities.

I wish to thank the other members of ICR’s Publications Working Group – my fellow editors, Jane Legget, Otto Lohr and Goranka Horjan for editorial assistance and Metka Fujs of the Pomurje Museum Murska Sobota, Slovenia for coordinating the design and publication. Thanks also to the authors for taking the time to turn their conference presentations into papers.

The conference was co-sponsored by the Pennsylvania Historical and Museum Commission, the Pennsylvania Federation of Museums and Historical Organizations and the Western Pennsylvania Museum Council with assistance from the Fort Pitt Museum Associates, the Senator John Heinz Pittsburgh History Center and the Johnstown Area Heritage Association. I am grateful to the aforementioned institutions and the many others who welcomed ICR to western Pennsylvania.
When the International Committee for Regional Museums chose the theme for the annual conference we were aware that we are opening a box full of controversial issues that would question the role of culture and museums in a broad way. Trying to summarize the issues that we tackled, I would like to highlight some topics that particularly caught the attention of conference participants. The challenges of the post-industrial age affect museums basically in two aspects. The first one deals with a museum's fundamental work in preserving, promoting and communicating the heritage it stores and values. The second one tries to find effective means of incorporating these heritage and museum activities into sustainable development and strategic guidelines in order to help society in general create a better world for today and tomorrow. It is not easy to satisfy those two-fold needs as some examples from the practice clearly show. Lobbying for public and organizational support for museums as important heritage institutions depends on coherent concepts and effective strategies. As always, the conference that we organized in the USA presented a variety of examples from the host country together with different case-studies from abroad.

Many participants presented projects demonstrating that success is not achieved by accident. It results from a careful approach and strategic planning. But in order to know what actions and activities are needed we have to analyze the present state of affairs. We have to be aware of those stakeholders who have an influence on the system within which we are working. Apart from the heritage sector, it is obvious that public authorities, legislative bodies and economic groups play a key role in creating the frameworks within which museums work. But when these significant stakeholders lose interest in a particular area or town, the cultural dimension is often given the chance to steer the economic regeneration through heritage-led development. The positive role of museums as key stakeholders in post-industrial society has become widely recognized, especially where communities are challenged by population drift, economic crises and other social difficulties. At the end of the day, it turns out that culture can provide effective tools for raising people's spirits; it is...
used to help local people feel pride in their past. The outstanding examples that we saw in Johnstown certainly provide evidence for that, where they continue to explore solutions that can ensure the community’s future. The post-industrial age has left powerful traces in rural and urban landscapes, sometimes bringing progress, often hand-in-hand with numerous problems within the community. Museums keep memories of examples from the past that can be adapted as good practice for today.

When dealing with such a complex theme, ICR tries to gather a wide range of ideas and experiences that could help experts to understand the most important impacts of the modern world in different parts of the globe. The participants emphasized the importance of an integrated approach and the continuous cooperation of professionals in projects that were successfully implemented in their respective countries. Johnstown provided particularly impressive examples of the revitalization of public spaces through new cultural content introduced by a museum. In Pittsburgh, our main venue during the conference, we also saw many imaginative new uses of historic places and the industrial heritage. I would like to use this opportunity to thank all the museums for their hospitality and the valuable experiences they provided.

We have all been impressed by the efforts that have been made to establish a balance between retaining genuine forms of premises once used for other purposes and the new roles they have adopted in order to preserve heritage. By using selective and carefully controlled approaches, heritage sites have been successfully developed as new cultural tourism attractions. Since we all know what problems they are often faced with – lack of staff and resources being the basic ones, we appreciate all the more the work they have done. Programs that include development of the cultural landscape throughout a wider area are extremely demanding, since besides the support from the tourist and cultural sector, they need to involve the community. That means education with the aim of familiarizing local people with the intrinsic values of such work. However, this is not always sufficient and museums have to contribute something else and that is an emotional dimension. If people become attached to the cause, they will become more fully engaged and put extra efforts into preserving the values they believe in. Civil society organizations can create powerful synergies regionally and locally and it is interesting how some associations, religious groups and non-governmental organizations (NGOs) manage to keep local and regional features alive. These groups have all begun to recognize that the variety of culture and its communicated value is of great importance for sustainable development and that this encourages other activities in different sectors. The resources have never been spread evenly and therefore some places ask for a stronger commitment from the local population. As there are no coherent policy measures to deal with those issues of introducing cultural values into development, museums become more and more important as a platform for the interaction of interested groups. Every year museums organize thousands of events in their respective communities, from exhibitions to workshops, lectures and book promotions, films and promotional activities thus creating firm links with people who live in the neighborhood, with artists, with craftsmen, volunteers, with children or people with special needs. They are all a guarantee that museums, too, have a future in the future they will jointly create.
Regional Museums and the Post-Industrial Age

REGIONAL MUSEUMS AND SUSTAINABILITY
Preparing for my topic presented a challenge. As the economy worldwide seems to be unraveling before our eyes sustainability has never been more important for all museums – and particularly for regional museums that serve particular geographic communities. I need to say up front that I have not found a magic answer or a secret strategy to offer that will instantly make museums economically successful and self-sufficient. Sustainability is an important topic for all museums – even once thriving institutions find themselves facing financial challenges and hard decisions.

We seem to be moving into a period where public governmental funding for museums can no longer be taken for granted and seems more and more at risk. Whatever sources of revenue museums have traditionally depended on, they are all at risk – government support, grants, admissions and even once healthy endowments are no longer secure. I have had an opportunity to be part of two seminars in Eastern Europe over the past few years and to discuss with colleagues in Russia and Macedonia how to market their museums, how to seek grants and do fund raising, how to thrive in a new economic environment. Increasingly, museums everywhere are being asked to be more self-sufficient, to act more like businesses, to wean themselves away from public funding. Many museums are now having to think about the work they do in economic terms as well as academic or educational terms. The traditional business model of museums seems more and more at odds with the economic realities of our times.

There are certainly important lessons to learn from the for-profit business world. Developing a business plan that outlines how to develop a program that takes into account the costs, the potential for revenue and the potential customers is not a bad thing to learn how to do. Customer service and knowing more about our customers is an important lesson to learn from successful businesses and something that museums are only recently coming to understand through audience research and marketing surveys.
Marketing ourselves is something that non-profits need to learn to do better. It is not always enough to develop and present a high quality program that no one knows about. As admissions become more important for sustaining many museums, paying attention to our audiences, understanding them and providing excellent services and positive experiences has become essential.

Information technology and access to the Internet has become an important vehicle for museums to take part in the global economy and is essential to our success.

But before we simply look at business practices and adopt them, it is important to remember the difference between profit-making businesses and non-profit enterprises.

For-profits and non-profits have different bottom lines. For-profits exist to make money for owners and their bottom line is monetary gain. Non-profits exist first to provide program services to accomplish a mission and secondarily to be financially stable.

Businessmen on boards often find it confusing that the rules of business that they depend on for profit-making firms don’t apply to non-profits. In some cases the basic assumption for successful for-profit companies are the opposite when applied to non-profits.

Let me give you a few examples.

1. It is clear in business that the consumer pays for the product you offer. But this is not the case for most museums. Services to our customers are likely to be paid for by someone else, and the buyer who pays for the service may be the foundation, funder or the government. Visitors pay only a fraction of the cost to provide exhibits and maintain collections and in some cases admission is free or nominal.

2. The price of the product covers the cost and eventually produces profits or else the business folds. Again, this doesn’t apply to non-profits and museums. Because non-profits are not driven by profit, they continue to operate despite deficits. Even if the cost to serve each visitor doesn’t break even, museums continue to serve visitors because it is their mission.

3. In business, cash can be invested wherever it is needed. This is not true for museums that operate primarily on restricted income – government appropriation, grants, etc. Gifts for narrow purposes don’t pay light bills. A large grant for a particular project doesn’t mean you can spend it on what you may really need.

These differences are especially true when for-profit and non-profits develop budgets. For-profit companies anticipate income and then adjust expenses and offerings accordingly to be profitable. A non-profit or public museum first decides what it wants to accomplish and then looks for how to find the money to cover the costs. Often the answer to funding is a complicated one involving grants, admission charges, and rarely setting a high enough price to cover expenses.

Sources of funding for museums are increasingly diversified but all these sources seem to be threatened as both expenses and demands continue to rise.

Government agencies expect an annual appropriation to at least cover the cost of staff and basic overhead costs. Many museums also depend on contributions for both operating expenses and programs. These may include gifts, corporate sponsorships, special events and grants. Revenues may include admission fees, retail sales, memberships and subscriptions, program fees and increasingly use of the museum for special events by outside groups.

As part of either the non-profit or government sector, museums are expected to supply a societal need – education, preservation of resources, holding collections in public trust. Our mission and public benefit are the basis for receiving money whether it is from a government or a private source. But just being a non-profit or a government program doesn’t make you worthy of support. Increasingly, museums have to be ready to answer these key questions.

Why do you exist? What is your mission statement?
What is distinctive about you? What programs do you offer?
What value do you bring to society? How do you make a difference?
Who benefits from your programs?

If you are asking for support, you know that gifts to museums are usually not just an outright gift but are an exchange of value. Contributors offer the value of cash or in-kind services and in return, museums offer the value of social recognition, the satisfaction of helping, ownership and belonging or mutual benefit.

Donors see giving as an investment in something that is important and worthwhile, an opportunity to become a participant in something that they value.

Fundraising always starts with making a case for funding that outlines the problem or need that you are serving; the objectives that you propose to accomplish; who else is interested in this problem.

Many museums are struggling with how to determine and make the case for value.
Public sector organizations are studying the work of Mark H. Moore, a professor at the Kennedy School of Government at Harvard University who has written extensively about the concept of “public value.” He defines public value as having three distinctive parts:

- the public value an institution wants to produce (its mission);
- the authorizing environment (the agency that gives it legitimacy and resources to do its work which in the case of museums is the public we serve);
- and the operational capacity (its staff, financial and technical resources).

Increasingly, this notion of public value is being used as a framework to judge the successful operation of museums and cultural organizations and provide a metric for awarding financial support through government funding agencies. In the model of public value, support is gained only when the museum has demonstrated its ability to meet a clear public need or value.

As we think about economic sustainability we must consider both the needs of the individual museum and the region it serves because I believe that the two are inseparable. Sustainable museums need the support of economically viable regions and communities. Sustainable communities need the added value of museums that support their identity and make them places that people take pride in and are drawn to live, work and visit there.

The role of museums has begun to change here in the United States and other countries from more than just the traditional responsibilities of collecting and preserving cultural resources to new models that must also embrace information technology, entertainment and tourism. For many organizations it is no longer enough to survive and keep the doors open and hope to interest the community in our museum. The most successful museums are now asking how they can actively help solve the problems their communities face.

Many of us are living in communities that are undergoing change of one kind or another. Local or regional history often focuses only on a distant past. But what audience research often shows is that visitors are much more interested in the present and the future. Local history that helps to explain the present and imagine the future can be an important tool for community building.

Here in Pennsylvania, many regions have undergone tremendous change as old industries have moved away and the underpinnings of their economy have shifted. Nowhere is that more apparent than in the post industrial areas – coal mining, railroads, iron and steel, textile mills – all once booming industrial sectors that have now become almost nonexistent.

The town of Ambridge was once home to a 19th century German religious community – the Harmonists – who were also engaged in almost every imaginable industry from agriculture and wine making to silk making and woolen mills. Today their homes are still a major feature of the town that went on to become the corporate headquarters of American Bridge Company – working in Pittsburgh’s steel economy. Today, the mills are silent, but the remains of the Harmonist community provide an anchor to the community in the form of “Old Economy Village” one of the state-owned historic sites.

Today the site finds itself a centerpiece and inspiration for renewing the viability of the community – attracting people to live there and to visit this unique historical place. Old Economy village is not alone in this responsibility. Whether located in a city or a regional context, many museums that preserve the past history of a place find themselves as the major asset that remains for the community to rebuild itself.

When I worked in St. Paul, Minnesota 15 years ago, the tourism promotion groups got together with the museums to help promote the city and to develop the infrastructure it needed to compete for visitors. When we looked around the room, it was clear that the main players were now the cultural organizations. The major businesses had left town and relocated. The remaining businesses were often part of multinational companies that had no particular stake in the place. We realized that we were not just participants in economic development, we were being asked to be the leaders.

Community building is not a term you would have found in the professional vocabulary of museums 15 or 20 years ago. Most local and regional museums had explicit missions to save, study and pass on the evidence of past generations. Today, I hear historical societies and museums increasingly linking their work to current issues and problems. Here are some examples of ways that museums can play contemporary roles.

Many museums have become very active in economic development through heritage tourism. We have become much more up front about making the case for preservation of historic places as assets to our community for its economic health as well as its cultural heritage. Tourism partners in the hotel and travel industry often have access to sources of funding that museums do not – both public and private.
Working with tourism partners is now an essential strategy for most museums to compete for visitors. Tourism has marketing money for web sites, advertising and often looks to museums for what they offer as a reason for visitors to choose their region over another. In the worldwide economy of tourism, competition is not just with the museum next door, but may also be with museums around the world. But we have also found that there are limitations to tourism and that visitors from afar alone are rarely enough to sustain the levels of attendance we need to support our operations. Many new museums have projected their ability to be self-sustaining by estimating visitation levels that are not realistic. In trying to make our museums attractive to local support and investment we can become overly optimistic about projections and then face the sobering reality of not being able to deliver the numbers expected.

Regional museums play an important part in community identity. One of the goals of many museums is to convey the message that the people who live there have an important story to preserve and to share. Museums possess a valuable asset when they document the story of a place and make it available to share with both the people who live there and those that visit. Here in Pennsylvania, a number of the museums visited during the ICR conference are places of memory and identity for their communities. Successful communities know their story and are able to tell it and museums are often the place where this happens. Museums that do this well earn the support of their local community and provide an important service.

Diversity is no longer just a big city issue or one that is limited to certain regions. Every community in the world is dealing with diversity issues of one sort or another. Regional museums have incredible potential for fostering dialogue where people with different perspectives can come together to learn more about each other and to appreciate both the similarities and differences of their lives. Empathy is going to be essential to live and thrive in a global economy, and museums are places where people can learn to understand differences – whether they are different cultures, different beliefs or different times.

There is plenty of evidence for this changing focus in our organizations. Here in the United States, the American Association of Museums (AAM) and the American Association for State and Local History (AASLH) – two national professional organizations – both emphasize the importance of strengthening the role of museums and historical organizations in their communities. AASLH conducted a series of focus groups several years ago to determine the characteristics of sustainable history organizations. High on the list compiled from interviews with organizations of all sizes were relationships with the community and partnerships.

The suggestion of this new role for cultural organizations is not only coming from museums. The Urban Institute, an organization here in the United States, initiated an Arts and Culture Indicators Project several years ago to help guide the development of policy and programs aimed at improving quality of life in disadvantaged areas through arts and culture. They compiled a glossary of terms that I would like to share with you. Some of their definitions have direct bearing on our work. **Community Building**, they defined as a comprehensive, principle-driven approach to economic and social revitalization that highlights relationships and partnerships among residents and others who care about the community. It builds on community assets and aspirations; strengthens a community’s problem-solving capacities; and creates new relationships, more responsive institutions, new community resources, and empowered residents.

**Community-based research**, broadly defined, is research conducted by, for or with the participation of community members. More often than not community-based research involves the collaboration of community members (represented by grassroots activists, community-based organizations, workers, etc.) and experts (represented by university researchers, professional scientists, etc.) At its best, the outcome of such a collaboration can have powerful and long-lasting results that reflect the investment of each party and the benefits of working together.

**Social Capital**, they defined as the capacity of people to act collectively for a common purpose. Funding those common purposes has become part of the work and responsibility of museums. By working to bring people together, to share stories and to find common purpose as communities, museums are bringing value to their communities and adding to the economic benefit and sustainability of both the museum and its region.

When I try to answer the question of what makes a museum sustainable today, the answer returns to the essential role we can play as community partners. No matter how wonderful the collections or important a site, museums that are not connecting with their surrounding public are finding it harder and harder to survive. Sustainability means forging new partnerships that include both public and private sectors.
I want to end with some suggestions of the ways that I think museums can think more broadly about their role and at the same time make themselves more sustainable as important and necessary elements of their communities.

Museums are important as symbols of local, regional and national identity. They often embody national or regional ideals that have very deep and lasting meanings for the people they represent. For a region, the local museum can become the best way to convey the essence of a place.

The public spaces of a museum make it a stage for the presentation of new ideas. Given the entertainment factor of museums, the theatrical qualities of our exhibitions and programs have become more important. First person and dramatic theatrical presentations have become an increasingly popular part of museum exhibitions and programming. Special events often provide the venue for these presentations, but many museums are integrating either live or taped performances as part of their exhibitions. Connor Prairie Museum in Indiana has presented a gripping program on escaping slaves in the 19th century that puts visitors into the experience of being chased by slave catchers.

The collections we hold show changes in history and culture, but we are also looked to as the stable places that you can come back to again and again. While people enjoy seeing new exhibitions, they are also drawn to the permanence that museums and their collections represent. Museums become reassuring and familiar places in the face of rapid change.

When museums can convey a sense of belonging to people, when they can help them make sense out of the past and when they help people understand the present that they live in is part of a continuum, they also help people understand and imagine what the future holds. The more museums participate in this dialogue with their audiences and their communities, the more likely they will be to achieve economic sustainability.

Goranka Horjan

Director of the Museums of Hrvatsko Zagorje, Gornja Stubica, Croatia

HERITAGE AS A VEHICLE OF REGIONAL DEVELOPMENT IN POST-INDUSTRIAL SOCIETY

Introduction

Numerous changes occur in our present day social environment and not all for the better. One of them is certainly the growing lack of skills as people indulge less and less in any physical activities that result in production of useful products. Even repairs and maintenance of households and similar things have become difficult for ordinary people. And we are all familiar with how traumatic and exhausting a search for a good plumber, carpenter or any other handy person can be. Furthermore, even in villages fewer numbers of women know how to make bread, how to deal with animals and make dairy products etc. Therefore, the importance of cultural heritage as a promoter of traditional skills becomes more evident. Traditional heritage that relies on local people’s capacity to do something useful, to preserve their unique skills, is a leading agent in this approach of course, having in mind that its importance lies in the fact that it can create powerful links with other sectors.

One of the most obvious and fastest growing sectors is cultural tourism. There is a complex relationship between tourism and culture but it is quite obvious everywhere in the world that culture is seen as a powerful driving force for local development regardless of its provenance (monuments of antiquity, historical sites, geological and natural parks, traditions, intangible heritage). All are looking for the people who can perform the traditional skills, who are able to do something with their hands. In a post-industrial society we are fascinated with the ancient craftsmanship as we are painfully aware that fewer and fewer people have the capacity to create something similar. In Croatia and Slovenia a growing number of small towns and villages realize that heritage and culture are key words for successful planning and sustainable development having particularly in mind the artisans and craftsmen. Some important initiatives have been made. This project is one of them.
Introducing the Craftattract project

CRAFTATTRACT is an acronym of the project implemented by the Museums of Hrvatsko zagorje and partners, co-financed with European funds. The project’s full name is – Traditional crafts – new attractions for cultural tourism and the support came from the initiative INTERREG IIIA “Neighbourhood” programme. We are pleased that the multiple advantages of this project have been noted and the project gained high scores during the evaluation process, ranking among the top ten.

This project views heritage, or to be precise, traditional heritage, as an essential component of development. And this is not only a self-declared purpose since the effect of the project is clearly visible through a whole range of indicators during its actual implementation, and its sustainability is foreseen after the end of EU co-financing. We should especially emphasize the balanced relationship between both factors, touristic and a cultural one, in fostering development of micro locations initiated by this project. Joint investment of both sectors in the development results in projects like CRAFTATTRACT, which are sustainable, communicate heritage values in a clear and recognizable way, and are founded on the basis of expertise and systematic research. What is particularly important is that they stress the importance of working with the hands, using tools, becoming familiar with the traditional procedures. They are also multidisciplinary, incorporated in the broader social context, inclusive and dynamic, and based on clearly defined goals. They deliver measurable results and are suitable for creation of new business relations. This practical knowledge is extremely important for competing in the market.

In conceiving this project we have especially taken into account public promotion and involvement of the media, not only in organising press conferences and distributing regular announcements, but in viewing the media as an important participant in the project, by giving information to potential participants regarding the possibilities of joining the project, through the press and local radio stations, because craftsmen are sometimes difficult to reach.

Interactions between heritage and tourism in this project are multi-layered, and they are based on a professionally elaborated basis. Already in the preparatory stage of the project, we have tried to take all aspects into account, especially regional strategic documents as they are an extremely important foundation for support when requiring assistance from the pre-accession funds.

The project’s objectives are defined in accordance with regional needs and encourage priorities on the level of local government and self-government units, through a range of measures and activities. For our project the region is Krapina-Zagorje County. We used existing strategic documents on the national and global level – I especially wish to emphasize the Convention on Intangible Heritage which Croatia was among the first European countries to ratify. All this proved to be successful, and resulted in the conclusion of the project contract with the Ministry of Finance, Central Finance and Contracting Unit, with a total value of EUR 248,861.44, out of which the European Union (EU) grants 74%.

The museums of Hrvatsko zagorje are the competent authorities responsible for the project implementation on the Croatian part, and SRC Bistra Ptuj on the Slovenian part.

The partners are: Krapina-Zagorje County, Pomurje Museum Murska Sobota, City of Ptuj and the Regional Museum of Ptuj.

The complexity of the project required a careful selection of strategic partners who would be able to follow a whole range of assigned activities and who have the potential to execute the tasks agreed upon. We can divide the partners into two categories – those who will help include the project in the regional development and those who will prepare the project for implementation and further networking. All partners are experienced in their part of work encompassing mapping of resources, activities related to traditional culture and intangible heritage, and evaluation of cultural-tourist products. On the other hand, we have ensured the support of local authorities, which is of exceptional importance for the sustainability of the project.

The project is co-financed for a period of 14 months, and implemented in the regions of Krapina-Zagorje County, Pomurje and Prekmurje. The main objective of the project aligns with the need for creating common cultural and tourist areas on both sides of the border, on the basis of creative use of the heritage. The objective is, thus, creating synergy between traditional crafts and intangible heritage on one side, and the tourism sector on the other side. This synergy results in new attractions in the border region which directly contribute to the development of the wider region. The project creates a common platform for capacity building in the border region; capacities which translate into new cultural tourism resources.
Primary beneficiaries are:
- participants in the project
- cultural institutions and parks
- tourism industry (agencies, tour operators, spa centres, event managers etc.)
- local communities (counties, municipalities, cities)
- economy (chambers of craft, small and medium entrepreneurs etc.)

Implementation of the project can be easily demonstrated on several levels:
- The heritage level includes research, keeping records, storing and processing of information as a resource to be used later.
- The educational level implies availability of information in the database, for the purpose of creating educational programmes used for further education and transmission of knowledge through workshops and other types of practical classes. The project plans transmission of knowledge and skills between craftsmen and students. The model is very accessible and inclusive, open to institutions and individuals alike. It may be included in educational programmes, and one of the visible results is that some schools have already expressed interest.
- The tourist level is visible through cultural tourism programmes received by the sector, as well as through providing a basis for creating new attractions.
- The marketing level incorporates strong promotion of project results through a range of activities, in order to sensitize the public and ensure support and interest for the project and what it offers on the market.
- The development level is visible through the benefits the project gives (increased employment, arrival of new tourists, offers of new products, introducing new destinations).

Building new capacities in the border region cannot be imagined without the younger generations. This part is realised by a number of educational workshops in which crafts and skills are learned, and young participants receive the knowledge transmitted by experienced craftsmen. Participants are interested in traditional heritage. This strengthens competitiveness and importantly, they are aware of it. Up to the present, the most visible result was a great interest in workshops organised for the students of vocational high schools and in the founding of the Centre for traditional crafts and skills in Kum-
Richard Burkert

Executive Director, Johnstown Area Heritage Association, Johnstown, Pennsylvania, USA

JOHNSTOWN DISCOVERY NETWORK – A CASE STUDY OF HERITAGE-LED ECONOMIC REGENERATION

The stories of Johnstown – immigration, the 1889 Johnstown Flood, the steel industry and more – also shaped the history of America as it became a modern industrial nation. Today, the Johnstown Discovery Network brings this rich heritage to life through a linked system of attractions and historic districts within about a mile of downtown Johnstown. It includes attractions owned and operated by the Johnstown Area Heritage Association, such as the Johnstown Flood Museum, Heritage Discovery Center, and Wagner-Ritter House & Garden, as well as the new Johnstown Children's Museum. Historic attractions owned by other agencies include the Johnstown Inclined Plane Railway. The Johnstown Discovery Network uses museums, historic sites, and their settings to present a complex interpretation of life in industrial communities.

Johnstown, Pennsylvania, is a small city located 65 miles [104.6 km] east of Pittsburgh. Beginning in the 1850s, Johnstown was transformed from a quiet village into one of the most remarkable industrial areas in the world. In the period 1854–1880, Johnstown’s Cambria Iron Company was the site of numerous inventions and innovations that revolutionized iron and steel production. Johnstown is also still widely known for one of the legendary events of the late 19th century – the Great Flood of May 31, 1889. The result of the failure of an earthen dam owned by some of the richest men in America, the Flood was the top media story of its day. With Johnstown’s mills and mines expanding steadily, Johnstown attracted successive groups of immigrants and migrants who created rich cultural networks. As the Cambria Iron Works became more successful and more mechanized, its need for unskilled laborers grew exponentially. At the same time, the great wave of emigration from Southern and Eastern European countries provided Johnstown with new immigrant industrial workers. These new arrivals to Johnstown faced prejudice and difficult living conditions. Excluded from mainstream Johnstown culture, immigrants...
founded their own social and fraternal institutions. After World War I, the institutional network of ethnic parishes, clubs, societies and other institutions steadily expanded and diversified into a rich community. Steelmaking was the basis of Johnstown’s economy until the 1980s when fundamental changes occurred in that industry. As steelmaking declined in the 1980s, the unemployment rate in Johnstown reached 24 percent. The largest mill, owned by Bethlehem Steel Corporation, closed in 1992. It was clear that Johnstown was at a turning point. The Johnstown Area Heritage Association (JAHA) responded to these changes by initiating a community planning process that resulted in a heritage preservation strategy titled the “Johnstown Heritage Development Plan.” In the 1990’s, JAHA operated a single museum - the Johnstown Flood Museum. To implement the Johnstown Heritage Development Plan, JAHA expanded its themes and functions. The organization’s mission statement was revised to include cultural tourism and community development functions. JAHA proposed developing a Johnstown Discovery Network comprised of visitor attractions tied to nationally significant historical themes, historic zones with resources documenting these historical themes, and linkages – pedestrian, auto and rail linkages between the attractions and the historic districts. JAHA has spent nearly 20 years implementing this strategy, and recently has begun using the Johnstown Discovery Network in its visitor marketing. The plan has, at last, become the product. The Johnstown Discovery Network is physically located in three historic zones in central Johnstown – the Downtown Johnstown National Historic District, the Cambria City National Historic District, and the Cambria Iron National Historic Landmark. Published walking tours are maintained for both the Downtown and Cambria City historic districts. JAHA has also been an advocate for historic preservation in Johnstown, and is currently coordinating the reuse plan for three recently closed Catholic churches with different national affiliations in the Cambria City neighborhood.

Downtown Johnstown’s commercial core retains its historic character. Although the majority of buildings were constructed between 1890 and 1930, there are several flood-surviving structures still standing – including Alma Hall, a typical 19th-century commercial building that sheltered 264 people the night of the Flood. The district is the location of the Johnstown Flood Museum. From about 1853 to 1910, thousands of immigrants settled in Cambria City, a neighborhood across the Conemaugh River from the Cambria Iron Works. They established ethnic social clubs, built ethnic churches and created a vibrant heritage that’s still celebrated today. The Cambria City neighborhood is where the Heritage Discovery Center/Johnstown Children’s Museum and Wagner-Ritter House & Garden are located, and these museums explore the history of this fascinating neighborhood in depth.

In the late 1980’s, the Cambria Iron National Historic Landmark became the first active steel mill in the United States to be recognized as a National Historic Landmark. The Lower Cambria Works, the original section of the mill dating from the mid-19th century, is located between the Downtown Johnstown and the Cambria City National Historic Districts. This historic area contains some of the earliest mill buildings in Johnstown, with several dating to the 1860s. The most noteworthy building is the Cambria Blacksmith Shop, an octagonal brick building dating to 1864 that contains forging equipment from all periods of its history. JAHA is working with other agencies to preserve the building and find an appropriate reuse that would allow visitor access to the site.
The Johnstown Area Heritage Association opened the Johnstown Flood Museum in 1989, marking the centennial anniversary of the flood. In preparation for the opening, JAHA commissioned the internationally acclaimed filmmaker Charles Guggenheim to produce a documentary on the Flood to be shown at the museum. The result is a 26-minute film that won the Academy Award for Best Documentary, Short Subject. It uses JAHA photographic archives and re-creations of events to explain what happened that fateful day of May 31, 1889. In addition to the film, the Museum utilizes a mix of exhibition techniques including a light- and sound-animated map, case and panel exhibits, animated video displays, and a three-dimensional wall of wreckage to present a complex and dramatic event in American history.

The Johnstown Heritage Discovery Center is housed in the former Germania Brewery Building (1907), a Cambria City landmark that is evocative of the way of life in industrial communities. The center opened to the public in 2001. A principal exhibition at the Heritage Discovery Center treats the theme of immigration. “America: Through Immigrant Eyes” focuses on the period of immigration from about 1880 to 1914, which was dominated by Southern and Eastern Europeans. The exhibit tells their story, including why they left, what they found when they got here, and how they developed a rich cultural life that is still celebrated today. It captures the imaginations of visitors through its innovative use of interactive media. Rather than simply looking at artifacts, visitors experience the sights and sounds of immigrants’ daily lives, and come away with a more complete understanding of the sacrifices and achievements of these Americans in the making.

The Iron & Steel Gallery is a spectacular three-story space devoted to the story of the steel industry. In 2009, JAHA premiered a multimedia film presentation, “The Mystery of Steel,” in the gallery’s theater. “The Mystery of Steel” documents Johnstown’s role in the early steel industry. It includes historic photographs, re-enactments and spectacular high-definition footage of Johnstown’s local Bethlehem Steel mill before its 1992 closing. The theater is equipped with strategically-placed infrared heaters and low-resolution speakers, so that visitors will feel the heat and rumble of a working steel mill as they view the film. The film focuses on the period of 1854–1880, and tells the story of some of the key technological innovations developed in Johnstown. David McCullough, the Pulitzer Prize-winning historian and author of The Johnstown Flood wrote, "There is no question about the importance of the old Cambria Iron Works. The age of steel in America can fairly be said to have begun there."

The Johnstown Children’s Museum is a new project of the Johnstown Area Heritage Association. This museum is located on the third floor of the Heritage Discovery Center, and allows children to learn through play about Johnstown’s geography, history, culture, industry and more.

In addition to telling these stories in exhibition format, the Johnstown Area Heritage Association has restored an immigrant steelworker’s residence, and operates it as a house museum. From the 1860s to the 1990s, the Wagner-Ritter House and Garden was occupied by three generations of a family whose male family members all worked in the local steel mill. Most house museums showcase an architecturally-distinguished home, or the homes of famous people, or both – but the Wagner-Ritter House and Garden tells a very different story. The house museum presents the story of a modest, working-class family who spent their lives in "the shadow of the mills." Detailed life stories about individual members of the working class are rare, because most such Americans didn't leave a documentary trail of evidence. The Johnstown Area Heritage Association has worked to reconstruct the lives of the Wagners and the Ritters, conducting extensive historical, architectural and archeological research. The resulting tale of one family's experiences provides a fascinating glimpse into Johnstown's common past.

In addition to the attractions operated by the Johnstown Area Heritage Association, the Johnstown Discovery Network includes sites and attractions owned and maintained by other agencies. The most conspicuous of these is the Johnstown Inclined Plane. Built after the Johnstown Flood of 1889, the Inclined Plane provided transportation between downtown Johnstown, on the floor of the Conemaugh River valley, and the borough of Westmont, on top of the bluff that overlooks the valley from the west. Like the two inclines in nearby...
Pittsburgh, the Inclined Plane is a funicular, which uses two cars that counterbalance each other and always move in opposite directions. Once a vital part of Johnstown’s transportation system, the Inclined Plane now operates primarily as a visitor attraction. It provides a panoramic view of Johnstown from 500 feet above the valley. The attractions and historic districts have been tied together with pedestrian and vehicular linkages. To date, a Johnstown Greenway Trail has been built along the Conemaugh River that connects the Downtown, Cambria City and the Cambria Iron Company. Visitors can walk between all venues and attractions, which are located within a one-mile radius. A trolley bus shuttle for visitors will begin operation in 2011. JAHA has also studied the feasibility of reintroducing street rail service in Johnstown, using a former industrial railroad, and has acquired a trolley car that once operated as part of the Johnstown Traction Company. JAHA is also in the process of acquiring the Johnstown Passenger Station, an impressive Beaux Arts structure, for use as Johnstown visitor welcome center. For 140 years, Johnstown’s economy depended on the exploitation of natural resources – iron ore, coal and other riches from beneath the surface of the earth. While the valley communities no longer bustle with activity as they once did during the peak years of the steel industry, the settings and stories of Johnstown’s past remain as a new resource for the future. Today, one of Johnstown’s main products is information about the forces that changed America and made it a modern industrial nation. The goal of JAHA’s efforts over the past 20 years has been to preserve Johnstown’s sense of place, and use it as a tool to attract visitors and investment to the city.
Environmental Sustainability:
Early in the planning stages of the new Children’s Museum, we made the commitment to achieving LEED status. Working with the Green Building Alliance, we discovered that emphasizing green design throughout the design and construction process only added 3% to the bottom line of the construction total. We were most interested in creating a healthy environment for children and acting as a demonstration project for buildings not only in Pittsburgh but for the field. The environmental features in our building include:
• 100% of our electricity is from renewable sources,
• dual flush toilets,
• low volatile organic compounds in paints, sealants, carpets, etc.,
• white roof that minimizes heat islands,
• building materials with high quantities of recycled products and are locally manufactured/harvested
• recyclable areas for employees, visitors and neighbors
• bike racks and employee carpooling parking spaces
• and worm composting bin for kitchen garbage
The Museum also developed a unique partnership with the City of Pittsburgh and Construction Junction, a third-party non-profit organization which recycles “items of value” (things such as marble panels, doors, light fixtures, etc.) to the general public which would have gone to a landfill. It is now the city’s policy to partner with Construction Junction on all of its renovation projects.
The Children’s Museum was the sixth building to achieve LEED status in Pittsburgh. In fact, the smoky image of Pittsburgh is now being replaced with one of a clean, urban core due to its ranking as one of the most “green” cities in the United States.
Our commitment to the environment continues. The Museum uses only environmentally safe cleaning products. Our café has switched to biodegradable “greenware” and we give discounts to visitors who have taken public transportation to the Museum. We have conducted classes and host tours on green architecture. We have a “Green Staff Committee” who meets monthly to work on the Museum’s environmental agenda.

The Museum’s latest capital project, “The Greening of Allegheny Square Park” (see Neighborhood Sustainability section) will further act as a demonstration project for the city. The design of Allegheny Square Park includes bioswales [landscape elements designed to remove silt and pollution from surface runoff water], native plants, permeable paving, permeable asphalt and a rammed earth building. These are unique and important solutions to the ongoing issues of storm water run-off, conservation and creating urban public parks that are sustainable.

Program Sustainability
Exhibits and Programs:
The new building provided much-needed space for the Museum’s innovative Real Stuff exhibits with sustainability and authenticity at its core. The Real Stuff philosophy was conceived by Museum staff members who believe that in our ever-changing, fast-paced, technological society, children need a solid foundation of learning activities that are concrete, real and relevant to their lives. There is an emphasis on real things and hands-on, interactive experiences. In this context, the “real” supplants the virtual and video screens are kept to a minimum. Children experiment with real hammers, drills, art materials, water and much, much more.
Real Stuff exhibits in the expanded building include the following core areas:
Studio: The Studio is a place where children and adults can experience the artistic process. The Studio offers the opportunity to experiment with clay, make silk screen prints, create monoprints, paint and make paper. The Studio also displays a portion of the Museum’s collection including puppets, masks, a series of original Andy Warhol silk-screen prints, and 368 significant 19th and 20th Century prints.
Garage/WorkShop: This exhibit allows children to explore mechanical processes and build with wood and other materials. It also houses a unique climber with platforms where visitors can engage in activities involving simple flying machines. A garage area also includes a Mini Cooper for role play and a real gas pump.
Waterplay: This wet and wild exhibit allows children and adults to engage in a variety of water activities. Waterplay features a 50-foot waterway where children can design and build their own boats and then test them by floating them down a changeable “river” of locks and dams and whirlpools. Another area features plumes of water coming...
up from the floor that children can manipulate with PVC pipes to create their own fountains or plumbing systems.

**Theater:** In this flexible performance space, the Museum’s performers, guest artists, storytellers, puppeteers and others entertain and engage the Museum audiences. The Theater also serves as a place where children can dress up and apply make-up to put on their own productions. It was recently outfitted to accommodate exhibitions as varied as Clifford: The Big Red Dog [a popular animated children’s television series based on children’s books of the same name] and the All-City Art Show.

**Attic:** The Attic encourages the Museum’s visitors to develop their inquisitive, imaginative and creative thoughts. This exhibit area is a child and adult’s place to apply their own reasoning and creative ideas to sensory stimulations. It includes the Gravity and Shadow Rooms, computer-operated puppets, and a thrilling slide made from a lane of a bowling alley.

**Nursery:** The Nursery is specially designed for the Museum’s youngest visitors and their caregivers. The activities in the Nursery invite play and exploration and are visually appealing. Many of the activities, such as a light peg board and a rice table, aid in the development of children’s gross and fine motor skills. This space also encourages learning in adults through resource materials and sharing of experiences.

**Backyard:** The Backyard is an outdoor space with many activities for children to explore. Updated in the summer of 2007, this exhibit’s features include rolling hills, a variety of gardens, historical artifacts from the Museum’s courtyard, a fountain feature, and a musical swing set. It also includes a “worm bin” of 30,000 Red Wriggler worms that help decompose clean vegetable matter from the Museum café to create rich compost.

**Neighborhood:** Original puppets from *Mister Rogers’ Neighborhood* are displayed as part of the Museum’s fitting tribute to local hero Fred Rogers. In addition, *Mister Rogers’ Neighborhood* allows visitors to explore locations from the beloved children’s television show. The exhibits and programs are designed to be ever changing. For example, activities in the Studio vary from papermaking to batiking to found sculpture making depending on the day, time of year or visiting artist, sustaining visitors’ interests and encouraging repeat visitation. By constantly changing activities within the exhibit we also fulfill our mission to provide innovative museum experiences which inspire joy, creativity and curiosity.

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**Partners in the Museum:**
The Children’s Museum did not just build a larger new home but dedicated 20% of our space to be used as incubator space for child focused organizations. The Museum is joined by Reading is FUNDamental (child literacy), Childwatch (child advocacy), Saturday Light Brigade (National Public Radio family radio program), Toonseum (start-up cartooning museum), Pittsburgh Public Schools (two, on-site Head Start/Pre-Kindergarten classrooms) and the University of Pittsburgh Center for Learning in Out-of-School Environments (UPCLOSE). The Museum and its partners share space and resources (ordering supplies, payroll services, etc.). Most importantly, we share ideas and programs. The Museum’s award winning partnership with UPCLOSE has resulted in quality museum exhibits (UPCLOSE continually studies all new prototypes and programs) and important research about family learning that is being disseminated to the field.

The collaborations that have resulted from this in-house partnership concept have spurred the development of the New Hazlett Theater and the Charm Bracelet Project, both which look beyond the Museum’s walls.

**Neighborhood Sustainability**

**The New Hazlett Theater:**
Leveraging outside collaborations, the Museum worked with the Andy Warhol Museum, the City of Pittsburgh and the Northside Leadership Conference to rehabilitate and reopen the adjacent historic Carnegie Music Hall, the first one commissioned by Andrew Carnegie (for many years, it was the home of the thriving Pittsburgh Public Theater until its 1999 move to downtown Pittsburgh). Led by the Director of the Children’s Museum, these partners raised $2.4 million for the renovation of the 450 seat theater and helped create a new, independent 501(c)(3) [tax exempt charitable or educational organization under U.S. Internal Revenue Service Code 501(c)(3)] with members of the partnerships’ staff and board serving on the theater’s board of directors. The Children’s Museum continues to provide the financial expertise (maintaining the books, dealing with payroll and human resources issues, and helping with the audit) through its finance department to the three person staff of the theater.

The New Hazlett Theater opened in September of 2006 and continues to be fully booked by performing arts groups. It also has become a center for meetings concerning the Northside community, bringing
The partners also decided to establish a microgrant program for projects which were collaborative in nature. These grants range from $500 to $10,000. Two rounds of grants have been awarded which have resulted in projects as diverse as kayak lessons on the man-made lake in the district’s city park to an after school writing club for third through fifth graders focusing on memoir and personal narratives to the Northside Charms Bike Tour.

Not only have these small initiatives built excitement in the neighborhood, but they have also built trust and communication between the partners and community, allowing us to focus on a bigger vision of making the Northside a great place for all families to visit and live. In addition to the microgrant initiatives, The Charm Bracelet has launched a number of other programs. Where is Allegheny City? Treasure Hunt is the first game of its kind in Pittsburgh – an interactive, family friendly cell phone scavenger hunt that teaches kids about art, science and history on the Northside while competing for cool prizes. Participants can play anytime – all they need is a cell phone, a free treasure hunt map and lots of curiosity.

Through the Charm Schools Initiative, the Charm Bracelet Project works closely with neighborhood schools to transform the Northside into Pittsburgh’s education destination. The Initiative promotes expanded outreach, sustained school-museum collaborations and integrated teaching that makes full use of the Charms’ many educational resources. A number of public art pieces have also been commissioned including The Stoop. The Stoop is based on the iconic image of the urban front stoop which is modified into a double-sided structure that encourages reflection and socialization. The stoop is multifunctional and adaptable; depending on its context and location, it can be a meeting point, a stage, a work of art or just a relaxing place to sit.

In concert with the Charm Bracelet Initiatives, the Children’s Museum is pursuing the Federal street Underpass project. Funds have been raised to clean up a dingy underpass and brighten one of the Northside’s major pedestrian and traffic entryways. The Federal Street Underpass will function as a gallery supporting a rotation of installations curated by the various Charm Bracelet participants. The initial clean up and site preparation is complete with installation of the first art slated for October 2010.

Allegheny Public Square Revitalization
A key component for the Children’s Museum in the context of The Charm Bracelet Project is to restore the core of the area that at one
time was the central square and is now Allegheny Square Park. The park sits outside the Museum’s front door and has an important history. The core of the City—four acres—was dedicated to public use and ultimately contained a stately city hall, the first free library, a lively market house, and an open public park. For more than a century, this space was a hub of activity for the area and the park provided a public green space that was shared by all. Then in 1965, an urban renewal program demolished more than 500 buildings – both private and public (including the market house) – and replaced them with several massive privately owned structures that radically altered the traffic pattern and reduced public access to the public spaces. The once green park was replaced with a concrete sunken plaza and renamed Allegheny Public Square Park. Today, that plaza, sits isolated, cold, and practically unused. It is devoid of both human activity and natural beauty. The Children’s Museum sees an opportunity to redevelop the park into a community place that is welcoming and full of life. Doing so will not only beautify the neighborhood, it will also help to protect the significant investment in the Children’s Museum.

The Museum’s award winning architecture was the result of an inclusive, deliberate design process that included a public design charrette and a National Endowment for the Arts-funded design competition. As we came to recognize the role the Museum can play beyond our walls, we concluded that a similar design process would be beneficial in strengthening our neighborhood, in particular, Allegheny Square Park. Thus, in the summer of 2007, the Children’s Museum invited six designers from throughout the country to participate in a design competition for the park. The designers met in Pittsburgh in July for a community design charrette and site visit. The six design ideas from the landscape designers were submitted to the Children’s Museum in October 2007 and a winner was selected by a jury that was made up of local, national, and international experts in design, urban planning, and architecture, as well as Museum staff and board members.

On November 8, 2007, the jury announced the selection of Andrea Cochran Landscape Architecture from San Francisco as the winning designer. The park includes many environmentally friendly elements including native trees and indigenous plants, solar collectors to power lights in the park, and bioswales, landscape elements that allow storm water to percolate into the ground. Over the past year, fifteen community meetings have been conducted. The final design is a collaborative effort between the designer, city officials, community members, artists, landscape architects and the Museum to create a green centerpiece of joy and vitality in the Northside of Pittsburgh. It is slated to open in 2012.

Financial Sustainability

The Children’s Museum and New Hazlett Theater were financed in two separate phases; first, through the Children’s Museum’s capital campaign and then through a collaborative fundraising effort for the New Hazlett Theater. The Children’s Museum project raised a total of $28.9 million for the project. As part of this campaign, the Museum was able to establish a $7 million endowment to ensure its future. The campaign for the New Hazlett Theater raised $2.4 million: $1.4 million from foundations and $1 million from the Commonwealth. The Charm Bracelet Project was initially funded by the National Endowment for the Arts and the Heinz Endowments. Over $1,000,000 has been invested by local foundations and businesses in the development of the projects currently underway. Currently, the Children’s Museum raises 40% of its income from unearned sources and 60% from admission, birthday parties, exhibit rentals and the café.

Conclusion

The Children’s Museum of Pittsburgh work in the community shows how a cultural institution, through collaboration and vision, can act as a positive development catalyst for an urban neighborhood with sustainability at its core.

The Children’s Museum and Charm Bracelet Project does this on many levels. First it created a strong Children’s Museum committed to its urban neighborhood. Second, it leveraged many community organizations and partnerships to create a new kind of “town square” for children and families. Third it used the strength of the concept to build a new facility that incorporates abandoned and underused historic structures. Fourth it leveraged new partners to revitalize a historic theater for the community. Finally, the project looks to create a vibrant family district on the Northside by creating an urban redevelopment process based on the strength and interests of the cultural organizations in the neighborhood.
Regional Museums and the Post-Industrial Age

SUCCESSES AND CHALLENGES
One of the older members of our historical society bitterly complained to me a few years ago, “What happened to America? Everybody used to be an American!” He went on to express frustration with people calling themselves Irish-American, German-American and the like. His view of our community was very “white bread”, very ill-informed and historically disconnected. And it is in this lack of historic consciousness that he and those who think like him are less prepared to deal with the dramatic changes our community is undergoing.

In this presentation I will provide background on our community and its history, information on the museum and I will review the museum’s work in developing relationships with our new South Asian and Latino/Latina communities.

**Background**

McLean County Museum of History is a 116 year old institution, located in the prosperous farming region of central Illinois, about 130 miles or 200 kilometers south of Chicago. The local economy is based on insurance, agriculture and education. Our service region is primarily McLean County, which covers an area of 1,184 square miles or over 3,000 sq. kilometers. Population is a little over 150,000, primarily white with 9% African-American and 2.5% Hispanic and 2% Asian. Median income is $47,000.

In order for you to understand what we do, you must understand our history. For McLean County is a place of cultural encounter. Because of the rich land and developing transportation corridors the area attracted people of differing cultures. These cultures thrived and survived over generations. It was not until the inter war years of 1920 to 1940 that the seasoning of diversity became the salt and pepper of racial segregation.

The county has been the site of human occupation for over 10,000 years. The last of the native Americans, the Kickapoo, were forced off their land...
during the War of 1812 – where they sided with the Black Hawk War of 1832 – where they sided with the Sac-Fox people. The settlers who came onto the land as the Kickapoo left were primarily Scots-Irish. These people were noted for their self-sufficiency – in large family groups – use of barter – and rugged independence. American icons such as Davey Crockett, Daniel Boone and Abraham Lincoln are of this culture. Immigrating from the upland southern areas of Kentucky and Tennessee these folks established semi-subsistence farms, raised corn to feed hogs and sold hogs to gain cash – which they spent to acquire more land. Upland Southern culture is very strong and it is very expansive. Belief in violence, acceptance of revenge, ecstatic religious worship and sad ballads – called country music – are identifiable cultural traits. Much of what drives the world crazy about America is found in our Upland Southern folkways – such as those of the recent resident in the White House. [The author is referring to George W. Bush.]

In the 1830s the creation of the county attracted Yankees, people of English descent who developed a unique Anglo-American culture in Pennsylvania, New York and the New England colonies. These people were oriented towards village and town life. Their agricultural settlements were organized with a village center. In towns they served as lawyers, doctors, mechanics, and merchants. Their way of life was one of order – for instance they were amongst the most enthusiastic clock owners – and there was really no good reason why a farmer needed to know the time of day. Yankees used commerce and credit. They liked banking and compound interest put their hearts aflutter. For the most part they avoided the use of spirits and were often teetotalers. Their religious observances were quiet, structured and the Laws of a stern God were put forth.

African-Americans came north in the 1830s and 1840s in a parallel settlement with their white cousins. Their trades included carpentry, painting, barbering and housework. Illinois Laws were decidedly anti-Negro, and for the most part such laws were ignored in Central Illinois, many citizens being sympathetic to the anti-slavery movement in the 1850s. African-Americans’ culture centered on their churches. Religiosity, music and social support were all found there. In the years after the Civil War, African-Americans were to establish strong middle class lives and send their children to the local University. These English-speaking groups were to meet with the first wave of German speaking migrants, who started settling in the region in the later 1840s. These Germans were of two kinds, the 48’ers, who were liberal middle-class people fleeing their failed revolution in Germany and Anabaptists (believers in adult baptism) who were seeking freedom of worship from Lutheran or Roman Catholic state churches. So we have atheists, merchants, skilled trades people, arriving with pietistic German farmers. The 48’ers headed for the towns and the Anabaptists headed for the wooded northwestern quarter of our county. The “Famine Irish” started coming into the county in the early 1850s. Starvation in Ireland brought about by a potato fungus and by British free-market theoretics forced millions off their lands. (The British government thought that famine relief would interfere with grain prices.) Valuing them as laborers, the railroad developers hired the Irish immigrants by the tens of thousands. Their peasant farming in Ireland was all done with a shovel – they very truly knew how to move dirt and building railroads is all about moving dirt. Their culture was political, they did drink – often to excess – and they were deeply religious Roman Catholics. They started parochial schools, developed businesses, engaged in farming, labor, trades work, often centered on the railroads.

By 1880 McLean County was a place where five vigorous cultures thrived, shared, and disagreed. For indeed, there was disagreement. Radical Germans helped form the Republican Party as an anti-slavery party. Many of the upland Southerners were dealing grain to the slave states who were mono-cropping cotton. There were fights on the streets over this. The Irish interest in strong drink offended some Yankees who elected an anti-immigrant Mayor, who led police raids on homes, where in the Irish rural tradition, liquor was being sold by the glass. A later anti-immigrant group organized a movement to ban parochial schools, which were being supported by Protestant and Catholic Germans and Irish. But for the most part they got along. In the 1890s a fear grew in those who identified themselves as “Old Americans” that new waves of European immigration were going to swamp American culture. “Old Americans” was a eugenicist phrase denoting racial superiority. There were many reactions to this. One movement was to “Americanize.” This meant that people were to be taught, persuaded, cajoled into adopting a “white culture;” this was of course, the “Yankee” culture. Early to bed, early to rise makes a man healthy wealthy and wise – Benjamin Franklin’s dictum ruled. Another reaction was to save the relics of settlement and use them to tell the story of “Old Americans” and how they created the country. Many
historical societies and patriotic societies, such as the Daughters of the American Revolution were founded at this time. These sentiments were to have an impact in both political and racial forms. Among the ideas of European immigrants was Socialism, which found expression in the organization of industrial workers. Immigrants became a threat to the economic order as well as the social order. World War I provided an opportunity to open the gates of bigotry by whipping up anti-German sentiment as a way of raising pro-war fervor. By 1925, the socialist movement was crushed. Popular culture was establishing new American social standards. African-Americans were being re-segregated in the North and lynch law in the south kept African Americans in complete subjugation. This combination of powerful social and political forces established an American “White Bread” culture. And by 1960, there was in our community little memory of anything but “White Bread” culture.

New Communities Initiative

It is with this background that the McLean County Museum of History, determined to develop a new long-term exhibition in the early 1990s. Assembling a team of cultural historians, the artifact record and historical record of the community were analyzed. The story to be told was the story of cultural encounter. We developed a 5,000 square foot [464.5 square meters] exhibit at a cost of $1,000,000 to tell this story. What we found was that it resonated deeply with our visitors. They liked our emphasis on people and their identity. We began to use the exhibit in diversity training. But as we looked to the exhibit, we realized that the museum’s collections reflected past inequities, our archival, library and object collections poorly represented this wider story.

In 1984, previous to the exhibit development the museum had entered into a long-term partnership with the Bloomington/Normal Black History Project. This project was developed as a spin off from work by a social work professor who started collecting home health remedies in the African-American Community. Using a community organizing model, of identifying and empowering leaders within the community, the project took off. People became excited about it. Over 85 oral interviews were collected and transcribed. Hundreds of objects relating to local African-American history were given to the museum. An archival program was initiated, and it has collected, organized and cataloged over 14 linear feet (ca. 4 linear meters) of manuscript material. By any and all measures the project has been a huge success.

Yet, while we were concentrating on this, changes were taking place within our community. Economic and political ruin suffered by Spanish-speaking people in Mexico and Central America were forcing millions to flee their villages and towns. Over three thousand of these people have settled in our community. Grocery stores, restaurants, bakeries, sports leagues and recently a Spanish language newspaper have been started by these people as they attempt to build a new life. However, because many of these people are “illegal aliens” they hesitate to congregate in large numbers and their community involvement is minimal.

Our major employer, State Farm Insurance Company, in order to fill its need for digital content workers, has hired over 2500 people from India and Pakistan and settled them here. They joined with an existing South Asian community made up of academics, physicians and small shop owners. Restaurants, groceries, a cricket league and a vigorous community organization are part of their community life. A mosque has been established and the observant Hindus are planning the erection of a temple.

Recognizing that we are living in the midst of a great historic episode the museum imagined, planned and developed its New Communities project. This was deeply supported by a board president who was Vice President of Marketing for State Farm Insurance Co. He understood these demographic changes were important and that these communities would grow. The idea was that for the museum to remain relevant over time we must develop working relationships with these new communities. If the museum could engage with these communities in a meaningful manner, over time as they settled in, these people will become great supporters of the notion of a regional history museum, because it included them!

So .... How is it going? And what are we doing? With the South Asian Communities we are moving ahead. With the Latino/Latina Communities we are not making much headway (and please notice I am using plural for each of these groups, because each of these groups includes many communities.) For both we are using three programs: exhibition, public programs and collecting.

In order to introduce ourselves to the South Asian community we identified a traveling exhibit that would reflect their cultures, and asked them to help us develop public programs that would provide another level of interpretation for the exhibit theme. The museum rented an exhibit, Asian Games and approached the McLean
Because of mounting pressure on Latino/Latina families by political and law enforcement organizations outreach continues to be challenging. The core question for many Spanish-speaking people is, “Why should I participate in a history project, when I may be removed from the community?” Trust and confidence is slow to build. Our primary partner is the Hispanic/Latino Workshop. With their support the museum became the site of a US Citizen Naturalization Ceremony, where 53 immigrants became citizens. This is the first such event locally for many years. At the ceremony I made a presentation on the immigrant background of the people who built the museum building.

The museum also is introducing itself to Spanish-speaking people through a partnership with Heartland Community College English as a Second Language program. Classes come to the museum for tours and discussion of the exhibit *Encounter on the Prairie.* We have continued our efforts to document the community through collecting paper ephemera and through documentary photography. Some community members continue to donate objects and paper memorabilia. Participants and planners of a recent immigrants rights protest donated protest signs and posters to our collections. Two Illinois State University interns engaged in oral history collecting and in a participant/observer writing project.

We have yet to identify an organization which will take ownership of a project which was focused on the Hispanic community. This is most probably due again to the tremendous pressure these people are under. We have been recently approached by a person who has relocated to our area. He worked in a Hispanic history project in a community north of here and has some good ideas on how to reach deeper in time, as opposed to our work on current documentation. His experience has led him to the understanding that people from Mexico were settling in central Illinois in the 1920s. Their story is hidden and by bringing it out and celebrating the long story, we can do much to connect.

I remain convinced that connecting individuals, whether they are newly arrived or have lived here all of their lives, with the fact that cultural diversity is a core value and strength to our community, is of highest importance. Without this knowledge individuals will be less able to understand and accept the change that takes place around them. So our museum tries.

But lest our heads get too big, let us remember the speech in which Ingmar Bergman has Oscar in his film *Fanny and Alexander* describe
Kelly Armor

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KIDS AS CURATORS – HOW A SMALL MUSEUM BUILT A BIG EDUCATION PROGRAM

Overview

The Erie Art Museum is a small museum with a variety of constantly changing exhibits. Up until this fall [autumn 2008], we have not had the luxury of gallery space devoted only to our permanent collection. We were envious of large museums that have a static exhibit that teachers bring their students to, unchanged, year after year. Instead we have had a dynamic exhibition program, typically presenting 16 to 20 different exhibits annually. This arrangement is positive for most visitors but is a challenge for teachers, who must familiarize themselves with a new subject for every visit.

Seven years ago the Museum instituted Kids as Curators to address this issue. Every year we partner with three different middle school populations (one suburban, one rural, and one inner-city). Over the summer we train teachers to use what never changes at our museum – the curatorial process – as a powerful instructional medium. We show teachers how to apply this museum process – selecting, evaluating, interpreting and presenting objects in exhibitions – to engage students in the basic concepts of their curriculum. Using the museum’s process as a template, middle school teachers from a variety of disciplines can use virtually any work of art to illustrate key concepts. Science teachers teach about categorization and careful observation. Social studies teachers use objects to teach cultural history. English teachers use the museum process as a way to teach writing; one must first collect ideas, categorize and order them, and then curate (edit) them to create a polished essay.

In the fall, the Museum charges our partnering teachers to have their students create an exhibit using the students’ collections. We encourage the teachers to interpret this broadly if they need to. Some schools do create exhibits using students’ typical collections such as stuffed animals, rocks, and baseball cards, but all schools make it a creative endeavor. Sometimes the teachers pose a particular theme to the stu-
Middle school students still have the accumulation of their childhood and many have begun to acquire adult stuff. Simply put, a museum is a place where one can look at interesting objects. We have discovered that when we capitalize on students’ fascination with tangible goods and can then get them to think about “stuff” in an intellectual way, they naturally get excited about what a museum can offer. We believe this can spark a lifelong interest in museum going. Indeed, we see many former Kids as Curators students return to the museum as high school students eager to volunteer.

This project addresses a need within the local schools to improve student performance. Only 65% of rural students in our region and 55% of Erie City students were deemed proficient in reading and mathematics. Through our meetings with hundreds of local teachers we have identified that schools need to find ways to motivate and help students make connections between their own experiences and the school’s curriculum. Although the Museum is a huge resource for the community, too few teachers tap into the many program offerings. We believe that many teachers do not bring their students to art museums because the teachers themselves do not know how to approach an art exhibit. Even those teachers who use visual arts in their classrooms often focus exclusively on art production—not on the process of mounting an exhibition: selecting, interpreting, sequencing, and displaying. The Museum’s changing exhibitions provide a rich and relevant experience for students who are trained in how to look, question and evaluate. Training teachers to become museum savvy has helped them involve and excite their students as well as demonstrating the practical application of their curriculum through viewing and mounting exhibitions.

Lastly, middle school students themselves are an ideal target population for this project because they are voracious collectors. They exist in the liminal zone between childhood and adolescence and their bedrooms often become stockpiles of American cultural artifacts.

The project starts with an intensive teacher training in July. We have discovered that the best way to introduce teachers to the museum process is by engaging them in the hands-on work of our Museum for an entire week. During “Teacher Week” we provide presentations by all the staff members on the nature of their work, have teachers explore the various exhibits, lead discussions about the current projects we are undertaking, and allow teachers to choose what activities they will work on. In 2008 teachers worked on an upcoming exhibit of African cloth by commenting on proposed wall text, and gave us input as to which textiles and photographs should be prominently displayed. In 2009 teachers explored, in depth, over 30 works of art from our per-
manent collection and created lesson plans for an upcoming school outreach program. In 2010 teachers assisted us in accessioning and curating a lifetime’s body of work of a recently deceased local photographer. Although the specific content of Teacher Week changes each year, we always provide opportunity for teachers to do some curatorial work, and we utilize their comments and feedback in upcoming exhibits and programs. Instead of a week of didactic lessons, we partner with the teachers and give them a real taste of how the museum staff operates and makes decisions. This engages and empowers teachers. Not only do they enjoy their work here, but also they retain the information they learned. Most importantly, we model how we want them to work with their own students.

In September we hold a daylong planning session with the teacher leaders from the three participating schools. This day is devoted to scheduling dates for tours, reviewing the expectations for partner schools, discussing the role of the registrar, how to keep the objects they collect for the project safe, and giving teachers time to plan and brainstorm how they will approach creating an exhibit with their students.

The success of Kids As Curators is partly due to its flexibility. We require three partner schools representing different demographics. The schools must serve a middle school population and must supply 2 to 6 teachers to be trained and lead the project. The trainings address teachers of all subjects, including language arts, social studies, science, mathematics, visual arts, music, special education, and even administration. With guidance from Museum staff, teachers explore how they can approach an exhibit from the unique perspective of their discipline. A mathematics teacher may focus on pattern or proportion within a particular work. The language arts teacher may focus on how words are employed in the exhibit through titles, artist statements, and press releases. The trainings yield concrete lesson ideas for use with their students in the fall.

In October and November, all three schools send their participating team of teachers with their students to the Museum. Some exhibits will have changed since the training and therefore are new to the teachers. Instead of a liability, this becomes a source of excitement and inspiration, as the teachers find they can directly apply the knowledge gained through the training. Students are specifically asked to notice and analyze the importance of those aspects of the Museum that are often “invisible” to visitors such as lighting, wall colors, exhibit furniture, object placement, and security. Through movement and art-making activities they explore how art is placed and sequenced in a gallery. Through writing games they discover how artist statements and wall text can expand one’s understanding of an object.

From September through January, teachers lead their students in the creation of their own exhibits. The Museum’s only requirement is that the exhibit features some kind of collection from students and/or their families. Each school organizes students to handle the basic tasks: collection holders/registrars donate items from their personal collection, solicit items from their family and community, and keep records of all items; curators use the exhibit theme to choose specific items; exhibit designers then sequence and display the selected items; publicists create posters and press releases to generate excitement and awareness in the school; and docents create hands-on activities and lead students through the exhibit. Sometimes schools also choose to have a team of catalog creators who produce a written and pictorial document of the objects and the exhibit creation process.

With the guidance of the teachers, each school is free to decide what sort of exhibit they will produce. In the past one school chose to create a teen bedroom installation that displayed a continuum from disgusting chaos to compulsive neatness – interspersed amongst the detritus were strategically placed words from urban teen lexicon (bomb, chill, bling.) Another school chose a theme of how they survive hard times. They constructed four enormous humanoid cabinets, each representing a different method of coping, and filled the cabinets with symbolic items (books in one; cds, musical instruments, sheet music in another; pillows, Kleenex, phones, and notes passed during class in another, etc.) Another school created a vast collection of their personal sporting goods and decided they wanted to create an art exhibit using these objects. They then created sculptural forms resembling people out of basketballs, skis, hockey sticks, jump ropes, etc. and created fictional biographies for each character.

In January students install their exhibits at their schools, lead fellow students on tours, and often host some sort of opening reception for other teachers and classmates.

In February all three exhibits are installed together at the Erie Art Museum as the annual Kids As Curators show. The Museum treats this like any other exhibit; creating postcard invitations for Museum members, sending press releases to all the local media, and hosting a public reception where participating teachers, students, and their families mingle with museum members and local artists. We schedule the reception to be part of “Gallery Night,” an evening of concurrent openings.
and receptions of local galleries across the city. This maximizes publicity of the event, and consistently brings in hundreds of people. The project has been covered extensively by the Erie newspaper.

All participating teams make a second fieldtrip to the Museum in February or March to view the exhibits from the other schools and to see how Museum staff has installed their own exhibit. Every student fills out an evaluation form during this visit so we can gauge the effectiveness of the project from the students’ perspectives.

The museum has created a virtual gallery of the Kids As Curators exhibit on its website, complete with suggested lesson plans and activities generated by the participating teachers. This serves as a resource for schools who will tour the exhibit, and for schools unable to make a field trip to the museum. It has also served as a resource for other museum professionals, graduate students, and educators across the country. Over the past years we communicated with several different professionals from other regions who are curious about how they might implement a similar project in their community.

Museum staff continues collaborating with the teachers throughout the project. Teachers and museum staff plan the school tours together, choosing a schedule that will fit the needs of the school, and creating hands-on tour activities that support the particular themes chosen by the participating teachers. At the end of the school year Museum staff meets with participating teachers to assess the success of the project, gather anecdotes, and learn ways to further improve the project. The Museum also collects attendance figures and solicits visitor comments from a gallery guest book.

Impact

Kids as Curators has had an immensely positive impact on the Erie Art Museum. It has enabled us to expand and deepen our partnerships with local schools. Recruiting different schools and teachers every year forces us to reach out to schools we’ve never approached before. Working with three different demographics ensures that we consistently touch the entire region. Kids as Curators has been a potent educational resource for a wide variety of teachers. We have worked with art, social science, biology, math, language arts, music, and special education teachers, even guidance counselors. Some start with skepticism, but all have discovered that the museum process is indeed relevant to their curriculum. We have excited teachers, students, and the wider community about the curatorial process. Kids as Curators has inspired people to consider objects from an intellectual perspective, sparking a lifelong interest in learning and museum going.

Kids as Curators has also raised awareness of the Erie Art Museum in general. Teachers learn that we have a permanent collection (our experience has taught us that most teachers have never even considered this) and they explore it in a meaningful way. Along with their students, they discover there are parallels between their collections and an institution’s collections. Teachers also learn that the Erie Art Museum plays a curatorial role in generating on-site and nationally touring exhibits. Kids as Curators has been inspirational especially for smaller institutions in demonstrating how limited staff and budget is not a barrier to meaningful community programming.

Teachers often report that Kids as Curators has been transformative for them and their students. One art teacher told our Museum Director that the experience completely changed the way she taught art. She now regularly incorporates curation and display into her curriculum. Many teachers have reported that Kids as Curators has elicited interest and follow-through from previously unmotivated students.

A guidance counselor confided in museum staff during the public reception that the students proudly showing their exhibit to their parents had never before been honored for their work at an extracurricular function. “Alumni” of Kids as Curators, both teachers and students, return to the Museum regularly. Educators bring their colleagues to our in-services, they return with students for tours, and they contact us asking for lesson ideas and resources. Students sign up for museum-sponsored art classes and return to volunteer. The Kids as Curators exhibit has also aided in developing the Erie Art Museum’s institutional capacity. Seven years ago it was started as an experiment. Now it is the Museum’s largest educational program.

When the Kids as Curators Exhibit is up, it becomes the first stop for other school groups and families visiting the Museum. Because the student curators place a high value on interactive exhibits, they make sure their exhibit has lots for visitors to do such as engaging games, worksheets, and simple art-making projects. Young visitors immediately grasp the intimate connection between collections and exhibits. Museum education staff see this knowledge transfer to other exhibits. After exploring Kids As Curators, students are “primed” to take in our other exhibits and they approach them with curiosity and excitement. Every year when Kids as Curators is installed we see a jump in family attendance. Kids as Curators has become so effective that we have
planned for a special interactive gallery in our expanded facility. We are committed to having one exhibit that always features some kind of hands-on activity station for visiting families. We have seen how crucial these hands-on spaces are for families. It clearly communicates that the Museum cares enough about their intellectual process to give them some space to reflect and respond, and it honors the tactile learners of all ages who are often put off by Museums that don’t allow anything to be touched.

Closing comments

Kids as Curators does not give our community extraordinary art, but it does act as a bridge to our other exhibits of great art. New museum goers (which include many teachers, and most all of our participating students and families) find Kids as Curators friendly and fun, and makes stepping into our other galleries not so intimidating. While children would find an exhibit of other kids’ artwork uninteresting, they are fascinated with other kids’ stuff, and become completely absorbed in how it is displayed. Veteran museum visitors consistently tell us that Kids as Curators is a refreshing look at our material culture and they look forward to each year’s interpretation. Most of all Kids as Curators has allowed students and teachers to connect to the Museum process and feel completely at home at the Erie Art Museum.

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PITTSBURGH JAZZ: AN INNOVATION ON AMERICAN MUSIC – A MUSEUM HONORS ITS CITY’S MUSICIANS

In the early 1960s the Crawford Grill, one of many jazz and entertainment clubs in Pittsburgh, Pennsylvania was drawing some of the world’s leading musicians including those that had called Pittsburgh home. It was at this time that Nelson Harrison, a local band leader who would eventually tour with the Count Basie orchestra, walked into the Grill and encountered Miles Davis leaning on the juke box smoking a cigarette. As Harrison approached, Davis greeted, “What’s up, cat?” This brief episode became a part of the legacy of the Crawford Grill and jazz in Pittsburgh. The work of museums is to transform that brief encounter and cultural episode into a vehicle that relates the story to the history and culture of the community.

The Senator John Heinz History Center was able to take Harrison’s story about meeting Miles Davis and other stories from other jazz musicians and install an exhibition based on the history of jazz in Pittsburgh featuring thirteen selected artists who best represent the music placed in the setting of the Crawford Grill number 2 circa 1950s. The installation is one of many stories in the Pittsburgh: A Tradition of Innovation exhibit that opened to the public in 2008.

The Crawford Grill was one of the legendary jazz clubs of Pittsburgh’s Hill District. It catered to a citywide clientele of jazz and sports enthusiasts from the 1930s until 2003. Many of the noted jazz musicians of the 20th century played or socialized at the Grill when in Pittsburgh. The Crawford Grill was two establishments – the first Grill opened on Wylie Avenue and Townsend Street in the lower section of the Hill District in 1931 and Crawford Grill number 2 opened in the mid-Hill at Wylie Avenue and Elmore Street in 1943. Both clubs were frequented by jazz lovers and fans of the Pittsburgh Crawfords Negro Leagues baseball team. Hall of Fame Negro and Major Leaguer Monte Irvin had commented that the Crawford Grill was so popular that they had to open number two. Businessman and numbers king William “Gus” Greenlee owned the Grills before selling number 2 to Joseph Rob-
People who frequented the Crawford Grill for decades lent advice to the project. They included Nelson Harrison; Nancy Bolden, wife of Pittsburgh Courier reporter and editor Frank E. Bolden and Frank Greenlee, jazz musician and broadcaster (narrator of the film “Pittsburgh Jazz Innovators”). These recollections and memories not only allowed the museum to understand the context of the club but also the ambiance and presentation of the installation.

Jazz was one of the most important American musical innovations of the 20th century. Derived from European classical, negro spirituals, the blues, ragtime, gospel and African rhythms, jazz is an ever evolving African American art form. Pittsburgh was in the center of this innovation and its musicians, composers, and teachers were on the cutting edge of every shift, change, or new sound in jazz.

At the turn of the 20th century Pittsburgh was a growing industrial and venture capital center of the United States. Its steel industry had become the most productive in the world and its banking and financial center was just as important as New York’s Wall Street. Thousands of African Americans lived here and thousands more came during this period of the great migration from 1900 to 1940 as African Americans left the segregated south and moved to northern cities and their outlying small towns in search of jobs and away from Jim Crow segregation laws. Cleveland, Detroit, Chicago, Milwaukee, Cincinnati, Toledo, Indianapolis and Pittsburgh saw population increases of over 230 percent in this forty year period. In Pittsburgh the African American population increased from 20,355 in 1900 to 54,983 in 1930.1 This growth of African American communities supported the melting of classical and marching music of the long-time residents with the ragtime, blues, and spirituals of the southern migrants. The result of this combination of sound was jazz.

The History Center’s challenge was to determine which jazz artists among the hundreds who had Pittsburgh connections would represent the genre in the exhibit, considering that the gallery space is approximately 274 square feet [about 25.5 square meters] with three doorways and one large window opening. The space is considerably less than the original Grill so design license was liberally applied. The idea was to recognize the legacy of the Crawford Grill as a representative setting for the story of jazz. The focus of the subject mat-

ter was to select jazz innovators and we settled on thirteen artists that we felt best represented the genre. Although we could easily say that more than thirteen artists were innovative, the space and film length dictated that we limit the number. The thirteen chosen artists are featured in the film *Pittsburgh Jazz: An Innovation on American Music* and artifacts and graphics related to some of the artists are displayed in wall-mounted cases or applied to the walls. The artifacts in the exhibit include George Benson’s guitar; Stanley Turrentine’s saxophone; Billy Strayhorn’s Grammy award for *The Far East Suite*; Roger Humphries’ drum sticks; and Mary Lou Williams’ piano. The graphics include a reproduction of Strayhorn’s *Take the A Train* score; portraits of Benson, Turrentine, Humphries, Williams, Ahmad Jamal, Erroll Garner, Kenny Clarke, and Nelson Harrison. Other reproduction graphics include *Down Beat* magazine, and certificates of award from the French government to Ahmad Jamal. The artists selected to be portrayed in the film are Earl ‘Fatha’ Hines, Mary Lou Williams, Billy Strayhorn, Erroll Garner, Ahmad Jamal, Billy Eckstine, Roy Eldridge, Kenny Clarke, Art Blakey, Maxine Sullivan, Paul Chambers, Stanley Turrentine, and George Benson. The score for the film included original recordings of some of the signature music of these artists including Jamal’s *Poinciana* and *Darn That Dream*; Strayhorn’s *Something to Live For*; Eckstine’s *I Love the Rhythm in the Riff*; Sullivan’s *Loch Lomond*; Garner’s *Misty*; Davis’ *What*; Turrentine’s *Sugar*; and Benson’s *Breezin’, On Broadway* and *Give Me the Night*.

**The Pianists**

The fact that Pittsburgh has produced some of the greatest innovators of jazz is noted. Nowhere is this more evident than among the pianists. Earl “Fatha” Hines, Mary Lou Williams, Billy Strayhorn, Erroll Garner, Ahmad Jamal, Dodo Marmarosa, and Henry Mancini, each in their own way advanced the discourse of jazz. Earl “Fatha” Hines began playing with Louis Deppe on riverboat cruises in Pittsburgh in the early 1920s. A native of Duquesne, Pennsylvania, a borough along the Monongahela River southeast of Pittsburgh, Hines became a local favorite playing in saloons and as a regular at a local drug store. By the mid 1920s Hines had teamed with Louis Armstrong in Chicago and together they formed an American jazz tradition. Hines continued to perform with different groups and formed his own band that over the years would include Billy Eckstine, Dizzy Gillespie, Charlie Parker and Sarah Vaughan. In his later years he added a Clairton, Pennsylvania native, Marva Josie as his lead singer. Hines’ playing shaped the history of jazz. He is affectionately referred to as the father of the modern jazz piano.

The first lady of jazz piano, Mary Lou Williams was born Mary Elfreida Scruggs in Atlanta, Georgia in 1910 and raised from the age of four in Pittsburgh’s East Liberty neighborhood. She was taught to play piano by her mother who had an affinity for European classical music and the blues. As a child Mary played for private parties around Pittsburgh and garnered the nickname “little piano girl.” She began touring in 1924 and eventually went to Chicago where Earl Hines introduced her to Louis Armstrong and other jazz musicians. Williams soon was playing and composing for Andy Kirk’s Clouds of Joy swing band out of Kansas City, Missouri. An accomplished composer, Mary’s compositions were played or recorded by Hines, Benny Goodman, Tommy Dorsey, and Duke Ellington. She always had a great respect for her jazz roots in Pittsburgh. She would construct a jazz family tree of Pittsburgh musicians that had made a significant impact on jazz. Williams was the first woman to conquer the jazz world and her music impacted swing, bop, and sacred jazz styles.

Erroll Garner was born in Pittsburgh’s East Liberty in 1921. Garner, like Williams, Billy Strayhorn and Ahmad Jamal, went to Pittsburgh’s Westinghouse High School. According to music teacher Carl McVickers, Garner was not much of an all-around student at Westinghouse. He would spend most of his school time in the music room playing the piano rather than attend his other subject classes. He moved to New York in 1944 and played with the Art Tatum trio (sitting in for Tatum) and formed his own trio in the late 1940s. Garner was adept at listening and recalling sounds, notes and entire compositions by ear and playing them back – note for note. This fact helped start rumors that he could not read sheet music. Garner’s composition *Misty* is one of the most recorded jazz compositions ever. Garner epitomized Pittsburgh’s technically sophisticated jazz piano style. He was one of the first jazz pianists to bridge the jazz club and concert hall.

Billy Strayhorn was a much different student at Westinghouse. Where Garner was solely concentrating on music, Strayhorn was more of an all-around student who excelled in music. His interest in the school’s classical music program provided a base for his most sophisticated compositions. He wrote over 200 compositions and arrangements for the Duke Ellington Orchestra and other artists. His collaboration with Ellington began in December 1938 when Strayhorn submitted a
composition that impressed the great Duke. In March 1939 Ellington recorded Strayhorn’s *Something to Live For* and recorded four more Strayhorn compositions before the end of the year. Strayhorn’s noted standards, such as *Take the A Train*, and *Satin Doll* became the Duke Ellington Orchestra’s signature songs. His *Lush Life* is harmonically and structurally among the most sophisticated in jazz.

By the time Ahmad Jamal attended Westinghouse High School he had hours of classical music instruction from Mary Cardwell Dawson, founder of the National Negro Opera Company. Starting with Dawson as a child, Jamal was accomplished at piano when he entered Westinghouse. A 1948 graduate, Jamal joined the George Hudson orchestra and then the Four Strings led by violinist Joe Kennedy, Jr. In 1951 he formed his first trio, The Three Strings. Jamal was known as a conceptualist with a distinctive style. His complex use of space and simple embellishments influenced many artists including Miles Davis. Jamal is credited with referring to jazz as “American Classical” music.

Enrico (Henry) Nicola Mancini was born in Cleveland, Ohio’s Little Italy neighborhood and moved with his family to the Pittsburgh area as a child. His influence in jazz was Benny Goodman and later in his career he wrote the score for *The Benny Goodman Story*. Mancini made a career as a composer and conductor for Hollywood and is best known for his film and television scores *The Pink Panther* and *Moon River*. Mancini is mistakenly not popularly recognized as a jazz artist but known more in the pop music category. He recorded over 90 albums in the categories of classical, pop and some big band styles.

**The Drummers**

In addition to the great piano players, Pittsburgh also had a tradition of jazz drummers. The two most accomplished were Kenny Clarke and Art Blakey. Kenneth Clarke (Spearman) was born in 1914 and after the death of his mother was placed in the Coleman Industrial Home for Negro Boys. Here he learned to play the drums. Nicknamed “Klooke” because he had a distinctive sound to his drumming, Clarke used a polyrhythmic technique on the drums. This sound became a signature beat of the bebop style of jazz. He formed the house band at Minton’s Playhouse, a jazz club in New York City populated by bebop jazz followers and musicians. This band would include Clarke on drums, Thelonius Monk on piano, Charlie Parker on saxophone, and Dizzy Gillespie on trumpet. After Minton’s he joined bassist Ray Brown, pianist John Lewis and vibraphonist Milt Jackson in the Modern Jazz Quartet. He later moved to Europe in the late 1950s and collaborated with pianist Francy Boland. “Klooke” was recognized along with Art Blakey and Max Roach as the vanguard of bop drummers.

Born in Pittsburgh’s Hill District, Art Blakey became an American institution as a drummer and bandleader of the Jazz Messengers. But before the Jazz Messengers Blakey was the drummer for Billy Eckstine’s bop big band. He formed the Jazz Messengers with Horace Silver in 1955. Blakey exuded power and originality on his drums. His style of keeping time with his cymbals and snare was a departure from the bass drum timing of traditionalists. He was an innovative stylist who discovered and mentored the careers of jazz musicians for nearly seven decades.

**The Singers**

Pittsburgh has always had a strong jazz vocalist tradition as well. Singers such as Lois Depp, Dakota Staton, Billy Eckstine and Maxine Sullivan provided legendary jazz vocals. Billy Eckstine’s distinctive vibrato broke down barriers in the 1940s, first as the leader of the original bop big band and then as the first romantic black male singer in popular music. Eckstine or “Mr. B” began performing as a singer in 1934. By 1939 he was the vocalist for Earl Hines’ big band. From 1944 to 1947 his bop big band was one of the most influential groups of its era. It included at times Art Blakey, Dizzy Gillespie, Miles Davis, Charlie Parker, Joe Harris, Linton Garner, Sarah Vaughn, and Dexter Gordon.

Maxine Sullivan was born Marietta Williams in Homestead in 1911 and began her professional singing career with the Claude Thornhill band in 1937. Her first hit recording was the swing version of the Scottish folksong, *Loch Lomond*. With this hit recording, Sullivan became a noted pop singer. Her style for taking traditional folk songs and giving them a jazz sound sometimes trapped her into that form of music. Regardless she was appreciated as a jazz singer. Sullivan can be seen in the movies *St. Louis Blues* in 1938 and opposite Louis Armstrong in *Going Places* in 1939.

**Horns and Strings**

Roy Eldridge of East Liberty was widely regarded as the outstanding jazz trumpet soloist of his time. Born in 1911, “Little Jazz”, as he was affectionately called, bridged the jazz trumpet generations between Louis Armstrong and Dizzy Gillespie. Eldridge was primarily a swing
sound trumpeter but he had an influence on be-bop musicians. Equally adept with big bands or small trios, Eldridge was known to never play a dull solo. He played with Teddy Hill, Fletcher Henderson, Gene Krupa, and Artie Shaw.

Stanley Turrentine helped to bridge the gap between soul, rhythm & blues and jazz. As a traditional hard jazz saxophonist, Turrentine in the early 1960s began to produce music that had a soulful edge and was attractive to soul music fans. His sound gave jazz another change in its evolution. He played with a young Ray Charles before joining Tad Dameron and then Max Roach in the late 1950s. Known as “Mr. T,” one of Stanley Turrentine’s popular songs is Sugar released in 1970.

Born in Pittsburgh but raised in Detroit, Michigan, bass player Paul Laurence Dunbar Chambers was better known as Paul Chambers. At the age of 20 the bass player joined the Miles Davis quintet with Davis on trumpet, John Coltrane playing tenor saxophone, Philly Joe Jones on drums, and Red Garland on piano. He has the distinction of playing on two of the most revered recordings in jazz history, Davis’ Kind of Blue in 1959 and Coltrane’s Giant Steps in 1960. He is best remembered for his six note solo at the beginning and end of So What on Kind of Blue. Coltrane was so enamored with Chambers that he composed and recorded Mr. P.C. for his Giant Steps album.

George Benson was a child prodigy guitar player performing in Hill District clubs as a teenager. After conquering the jazz world he turned his talents to pop, rhythm and blues, and soul music and became a multi-Grammy Award winner with songs such as This Masquerade, On Broadway, and Give Me the Night. His 1976 album Breezin’ introduced to the world a blend of R&B [rhythm and blues] and jazz that fueled the contemporary jazz sound. Benson is one of the most versatile of jazz guitar innovators. His later work has paid homage to jazz traditions and to his guitar talent.

The Teachers

Many people including myself have wondered why so many great jazz artists hail from the greater Pittsburgh area? Is there something in the waters that flow in the three rivers? Is it the contours of the mountains and hills that form the city? More likely it was the ethic of Pittsburgh communities and families that valued music and music education. Most of the artists were supported in their love of music by their parents. Mary Lou Williams’ first piano teacher was her mother; Erroll Garner was supported by his brother Linton; Stanley Turrentine was from a family of jazz artists including his father and brother Tommy. The family foundation was furthered and honed by the sophistication of formal music education.

George Westinghouse High School had a strong music program. In the 1930s through the 1960s Carl McVicker taught music at Westinghouse. The school offered the first Jazz Education program of any city school. This program produced Strayhorn, Garner, Jamal, trombonist Grover Mitchell, Dakota Staton and bassist Ray Brown. In addition to the public school education at Westinghouse, private lessons were also offered. A few blocks from Westinghouse High School on Apple Street was the Mary Cardwell School of Music later to be known as the Mary Cardwell Dawson School of Music. Dawson was the founder of the National Negro Opera Company, the first of its kind in the world. With a classically trained voice and music background from the New England Conservatory, Dawson was the piano teacher of a seven year old Ahmad Jamal. She provided a firm foundation of European classical music and negro spirituals in her program. Jamal was unique in that he had the opportunity to graduate from Dawson to McVicker as he entered Westinghouse High School in the early 1940s.

Pittsburgh has produced some of the greatest innovators of jazz music. There are too many to list in this short article. These innovators contributed to the distinctive sophistication of Pittsburgh jazz that is rooted in classical music, blues and ragtime that formed America’s classical music. The Senator John Heinz History Center is proud to honor their achievements.

BIBLIOGRAPHY

Tourism is now New Zealand’s biggest industry – accounting for 11% of Gross Domestic Product (GDP) – and its biggest foreign exchange earner. Our population of 4.2 million receives 2.2 million tourists annually, for whom the natural heritage is the major attractant. Long-haul tourists to New Zealand are generally already experienced and thus quite sophisticated travellers, with expectations of cultural heritage featuring in their visit. Recent research (Angus & Associates, 2009, Colmar Brunton, 2003) showed that, even if they have come primarily for scenic beauty, tourists – especially ‘interactive travellers’ – anticipate seeking out some cultural attractions. New Zealand has its fair share of rain and between 500 and 600 museums and galleries. Surely there is an opportunity for museums to make an active contribution to the cultural heritage tourism menu.

It would be fair to say that Smith’s observation (2001: 12) about New Zealanders’ impressions of industrial heritage still holds true: the words ‘industry’ and ‘heritage’ do not readily trip off the lips of kiwis [New Zealanders] and certainly not in the same sentence. Ours has been a predominantly agricultural society, not the southern hemisphere’s cradle of industrialization. Ask about the heritage of our industry and the usual response is just a quizzical look and a few fading folk memories.

Industry has low visibility as a regular part of New Zealand’s exhibited history, even in the national museum, the Museum of New Zealand Te Papa Tongarewa (Te Papa). The national narratives tend to focus on first contacts with Maori, European settlers clearing the bush and establishing colonial rule. Immigrant pioneers are the heroes of dramatic stories building wealth in wool and farming. Legacies of the primary industries of agriculture and forestry are frequently found in rural museums and a few ‘industry-specific’ institutions (e.g. the Agricultural Heritage Museum and Kauri Museum), but a recent survey (Museums Aotearoa, 2008) reported only 6% of museums holding mining collections. This paper focuses on two mining museums located on the North Island.

Coal and gold were found on both New Zealand’s main islands in the 19th century and continue to be mined at Huntly and Waihi. These two communities both depended directly and indirectly on hard rock mining, coal in Huntly and gold in Waihi. Even today their fortunes constantly fluctuate but only in the 21st century has tourism been an

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MUSEUMS MINING FOR TOURISTS – RICH VEINS OF DISSENT IN POST-INDUSTRIAL NEW ZEALAND

Introduction
This paper reports on challenges encountered by two New Zealand museums with mining heritage collections. I have taken the opportunity of our conference theme of Regional Museums in a post-industrial age to reflect on what the ‘post-industrial age’ means in the context of New Zealand. You have to have industry before you can have a ‘post-industrial age’.

Coming originally from the museum sector in Britain, for me ‘industrial heritage’ evokes the urban legacies of chimneys, large-scale buildings with saw-tooth roofs, ranks of machines, silent furnaces, pitheads and dense rows of terraced cottages. Open-cast mines and quarries are its landmarks in the countryside. Many industrial sites in Britain have become museums about declining industries, but this trend has had a late start in New Zealand.

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New Zealand prides itself on being ‘clean and green’ – no grey industrial smoke to cloud the 100% Pure New Zealand brand that is promoted to our international tourists. The government-funded agency, Tourism New Zealand, highlights the natural heritage, indigenous Maori culture and New Zealand’s high quality food and drink. More recently contemporary arts and the ‘creative industries’ – mainly fashion, crafts and film (e.g. the Lord of the Rings trilogy filmed in New Zealand) – have been presented as tourism’s cultural dimension. Somehow museums, galleries and Pakeha (non-Maori, usually people of European descent) heritage achieve little profile in tourism marketing. Imagery of sheep, dairy herds, fruit-growing, forestry and fishing eclipses industrial heritage with its associations of scarred landscapes, pollution, smells and noise (Bell, 1997).

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The challenges to be faced were many and various. Local political support waxed and waned. The Mayor, a local farmer, did not understand the complexity of operating a museum, but liked the idea of the new development as a tangible achievement of his mayoralty. There were issues of control – would this be a Council development or an independent one with Council support? Other political motives led to firstly a reconfiguring of the project and ultimately a culture clash; the relationship with the Council reached an impasse. Withdrawal of Council financial and political support jeopardised grant applications. Despite loss of funding and some goodwill, local interest and support remains. The director was recruited by another museum, and her successor continued to push ahead quietly without explicit backing from the Council.

Waihi Arts Centre and Museum Association, Waihi

Waihi Arts Centre and Museum Association (WACMA) runs the Waihi Heritage Museum (Figure 2). It is housed in the former Technical School, conveniently near State Highway Two (a tourist route designated the ‘Pacific Coast Highway’). WACMA’s focus is the history of Waihi (population 4,500), and the surrounding Hauraki District, specifically its gold-mining heritage. The building is suitable for museum...
and community use, with exhibition galleries, meeting space, collection storage and substantial archives. In order to cement itself firmly into Waihi’s cultural life, WACMA has held art exhibitions – mainly by local artists – and hosted meetings for community groups since 1962. In 2008, there were 4,860 visits, including school groups. The history displays are somewhat dated: traditional showcase displays, mining dioramas (both scale models and ‘life size’), basic interpretive labels and limited audio-visual. Nonetheless the collections hold rich interpretive potential. Children always remember the preserved severed thumbs, required as evidence for accident insurance claims.

The town of Waihi decided to capitalise on its gold-mining heritage. It adopted a ‘Heart of Gold’ brand and invested heavily. It relocated an historic pumping engine house, replicated an iconic poppethead, installed interpretive panels along the main street and now operates an interim Gold-Mining Discovery and Information Centre. The theming extended to street furniture, bronze sculptures and banners celebrating gold-mining heritage. An annual Gold Festival, a mini-bus tour and a perimeter walkway around the opencast Martha goldmine are all recent ventures. A heritage railway links Waihi with Paeroa through the gold-rich Karangahake Gorge. The Department of Conservation and the Historic Places Trust (government agencies responsible for natural and historic heritage) have enhanced interpretation and management of various goldfield sites and heritage trails in the Hauraki District. Despite these positive developments, WACMA missed out on strategic partnerships by failing to engage with Vision Waihi.

Finally Hauraki District Council (population 17,900) intervened, involved a consultant and assisted in setting a new direction for WACMA. WACMA’s new Committee has joined the Vision Waihi team, and will benefit when the $NZ 20 million Waihi Gold Discovery Centre opens in 2010. Now positioned as a heritage resource for the ‘learning tourist’, WACMA can undertake research for other initiatives, assist genealogy tourists and provide educational programmes. It can link in with educational tours of the commercial goldmine and nearby heritage sites, and identify complementary interests with other attractions. It can provide historical context for Waihi’s part in the wider regional gold-mining story, alongside other gold-themed attractions in Thames and Coromandel Township to the north.

Lessons

These two cases offer some useful lessons. Museum developments cannot happen in isolation; they have to take the community along with them and acknowledge the legitimate interests of a range of stakeholders. The support of a community provides a museum with the authority to operate, and local political backing is vital to give credibility both locally and within the national scene. The calibre of a museum’s governing committee is crucial – selecting members for their integrity, vision, community contacts and lobbying power is as important as local historical knowledge. Being open to working in partnership provides many mutual benefits, not least a lifeline in difficult times. Museums need to align their activities with the policy imperatives of
both communities. Refocusing on tourism is one response where museums can make a contribution. They can both attract visitors and honour the mining traditions which have shaped the communities and strengthen a sense of pride in resilient spirits. In Waihi, the Heart of Gold branding has created an inclusive environment which has allowed WACMA successfully to renegotiate its relationships with various communities of interest, and establish productive alliances. WACMA is giving help, not just asking for help. In Huntly the Waikato Coalfields Museum may have to wait until there is a change of mayor, but its team is steadily building new links, assisting local efforts to preserve the historic carbo works and rethinking their plans for a new museum when the time is right. New Zealand’s industrial heritage may never compete directly with the green forests, the snow-capped alps and surfing beaches, but industrial heritage museums can contribute to tourism by showing visitors a more holistic picture of real lives lived in this unique nation in the South Pacific.

Table 1: Potential museum contributions to meeting community well-being goals

<table>
<thead>
<tr>
<th>Community well-being</th>
<th>Museum contributions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Economic</td>
<td>Attract visitors and their associated spending in the community</td>
</tr>
<tr>
<td>Social</td>
<td>Build a sense of community pride, document the history, provide volunteer activity, educational opportunities and a social focal point.</td>
</tr>
<tr>
<td>Environmental</td>
<td>Provide a resource for the study of the natural and built environment, promote environmental awareness through exhibitions and activities</td>
</tr>
<tr>
<td>Cultural</td>
<td>Celebrate the community’s distinct identity, provide cultural activities and foster creativity</td>
</tr>
</tbody>
</table>

Concluding remarks

Huntly and Waihi face continuing uncertainties because of their high dependence on mining. Demand for Huntly’s coal changed when the power station closed, but it has since re-opened. Shifts in energy consumption patterns and investment in windpower will affect the coal market sooner rather than later. Vision Waihi was set up in response to imminent closure of the gold mine, but the rising price of gold returned the mine to profitability, although closure has now been rescheduled for 2015. The effects on the landscape of these extractive industries prompt vocal challenges from environmental lobbies. If the mines close, there will be significant economic and social impacts for their local authorities as well as the interests of key stakeholders in their communities. New Zealand’s Local Government Act 2002 requires local councils to report on their achievements in four areas of community well-being: economic, social, environmental and cultural. Museums can assist their local authorities by demonstrating how they contribute to positive outcomes for their communities (Table 1). Perhaps the most important lesson is the importance of articulating clearly the kinds of value that a museum brings to the community and illustrating the dimensions of meaning that an industry’s history holds for its people.

REFERENCES


In Augsburg, a city about 60 kilometers to the west of Munich, is the forthcoming Bavarian Textile - and Industry Museum, called “tim” under construction. The “tim” is situated on a historic site in the former textile quarter, outside the city centre, in a building of the former Augsburger Kammgarnspinnerei. The Augsburger Kammgarnspinnerei (AKS) is one of the oldest factories in Bavaria. Founded in 1836 as a modern factory, it was for a long period one of the biggest wool spinning mills in Germany. At the end of the 1980s the enterprise began to decline, because of the competition from low wage countries. In 2004 the last working part of the factory was closed. The buildings remained.

What happened to the important remains of this once flourishing industry?

The textile industry was an important business in the identity of Augsburg, the surrounding region and its inhabitants. Parts of the factory’s buildings were listed as preserved monuments. After long consideration the city council of Augsburg, the district of Suevia and the State of Bavaria decided to establish a new museum preserving the history of this important industrial period.

Four main issues will dominate the permanent exhibition in the new museum: people, machinery, fashion and patterns. All the people who worked in and around the factory have a story to tell about the rapid changes of everyday life and working life caused by industrialisation. These stories will be told. The topic “machines” surveys the technical side of textile production. From the first machines of the nineteenth century to the high-tech weaving machines of the 21st century, the whole range is on display. The tim owns an extensive dress collection which provides a mirror of fashion history. Probably the most significant objects are a pattern book collection which contains more than two million samples from the late eighteenth century to the present days. The collection could be a source of inspiration for contemporary designers. The opening of the new museum, planned on 5,000 square meters, is scheduled for 2009.

From the beginning the museum faced a crucial disadvantage: its location outside the city centre. Augsburg, once a rich city, is full of museums, most of them modernized in the last five years, showing the great period of the city in the 17th and 18th century. All these museums are situated in the city centre. The challenge would be: how to motivate potential visitors to move into the outskirts of Augsburg? At the moment there is no efficient public transportation into the former textile

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“What to do with the relics of the industrial age?”

My paper is titled “What to do with the relics of the industrial age?” and I will try to give you a brief impression of how the historical change is going to be mastered in Bavaria, in Southern Germany.

The shortest and very common answer to that question is: “to make a museum.” But with that easily spoken decision many problems begin to rise during the change from industrial to cultural use. The museumised industrial heritage is creating a new species of museum. Huge buildings equipped with oily and dirty machines are the main objects. Many square meters of space and containers full of documents are the basis for museum work.

Impressive monuments of the industrial period are no longer in use from one day to another. Some of them are part of the UNESCO World Heritage List such as the former ironworks in Völklingen, Germany. The Völklingen Ironworks represents a century of steel and labour. It was founded at the end of the 19th century and was Germany’s largest producer of steel girders. In its heyday 20,000 workers transformed ore into iron using coal from the Saarland. The ironworks was one of the most modern industrial plants in Europe. Inscribed in the UNESCO World Heritage List in 1994, it is now a highly valued site for cultural events.

A second prominent example of using industrial places for cultural purposes is the former gas tank in Oberhausen, in the western part of Germany. The Gasometer is an outstanding landmark of the city of Oberhausen, an impressive example of building history and a spectacular location for events. Since 1994 annual changing exhibitions have turned the Gasometer into a successful cultural location within North Rhine-Westphalia. From the roof of the Gasometer, accessible by a new glass elevator, visitors can enjoy a beautiful panorama.

In both locations smart entrepreneurs have revitalized the industrial monuments, using the emotional value of the old factories and the myth of the industrial age to create exciting places for events. In the following I will introduce two Bavarian examples:
workers explain the details of producing porcelain. The visitors can experience the high temperature and the noises of a furnace. Modern media and models offer additional information. For 2010 “the porzellanikon” is preparing an exhibition titled From a king’s dream to the mass produced a survey of 300 years of European porcelain, to commemorate the founding of the Meissen porcelain manufactory 300 years ago, two years after Johann Friedrich Böttger first successfully reproduced hard paste porcelain. The museum’s homepage www.porzellanikon.org has full details.

These two examples arose from similar situations. Nobody really wanted the remaining industrial architecture, mostly big buildings on a wide area, partly with severely polluted ground. In economic terms the region had no future and people had to leave the region to look for work elsewhere. The museums were founded after the economic breakdown of a region. Politicians thought that by bringing culture, especially museums as a strong pillar of culture, to the region as a form of compensation, to demonstrate that life is still valuable, people could be persuaded to stay. The new museums should symbolize new hope for local people and the region.

But who really benefits from the museum projects? For the bankrupt owner, it is a good bargain and also a cheap solution to save a lot of money for cleaning up polluted soil and for dismantling the machines after closing a factory. From statistics about museum visitors we learn that museum visitors are a small group of people, mostly with a good education. But this type normally leaves a region where there is no chance to earn money quickly. People who remain do not belong to that social class which normally visits museums. Nevertheless politicians founded new museums to revitalize the remains of the post-industrial age without regard for the immense costs for the maintenance of the buildings and the permanent costs of the running of the museum. The new museums are obliged to be successful and they have to attract tourists and people from outside at any price. From a museological point of view the question is: Are these industrial relics still authentic places? The majority of the factories were cleaned and now have a highly aesthetic appearance. Or must these museological reflections be secondary to the dominant political, economic and tourism promotion point of view?

What does “the porzellanikon” give to the region? There are some reciprocal effects. The museum offers an attraction for tourists, creates some jobs and attracts people, mostly from outside, to spend money quarter and the museum is too far to walk from the city center. For the city the museum could be a good opportunity to develop a new quarter. (The museum’s homepage www.tim-bayern.de provides details)

Another example of this new type of post-industrial museum is situated in the north of Bavaria, in a poor region close to the former border with the German Democratic Republic. Since the second half of the 19th century that region was famous for the production of porcelain. Well-known brands like Rosenthal and Hutschenreuther came from that area. At the end of the 20th century the porcelain industry declined, factories were closed one after another and employees were made redundant.

In that dire economic situation the city of Selb and regional politicians have been creating a new museum to preserve the history and the past importance of the region. As a kind of compensation provided by the State, cultural programs were initiated and supported in that area. Today one of the biggest museums of Bavaria is located there. Revitalizing the industrial buildings, the complex of museums “the porzellanikon”, as it is called, spread over 9,000 square meters, is probably the biggest museum in Europe dedicated to porcelain. The whole area belonging to the museum covers 35,000 square meters.

Three museums are gathered under its roof: the European Industry Museum for Porcelain, the European Museum for Technical Ceramics and the Rosenthal Museum. Since 1996 the former factory has been renovated. The first part, the Rosenthal Museum, was opened in 2005, named after the founder of the factory, Philipp Rosenthal, who came to Selb in 1879. His son, who had the same name, produced the famous “Studio-Linie” here after the Second World War. In 2006 followed the European Museum for Technical Ceramics and a professional library. A modern fully air conditioned convention centre with all the modern technical equipment including a sinking stage, rooms for meetings and conferences for around 200 people was created in the historic building with the old furnace. An open-air stage and an auditorium for about 2000 people are also offered. All facilities can be rented for private and commercial events.

The old porcelain factory in Selb was closed in 1969. Today it houses a comprehensive presentation of porcelain production in an original site. The main topic in the European Industrial Museum of Porcelain is the production process of the “white gold”. Visitors can follow the complete process from the beginning in the 19th century to modern production on an assembly line. At restored working places former
in the region. The museum has also taken on a social task. It offers local people and former workers a place to remind them of the prosperous time when they worked in the porcelain production. The museum provides a place for sharing the common history. This creates an emotional relationship between the former workers and the museum. Some of the former workers are now engaged in the cultural sector as tour guides and work for the museum. The latest available figures for visitors are from 2006. In that year “the porzellanikon” brought about 25,000 visitors to Selb. At present the industrial period is part of the memory of a country or of a region, and no longer the busy centre of life. The end of the industrial age does not equal the end of a region. Good examples of positive change are the former Ruhrgebiet and also the former area of porcelain in northern Bavaria. Regional projects will become successful when museums and communities work together on a strategic plan to use the potential of the museums for regional development.

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PERFORMING THE FUNCTION OF MUSEUMS – CONCERN OVER CONSERVATION OF REGIONAL INDUSTRIAL SITES IN CHINA

A challenge is posed to museums as society undergoes transformation from the industrial age to the post-industrial age, as we move from a producer of goods (manufacturing) to a service economy and theoretical knowledge, technology, and information become the major modes of commodity. In an industrial society, people were driven to reside together in large numbers and consequently established cities. Under this condition, modern museums took shape and developed. With the coming of the post-industrial age, when, compared with the single dominant lifestyle of the industrial age, more thoughts and styles represented by “post-modernism” and “cultural pluralism” emerge. There is much more freedom of choice, but at the same time, this poses challenges to museums, that is, how to adapt themselves to the changing society and function successfully in a new era.

I. Regional Museums in the Post-Industrial Age

The “First Modernity” and “Second Modernity” are coined, in socialists’ words, for the industrial civilization and the post-industrial civilization. The lifestyle shaped by the industrial society in the First Modernity is challenged and destroyed in the Second Modernity. Naturally, being one of the products of the industrial civilization, modern museums are also experiencing transformation in both concept and functionality in changing times. According to the judgment of socialists, Chinese society today is transforming from the industrial age to the post-industrial age. As the political, economic and cultural center of China, Beijing is especially sensitive to this change. Nor is the Capital Museum immune to it. In this situation, the museum endeavors to explore new tasks and seek opportunities for further development as a regional museum in a new historical period.

Before further exploration of this aspect, let us review the function of museums, which have undergone changes through time. In the ear-
ly period of modern science, museums were bases for the collection and study of scientific specimens. As a window of human civilization, museums were characterized by strong cultural bias and racial discrimination. They were oriented to the elite and were not easily accessible to the public.

After the industrial revolution, a tendency of museums, as a result of mass education, was to include education and recreation in its functions. No longer a symbol of privilege, museums were generally open to ordinary men and women and integrated into the lifestyle of an industrial society. In this “modern museum movement”, regional museums grew with rapidity and strength and became an important type of museums.

Western museums are on the frontier of change with the coming of the post-industrial age. Gaining care and attention, museums have changed a lot in both concept and function. It is also true of China. The Capital Museum in Beijing is adapting itself to changing requirements. Aiming to provide services for the region, the Museum aspires to become the “center of the regional culture”. It is also realized that more concern should be given to people in addition to things. The “people-centered” awareness is an important factor for development in the new era, which is exemplified through more personalized facilities and services, and more importantly, more attention to the lives and memories of ordinary people.

Under the principle of serving ordinary men and women, when we select collections, our eye turns from rare and precious objects or remote cultural objects to all kinds of objects closely associated with all human developmental stages and human society. This broadening of the concept of collections leads to a growing concern for the life of ordinary people and a closer relationship with them. In turn, the museum is better received by ordinary men and women.

II. Visions of Modern Museums for Industrial Sites Conservation

Museums have always undertaken the responsibility of recording and presenting the history and culture of a country or a region. This social responsibility will not change with time.

A long standing question for the Capital Museum as a regional museum, is how to create a full and truthful record, presentation and study of local history and culture. As the capital of China, Beijing is an ancient city with a rich cultural heritage. From the Peking Man Site at Zhoukoudian to the Forbidden City, from magnificent royal articles to customs of ordinary people, all this belongs to the precious heritage of the city. However, problems and difficulties occur in the transformation from the industrial age to the post-industrial age, with large scale buildings of the industrial age demolished and equipment abandoned, gradually erasing the traces of the industrial age from this city. The construction and development of Beijing city has been advancing rapidly since 1978. Redefining the function of cities, industrial restructuring, the shortage of urban land, as well as disturbances and environmental pollution caused by industrial production, all these concerns pushed Beijing to start moving industrial factories out of the city proper on a large scale from the 1980s. Traditional industries were asked to move out of the city zone, or to transform by the following ways: closing down, suspending operation, merging with others or shifting to a different line of production. Up to the end of 2006, a total of 294 enterprises had moved out. Within the 8 districts of Beijing, the land for industrial use is distributed in 1500 locations, covering a floor area of 30 square kilometers and a building area of 11.5 million square meters. How to use those land areas and the buildings on them? It is a challenging question. Will they function better through commercial development or specific conservation activities?

The industrial age, in spite of a few hundred years’ history, is no doubt the most important period in human history, profoundly changing the ways of living and thinking of human society. It is the same in China, though the industrial age came much later here than in the West. The first generation of the national industry came into being in the end of the Qing Dynasty and the beginning of the Republic of China (from the end of the 19th century to the early 20th century). Guided by the principle of absorbing Western technology on the basis of the Chinese culture, a group of elites of the industrial age, e.g., enterprisers, scientists and engineers, came upon the stage, and had a subtle influence on the life and idea of Chinese. After the founding of the People’s Republic of China in 1949, industrialization and modernization were set as the national aim and driving force. To this aim, industrial production was established as the predominant means of manufacture, and thus the whole Chinese society was involved in the trend.

From the 1980s, however, many industrial sites, factories, affiliated facilities and equipment were discarded by the policy of moving out or ceasing operation of industrial enterprises. Those industrial sites and heritage bore witness to the development of urban Beijing, particu-
larly in the industrial age, and therefore are of irreplaceable historic value, which can be interpreted from the following aspects:
1) An industrial site is typical and important evidence of general or specific industrial activities and processes;
2) It provides a basic sense of social identity and belonging and is of social value as part of the record of the production and lives of ordinary men and women;
3) It is of technological and scientific value in the history of manufacturing, engineering, techniques, architecture and planning;
4) It may have considerable aesthetic value for the quality of its architecture, design or planning, which will be inspirational to creative thought;
5) The non-material heritage of some industrial sites are unique, i.e., archives, memory and customs of the age, industrial landscapes such as layout, machines and their installment, and the towns and landscapes in which they are located;
6) Rarity, in terms of the survival of particular processes, site typologies or landscapes, adds particular value and should be carefully assessed. Early or pioneering examples are of especial value.

In view of the profound cultural connotation and unique historic and practical value of those industrial sites, it is important to enhance the protection, management and utilization of the industrial sites, so as to transmit industrial development culture to younger generations, preserve and display the depth and traits of Beijing culture as well as enrich the historical heritage of Beijing.

Beijing experienced the entire industrial development process of China. In this sense, the city is highly representative, with abundant traces or sites of the industrial age at all phases. These constitute the history of the city, and are an integral part of the memory of the city. When compared with the historical heritage of thousands of years’ history, however, those sites appear too “young” to be associated with “cultural heritage’. It is a difficulty to be overcome in the conservation of industrial sites and the museum has taken a series of initiatives in attempts to make a full and authentic record of the culture and to retain memory of the city.

III. Work done by the Capital Museum to protect Industrial Heritage

Although not long in history, Chinese industrial heritage is indispensable material evidence of social development. The information about the development of the Chinese society contained in these sites is of especial significance.

On April 18, 2006, the Wuxi Proposals were passed at the first forum on Chinese industrial heritage conservation, a symbol of the Chinese industrial heritage conservation being put on the agenda. The Proposals’ document advocated the compelling need to “survey and assess industrial heritage as soon as possible, identify the extent of industrial heritage and announce or register them as immovable heritage, and scientifically utilize the historic value of discarded industrial facilities in accordance with specific conditions.”

The international society has also formed many common goals for industrial heritage conservation. In 2003, a meeting was held at Nizhny Tagil, Russia, by the International Committee for the Conservation of the Industrial Heritage (TICCIH), at which the Nizhny Tagil Charter, was passed as the guiding document for international industrial heritage conservation. The Charter says that the buildings and structures built for industrial activities, the processes and tools used within them and the towns and landscapes in which they are located, along with all their other tangible and intangible manifestations are of fundamental importance and included in the definition of industrial heritage. They should be studied, their history should be taught, and their meaning and significance should be probed and made clear for everyone.

It is the historical task of museum workers to record the development, track the process and retain the memory of a city, which drove the Capital Museum to start a survey of Beijing industrial sites. The survey and research of industrial sites carried out by the Capital Museum shows the progress in the concept of conservation of contemporary and modern industrial heritage. The survey and record of industrial heritage is the very process of tracing the memory of historical development, and transmitting the historical information to younger generations, which enriches the memory and continues the civilization of the city. We hope that our work will let our descendants remember the industrial civilization in human history.

So far the Capital Museum has surveyed important coal, textile, steel and iron, machinery and railway industrial sites of Beijing, and obtained a great quantity of precious documents. Our work attracts extensive attention from all lines of society. In this process, it also gives us a different feeling when we experience the hardship and happiness, and expands our vision of the meaning of serving society as a regional museum. We gain more comprehensive insight into it.
1. Practice in Industrial Heritage Conservation
How to conserve industrial heritage is a worldwide question. Although China started late in this field, we know that a city lacking in historical records is a city devoid of cultural connotation. In order to preserve valuable historical heritage at different stages of Beijing’s development and document the city’s development track as completely as possible for our descendants, we must pay sufficient attention to industrial heritage and treat it as historical and cultural heritage. Industrial heritage is the embodiment of industrial civilization, a reflection of social and economic life, the technological level and values of a particular historical period. Take the “textile city” in the eastern suburb of Beijing for instance. It was a pioneer in the economic growth of Beijing, where textile, printing and dyeing as well as knitting factories gathered, forming a magnificent landscape. This building group, simple and unadorned in appearance but solemn and decent in style, was the very evidence of the scale of industrial development in the early years after the founding of People’s Republic of China. Amidst the reform of the Chinese economic system, the Capital Iron and Steel Company took the lead among national industrial enterprises in establishing the enterprise innovation trying point, and created the miracle of contributing RMB9.6 billion in total to the country within 10 years, 10 times the value of the former Capital Iron and Steel Company. Obviously, the protection of features of the industrial age and conservation of authentic and comparatively complete historical information contained in industrial heritage is not only out of respect for the completeness of ethnic history but also for the commemoration of the contributions and lofty spirits of workers in traditional industries in the era of New China.
Under the influence of the Capital Museum, in recent years some valuable examples of industrial heritage were donated to the museum, including a textile machine manufactured by Henri Paulus of Belgium in 1930 from Beijing Qinghe Textile Plant, Dan Feng safes produced between 1906 and 1918 and 14,000 archives from the former Beijing Match Factory. Produced in different periods, they represent Beijing’s modern industrial technology and social life, and are witnesses to history.
In July 2006, we started a survey of Beijing Coking Chemical Plant. Built in 1958 and put into production in 1959, the plant was, for a long time, the only source of manufactured gas in Beijing. To meet the requirements of the Action Plan for the Olympics, the Coking Chemical Plant suspended production in 2002 and was approved by the Beijing government in 2003 to move to the area of Beijing-Tanggu ports. It began suspending production completely from July 15, 2006. As we know, Tangshan Jiahua Coking Chemical Co. Ltd, a joint venture of Beijing Coking Chemical Plant and Capital Steel and Iron Company, began production last year. It is the first attempt of its kind to build factories outside Beijing with the advanced technology of the Coking Chemical Plant. We believe, in a few years, this wasteland will become a new booming zone for city development. It is a historical trend that the old will be replaced by the new.
In July 2007, we conducted a follow-up survey of the new factories of Coking Chemical Plant which are relocated in the Beijing-Tianjin-Tangshan region. Through talking with factory leaders and technicians and visiting the plant site, we gained a systematic understanding of the history of the plant, coke making techniques and processes as well as the working and living conditions of the workers. During visits, interviews and photographing, we witnessed the whole process of suspension and relocation of Beijing Coking Chemical Plant and collected precious archives for future Beijing. It is the first attempt of its kind among Chinese museums.

2. Feasibility of Industrial Sites Conservation
“Rather than a historical burden for city development, industrial sites are precious treasure. Only when they are viewed as cultural resources will they be cherished and well preserved.” That is to say, only when programmes for conservation of the industrial heritage are integrated into policies for economic and social development and into urban development planning can it be reinvigorated and revitalized. Under new historical conditions, only by broadening the way of conservation can the industrial heritage continue to play a positive role and be protected effectively.
Conservation and adaptive reuse is the only feasible way to create a new living environment for the industrial heritage. It is feasible to explore an adaptive model for conservation.
No matter whether it is through tourism transformation as in Ruhrgebiet, Germany, or business transformation as in the city center of Melbourne, Australia, any industrial heritage is refreshed and reinvigorated through injection of new life. This is also true of Beijing’s industrial heritage, which calls for new life with Beijing style.

1 This refers to the period after the founding of Peoples Republic of China in 1949.
In past years, Beijing has made great efforts in conservation of industrial sites. Positive measures have been taken for conservation and reuse of many industrial sites with favorable economic and social outcomes. The 798 Art Zone is a successful example in point. Located in the Jiuxianqiao area of Beijing, it used to be the plant site of 798 Factory, a leading enterprise of the state-run electronic industry in Beijing. Nowadays, it has become a unique art and culture zone in Beijing and an international community with “SOHO art groups” and “LOFT life style”. Seen as a new rising, avant-garde and trendy space for artists, it has become a place with clusters of art centers, galleries, art studios, design companies, restaurants and bars transformed from abandoned workshops. Among them, some have gained fame such as 798 Space, Daorahome, Yan Club, Beijing Tokyo Art Engineering, 798 Photo Gallery, 25000 Cultural Transmission Center, Eighty Seats, Left Bank Community, NOW Design Club etc. Walking through a 1000-meter-long 798 art pipe gallery, you will find, to the east of two high-rise chimneys, two buildings with red brick walls without plastering, site of the 751 Beijing Fashion Design Square, originally the location of Zheng Dong Electronic Power Group Co., Ltd. built in the 1950s. The modern venue standing on the original site of former Beijing Gas Appliances Works is the beach volleyball ground for the 2008 Olympic Games. Lying on the intersection of urban forest and industrial sites, this beach volleyball ground consists of one main competition venue, two warm-up and six training venues with 12,000 seats, a planned area of 18 hectare and 70% green coverage area. It becomes a beautiful city landscape.

Nowadays, you will find artists alongside workers in workshops, smelling of machine oil, roaring with engineering machines and crowded with workers going to or from work. Artists and workers have dinner at the same restaurants and work in the same zone. The only difference lies in products: the former create avant-garde arts and the latter produce machine products. Thus, we can see that, while retaining the history of the industrial development of Beijing in the early years of the People's Republic of China, the transformation of 798 Factory creates a space for artists. It is such a successful model in conservation of industrial sites that it will be an envy of the world and a credit to Beijing and China. In addition to the above mentioned, it also encourages factories to develop new cultural dimensions adapted to modern life and work experiences.

Some experts argue that industrial site tours will help turn decayed or declining industrial zones that would otherwise become waste into valuable resources. Driven by a nostalgic feeling, people would like to visit industrial sites to re-experience and reminisce the past. Therefore, industrial site tours are a prospective business. Museums are important cultural facilities in presenting the cultural meanings of a city, and are channels to understand culture and the social transformation of a city. It will take half a day, or a day, or a longer time for a visitor to look around in a big metropolitan museum, in which he will walk into history through cultural heritage of different periods. Now the Capital Museum plans an exhibition of Beijing industrial heritage to be held after 2008, when some physical materials and image data will show the city at certain historical stages. We call for protection, instead of simple preservation of, the heritage, and go all out to make a full and true record of that historical stage through collection of existing physical materials and image data. In doing so, we hope to retain the history and encourage new social values of industrial heritage in the new era. This, I think, is where the value of the exhibition of industrial heritage lies.

IV. Significance of Industrial Sites Conservation
It is a long-time tradition of museums to collect “things”. However, the study of “things” is by no means confined to “things” themselves; rather, what the study concerns is to reveal human behavior hidden behind “things” so as to get an understanding of the history of human cognition and development. As it is impossible to develop a direct perception from abstract history, “things”, commonly called “collections”, are the basis of a museum for they are the only perceivable carrier of human history. Some say that “it is reasonable to resort to images to tell the story of ‘things’.” By including industrial sites in museum collections as a way to show some important stage in human development history, those industrial sites themselves become powerful evidence which transmit information surpassing space and time, and also unfold a historical picture of the development of human civilization. Industrial heritage is an important category of national cultural heritage. In the mid-19th century, exhibitions of industrial sites were held in Britain. In the 1970s, the world’s first extensive site-based industrial museum came into being at Ironbridge Gorge, Britain. Hereafter, the concept of the industrial heritage became more familiar to ordinary men and women. Consisting mainly of workshops and machines, industrial sites are the symbol of an age – the industrial age, which has deeply shaped and
influenced our life. The technological progress achieved on industrial sites has also changed our way of living and thinking. Even more important is that those seemingly less attractive industrial sites are the very representation of the development experience of a region and a country.

Industry has existed for more than a hundred years in Beijing. Especially after the 1950s, comprehensive industrial development laid the foundation for modern Chinese industry. From the 1980’s, after the policy of reforming and opening up to the outside, the urban industrial structure and social life style of Beijing underwent dramatic change. Innovation and development in industrialization caused traditional industries to move out of the city or cease operation, suspend production, merge, transform or relocate to other places of China. Within little more than a decade, numerous industrial factories were removed and demolished, including many industrial sites of historic value, causing a great loss of precious archives. It is an unavoidable trend of the times and an inevitable stage in the process of transforming the function and development of a city. It is also a test for a museum as to how to perform its social function in the historical development process.

The industrial heritage, such as original industrial sites and machines, is an important part of history and culture and precious memories of a city. To promote government action in protecting industrial heritage, greater efforts are needed to collect, protect, display, utilize and study evidence of industrial heritage and non-material cultural heritage. It is a significant factor in conveying industrial culture, preserving the spirits and features of a city’s culture, and promoting sustainable economic development of a region.

V. A Heavy Responsibility and a Long Road

Industrial heritage is a relatively new subject. It is a big question as to how to retain some representative workshops and machines and how to scientifically design and use them, in addition to photographing and videotaping, collecting industrial heritage, transforming and reusing. Industrial heritage conservation requires systematically surveying the industrial heritage in different regions and typologies, and identifying the degree and scope of the conservation required. Buildings and structures built for industrial activities that are identified as valuable and important should be designated as protected cultural heritage immediately, and protected by legal measures that are sufficiently strong to ensure the conservation of significant features.

As with other cultural heritage, industrial heritage is non-renewable. A lack of identification and conservation will definitely result in random abandonment and destruction. Without support from government policy and expenditure, conservation of industrial heritage will be an impossible task.

The industrial heritage is also an important part of national cultural heritage, and significant in the protection, display and research of culture. As an organ to preserve and present the cultural heritage of a nation, a museum should shoulder its responsibility and duty, and cooperate with society in the protection of industrial heritage. This responsibility also pushes us to consider how to use conservation to scientifically develop and use industrial sites in order to adapt and enliven them for reuse. In this way, a more complete culture of the industrial age will be recorded and displayed.

In spite of Beijing’s efforts in the conservation of industrial sites and some real achievements, there are tough challenges as well as great difficulties and impediments resulting in limited conservation of industrial sites, owing partly to scarcity and hefty added value of land resources amidst rapid urban development, and partly to insufficient recognition of values of industrial sites. The following are reflections on some of these challenges.

I) Lack of a clear definition of industrial sites. The industrial site is a term unfamiliar to most of people. It remains a vague concept. Identifying and assessing the historic value of former factories, enterprises and affiliated physical material, is still controversial among professionals, not to mention non-museum leaders at all levels and ordinary men and women. This uncertainty or vagueness in the definition of industrial sites is a hindrance to conservation at the basic level.

II) Delays in surveys of industrial sites. Survey work lags behind the relocation and removal of enterprises. In the process of urban development, a great number of enterprises have to suspend production or move out of urban area, and are followed immediately by real estate developers who demolish and remove industrial sites. Their disappearance is an irreparable loss to humanity. So there is no time to delay identifying and salvaging industrial sites. However, the reality is that progress is very slow in the survey of industrial buildings and identification of their cultural values in a land area of 11.46 million square meters formerly occupied by 294 enterprises relocated outside the city zone of Beijing before the end of 2006. Much cultural heritage and many sites had disappeared in the tide of urban development without previous assessment, identification, or even videotaping.
III) Lack of recognition of significance of industrial site conservation. To some, industrial sites are simply decayed and discarded workshops. It is not easy to sell them at a good price. As a matter of fact, those workshops and facilities left by factories and enterprises which either moved out or suspended production still possess a relatively high practical value, and even more important, historic value, as witnesses of industrial development of a city. The lack of due recognition of this significance also hampers the conservation.

IV) Scarcity of land resources in convenient locations. Those former factories and enterprises are usually at a good location familiar to people with convenient transportation and comprehensive supporting facilities. All this attracts developers to gain, by any and all means, the right to develop the land with the prospect of high profit. Leaders of a factory or enterprise also count on the selling of assets and land in exchange of cash to fund dismantling and relocation, technological transformation, product upgrading, allocation of employees, repayment of debts and other financial needs. The trade-off between the supply and demand exacerbates the disappearance of industrial sites.

V) Lack of a scientific system for developing and using discarded industrial sites. Museums are still exploring efficient methods for conservation and haven’t yet found enough successful models to be promoted and popularized citywide or nationwide. However, in spite of difficulties and problems in conserving Beijing industrial sites, other provinces of China and other countries have had some success in achieving a balance between conservation and reuse as well as economic benefits and social benefits.

Some Western scholars put forward the “30-year” principle. That is, a discarded industrial site needs to be protected if its history exceeds 20 or 30 years. It should be recognized that such a site may be as significant to cultural heritage as thousands of years’ history. It cannot be denied that the conservation of industrial heritage awakens the collective memory of ordinary men and women. Museums bridge the past, present and future by transmitting and “retaining” history for future generations. It is the social function of a museum. It is the responsibility of a museum.

The conservation of the industrial heritage needs our co-operation. Retaining the memory of a city calls for the cooperative efforts of all museum workers.
The museum was founded in 1932. At this time, the museum had two major duties:
1. to collect the last masterpieces of medieval art because the parishes were selling them in order to repair the roofs, for example.
2. to educate the future priests and pastors about art history and the handling of artwork.

Under the NS [National Socialist] regime, the museum was closed in 1940. It re-opened in 1946. In 1981, the museum was expanded and moved to the convent of the Black Franciscans just outside the city center of Graz. Since then, the museum has been showing two to four special exhibitions annually covering artistic topics in addition to a permanent exhibition. I have been the director of the Diocese Museum Graz (DMG) since 1991.

Currently [2008], the DMG has 650 square meters of exhibition space and administers approximately 15,000 collection objects. Ten people with approx. 220 working hours per week work in the museum, most of them part-time. Next year, the DMG will get a new location in a historical building in the center just opposite the cathedral of Graz. By 2012, the DMG will have 1200 square meters exhibition space as well as gift shops, facilities, archive, storage, and repair shop.

DMG’s tasks

At first sight, the DMG is a rather small museum. However, the DMG is not only an ecclesiastical museum but also a steward for the preservation of 600 churches within 385 parishes. When I want to make a joke and my bishop does not want to listen, I like to say: we are a museum center with 600 branches, which means all Styrian churches. And if you look at it this way, we are probably the largest museum in the Federal State of Styria.

In this paper, I do not need to talk about the traditional work of a museum which every museum does. I would rather point out some of the unique challenges which go beyond the normal workings of a museum and which arise from my work both as a museum director and general conservator for the movable heritage of the Styrian Catholic Church:

Challenge 1: The preservation and conservation of ecclesiastical objects which have lost their liturgical use.

The largest part of the collection of the DMG consists of ecclesiastical objects which have lost their liturgical use. If a liturgical object
is no longer needed in a church we have the option to incorporate it into the collection of the museum. The museum has several storage depots for this purpose. Our inventory consists of statues made of wood, rock, and metal, medieval panels, oil paintings from various eras, liturgical clothing, liturgical instruments such as eucharistic chalices, patens, mugs, and monstrances, as well as religious testimonies such as images, rosaries, and much more. We have altars up to 14 meters high, one baroque pulpit, tiny holy figures which belonged to soldiers who took them along when they went to war in World War Two. The oldest piece in the museum dates from around 1200 and the newest was given to the museum in 2007.

The DMG buys art objects only in exceptional cases and according to strict selection criteria. The objects of the parishes are usually only on loan for definite or indefinite time. Out of 15,000 items, only about 2,000 are owned by the museum.

One specialty of our museum is that redundant objects are not only collected from the parishes. It is also possible to return these items to liturgical use, for example if a church had been restored or remodeled. The objects are on loan, but at least they are not being sold. However, the special treasures of the collection only leave the museum for exhibitions.

**Challenge 2: Providing advice and training in the parishes on how the art objects can and must be preserved.**

In the past 15 years the DMG staff inventoried all movable objects of artistic or cultural interest. We now have an electronic catalogue of all 300,000 objects in Styrian churches. It is also our task to take care of these objects through a network of honorary supporters (volunteers). Neither the church nor the government can afford to pay full-time employees. Our strategy, therefore, must be to train professionals (who are already involved with these objects) and volunteers as to how to preserve these items. We also hold seminars for priests, secretaries, and sacristans in which we remind them how to care for and preserve art. The second target group for these informative events are people who volunteer in the parish parochial councils, sacristans, and people who maintain the churches and lead guided tours. The focus is on practices for dealing responsibly with art on a daily basis. Such topics may include: how to air the church, how to clean metal objects, how to store clothing and similar tasks.

The DMG is involved in discussions with each parish administration about the requirements and procedures for restoring movable objects. Selected restoration projects are also scientifically conducted by the DMG.

Advice on security should also be mentioned in this case. It is a real challenge to secure one museum, as well as to secure the 600 “branches,” especially since these buildings are also used to hold services.

**Challenge 3: The use of churches and vicarages.**

One result of a changing society is declining church membership. This is particularly difficult when some people secede from the church communities under antagonistic circumstances. You should know that in Austria – and in other European countries – church members have to pay a so-called “tithe” [dues]. As the number of members decreases, there is a reduction in finances. Other issues include a declining number of priests and changing settlement patterns. The trend in Europe shows a growth of big cities and a depopulation of rural areas and this raises many other questions. One of the most urgent is whether all churches and vicarages in Styria are really needed.

This question is not new for countries like Great Britain, the Netherlands, or France. But it is new for countries in central Europe such as Germany and Austria. I have been trying for two years to raise awareness with regard to this problem in Styria before it becomes dire. Now we should think about decommissioning redundant churches: Which buildings could be considered, taking into account historical, artistic, economic, and religious relevance? Which should remain the property of the church? What can and should happen to those buildings – can we make museums, convention halls, gyms, shopping centers or apartments? How should the government be involved in this process in such a way that cultural history and the identity of peoples, a nation, and a society are not lost?

I see my task as an opportunity to develop a well-regulated system to maintain cultural assets, while minimizing their loss, which would be the worst case. I am aware, however, that not everything can be preserved.

In the past few years, we have also managed to make the museum a content-based authority on various boards. In this way we can play a significant role in the decision-making processes concerning redesigning old church facilities.
Challenge 4: Intermediary and educational work for Christian culture.

This area is an important function of the DMG and for myself, as a self-defined cultural worker. This work happens inside and outside of the museum. The museum offers regular special exhibitions. To me the cultural-historic view has been especially important since I began in 1991. The reason being that life, faith, and the art and culture reflected in it cannot be seen as separate from one another. Therefore, in special exhibitions we deal with topics which may not focus on the church per se. Let me give you an idea by telling you some exhibition titles: *Olibanum – power of purification, flavor or epiphany or Gold – brightness of God, seduction of people.* In both cases we responded to societal development and dealt with medical, symbolic, even erotic and economic aspects in addition to the ecclesiastical meanings.

We use a similar approach in intermediary programs offered by the museum for specific age groups. One project, which has been running for three years, is training of volunteers to become church guides. We called this project “ArtWorkChurch”. This service arose out of the realization that there are few professional guided tours through churches outside Graz, the capital of the Federal State. We train interested people in church history, in the art history of the church, in iconography of saints, in public speaking, and in dealing with visitors. Rhetoric and other further training are part of the program. The volunteers make a commitment for five years to guide interested visitors through their local church. One valuable side effect is that these church guides identify themselves closely with their art monuments and they form an indispensable group of scouts with regard to monitoring changes inside the church. At the moment we have about 100 volunteers of this kind. We are currently planning a similar project for church maintenance and inventory. The goal is simply to check the church once a year from its pinnacle to its basement. Also, after dangerous situations such as storms or heavy rains, our volunteers should conduct a special check-up.

In conclusion

As an art historian, ethnologist, and cultural studies expert, it is important to me to make people aware that European culture of the last 2000 years, with its artworks and life-style, has been shaped by Christianity and its cultural values. Despite increasing secularization we have to be aware of these roots in order to understand current developments and to create new things. I am convinced that culture not only influences the quality of our lives, but adds meaning. Therefore, I see museums as an important anchor, contributing to the understanding and tolerance of society. Museums – especially local museums – are places of orientation in times of cultural challenges in our society of the 21st century.

My cultural work influenced by Christianity can be demonstrated by telling you my motto which, sadly, I cannot claim to have penned myself, but which has guided me for many years during my work in museums. I would like to leave you by saying, “Learn from the past, accept the present, plan for the future!”
Regional Museums
and the Post-Industrial Age

THE FUTURE OF REGIONAL MUSEUMS
WHAT IS THE FUTURE OF REGIONAL MUSEUMS IN CHINA?

After my graduation from the History Department at National Taiwan University, I went to see Dr. Lee, my doctor and one of the best and oldest friends of my late father. He asked me kindly: “Since you majored in history and have become a specialist in Chinese history, I would like to ask your opinion about an historical phenomenon which I have been wondering about in soap operas on TV. Is it true that the first and only Empress in Chinese history, Wu Zetian (624–705) of the Tang Dynasty (618–907), believed deeply in Taoist and Buddhist medical treatments for her health?” My answer was: “Dear Dr. Lee, will medical doctors in the future pose a question on your technique of surgery today? They probably will have a kind of ‘zipper’ for sealing up surgical wounds.” Together, we laughed and laughed, and well understood each other as ‘professionals’. It was a joke I made up of technical progress in practice that probably will happen in medical science in the future, and it will change the field as ‘effectively’ as the techniques are different. Our question here is: “What is the process of this practical technical progress bringing us in the museum field during this two-hundred-year period?” and “Will the progress help us to know what will be our approach in the future?” especially when we face the challenges in the post-industrial age. The purpose of this paper is to find some possible ways for the future of museums, including traditional and regional ones, especially some possible techniques that can be adopted in the future of regional museums in China. The historical approach of Western museums is necessary, as well as the new understanding that I have received from close contacts with some regional museums and professionals in China.

Historical Approach of Western Museums

During the revision of my book The Cultural Vehicle: the Evolution of Museums, I realized that the genesis of traditional museums is based...
Museums have always had to modify the ways they practice to fulfill the purpose laid down by their governance documents, and to produce what they should provide for their audience's needs, according to the context of where they are located, coping with the plays of power, and the social, economical, and political imperatives that surround them. And actually these are the reasons they appear in this world, even for small local museums. Museums, in common with all other social institutions, serve many masters; more recently we call them 'stakeholders', and museum professionals must play many tunes accordingly. We do preservation of collections, audience research, exhibitions and programs, evaluation, funding, recruiting professionals, reports, etc., and all these must be improved and adjusted accordingly when the situation changes. This has been a vital goal of the museum ever since it has appeared in the world. The practice of a museum's director and staff, which we call professional competency, has to cope with these masters' needs. As Stephen Weil mentioned: "Success and 'failure' also can be used to describe the overall performance of a cultural enterprise like a museum...successful museums might be fundamentally 'all alike' with respect to these four key dimensions—purpose, resources, effectiveness, and efficiency—a museum that fails to achieve success may do so for a variety of reasons." Also, he shows us in the middle of the text 'The Matrix Embellished', the competency of 'programming' of museum staff is based on the 'resources' to fulfill the 'purpose' 'effectively' and 'efficiently'. Therefore, in many areas where decisions are made about the funding and maintenance of a museum, the measure of a museum's performance is not forthcoming, hard questions are being asked about the justification of museums, about their role in the community, their functions and potential. From the middle of the seventeenth through to the twentieth century, when the 'modernizing and industrializing' societies in Europe established them as an informal educational space, museums had as their mission to preserve collections for the whole nation, to help foster the intellectual world and scientific field, to develop industries, to expand colonies, to enrich the life styles of the Western world; eventually, this public agent became the fruitful outcome of the movement that we called the Enlightenment. However, until the last decade of the nineteenth century, the geographic scope of the museum establishment was still limited to certain areas of Europe, and no further than the east coast of the United States, because the museum was not a pre-constituted entity, and it was not produced in the same way at all times, everywhere, and therefore, each museum was different from the others. Even nowadays, this cultural agent has already spread widely over the world, and almost anything may turn out to be a museum. Yet still there are many countries with no museums at all. In other words, there are societies and cultures where a museum can happen, and others where it cannot.

Seeking the genesis of museums in different societies and cultures at different times, and presenting the different landscapes of the museums' social and cultural background, we must view them against a backdrop of their histories. Obviously, between the First and the Second World Wars, the development and strength of civil rights became the driving forces of history, and these civil movements that have spanned the centuries are often ignored by 'normal history' which prefers to look at more immediate and shorter-term activities or events chronologically. Therefore, the lack of examination and interrogation of the professional, cultural, and ideological practices of the museum has meant both a failure to examine the basic underlying principles on which museum practices rest, and of course, a failure to construct a critical history of the museum field. Just as Michel Foucault understands reason and truth to be relative, rather than absolute concepts, what counts as a rational act, and correct performance at one time will not so count at another time, and it is dependent on the context of reason that prevails. He offers us a set of tools for examining and interrogating the practices, and to analyze, to understand, and to evaluate the reason why museums are as they were in the past, and are now, then perhaps, new horizons will open for modification, and new

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3 The property of Elias Ashmole formed from the collection of the Tradescants was donated to Oxford University. The Ashmolean Museum was erected at the expense of the University from 1679, and the Museum was opened in 1683 to the public first in the University and then expanded to the public in general. It is considered as the first modern museum in the history of the museum.

The last few years have seen a major shift and re-organization of museums. Changes have been extreme and rapid, and these changes have shocked most those who felt that they knew what museums were, how they should be, and what they should be doing. This phenomenon of the museum field which is happening in the Post-Industrial Age of Western countries also is happening in China where industrialization is developing simultaneously.

Regional Museums in China

I have maintained extensive contacts and visits with many Chinese museums, professionals, professors and students since 2002. I appreciate that the International Committee for Regional Museums [ICR] has given me the chance to reflect and reach a personal conclusion after these six years of observation and experience in the Chinese museum field. From my point of view, the most characteristic regional museums in China are the eco-museum (actually ethno-eco-museum) and the archeological museum. These two categories are exactly the site-museums which were defined by ICOM in 1982 for the museums of ethnological settlement, ecological habitat, sites of historical events and archeological excavations. The obvious common point of these four categories is to reconstruct or to re-interpret the specific meaning of the site, for catching up with the trend of economic globalization to develop regional tourism, but simultaneously to keep the residents living in their environment with their cultural and social ways. These site-museums have to find their own basis of ‘effective history’, but in China, their final ends cannot be in opposition to traditional history—neither the pursuit of the founding origin of things, nor the rejection of the approach that seeks to impose a chronology, an ordering structure, nor for having a developmental flow from the past to the present. Although, the world discovered underground, or that of remote minorities’ villages should be examined for differences, for rupture, and for change, the lack of professional performance will be the first constraint. Of course, the interpretation of things excavated underground or cultural objects of ethnological settlements will be re-arranged as mentioned above accordingly. Otherwise, things arranged in chronological, dynastic order as in traditional museum galleries will end up with all the exhibitions looking the same everywhere. The future of regional museums will depend upon the competency of their staff.

Historically speaking, archeology was introduced to China at the end of the nineteenth century, but it immediately developed in a very different direction from the western world. It has been considered as evidence supporting the main trend of Chinese ‘normal’ history, especially when these historic written materials were in need of some scientific proofs during the period when western research methodology was being adopted. Chinese archeologists are often closer to written documentary materials than to objects from excavations, the purpose of their research mostly being to explain specific events and special phenomena in the classic literature of formal history, because a great archeologist with real proof can become a great historian in the academic world. Most of their research rarely assumes principles of systematic interpretation for some local events or objects which are still uncertain in the local history and reappeared in different regions. Just as the system of classification, ordering and framing on which such a list of histories is based is so fundamentally alien to the western way of thinking as to be, in fact, ‘unthinkable’, and, indeed, ‘irrational’, so did the Chinese historians—they have finished their history in a conventional way more than two thousand years ago as the western knowledge did. There are no ‘breaks’ in the formal history, or ‘normal history’,6 for having a new interpretation of objects discovered from the local underground world or the ethnological territory. When these archeological objects were collected into local museums, the archaeologists are the only persons who can carry out the curatorial work, and they are in charge of the arrangement and management of preservation, restoration, documentation and exhibition in museum collections. The way in which they talk about the same history with objects discovered from different places is the same way the exhibits are displayed. Thus the museum is like a school in that it purports both to educate and to regiment – in terms of Foucault’s discourse, it is like a prison in that it isolates its inmates in categorical cells.7 The objects in this kind of museum collection will lose the natural and cultural position of the originals and miss the timeline of their local history and the nature of their environment. The ideological dimension of the traditional museum exhibition invalidates the idea that archeological objects can be neutrally exhibited; on the contrary, it is only fairly recently that western museums have been subjected to any rigorous form of critical analysis. The ‘effective history’ demands the formal history abandon its absolutes, and instead of attempting to find generalizations and unities, it should look for differences, for change, and for rupture. Regional museums in China have the same functions as western ones, such as the accumulation of material things, both natural and artificial, which have always been one of the ways in which it has been possible to know the world. Now, they have to be constituted according to the prevailing epistemological context and have, therefore, enabled different possibilities of knowing according to the rules and structures in place at the time. There is no essential museum, but there are various museums produced by virtue of multiple constraints.

Here, we pose a question: How will these archeological objects change in a regional museum if ‘effective history’, informed by Foucault, is employed? It means how to create a useful past in a Chinese regional museum for the present, and for the future. Actually, there has evolved a new phenomenon in China: the free entrance system was started at several museums around Lake Xihu, Hangzhou, in 2002, and restarted at the Hubei Provincial Museum in November 2007. After that, for the first time, this problematic topic in the museum field has become a written document in Chinese national policy, and the Financial Department has a budget for two years to support this policy. These supports extended the policy to most of the provincial museums all over the country in April 2008. As mentioned in Yijiang Ding’s book, “democracy with Chinese characteristics” differs from the Western concept in five important ways. It emphasizes “goods instead of rights, the collective interests instead of the individual, practice instead of procedure, objective interests instead of subjective interest, and social mobilization instead of voluntary participation.”8

This April, when I went to Xian to participate in the first annual meeting of the Committee for Regional Museums in China, the Vice Director of the Bureau of Wen-wu (Cultural Artifacts), Mr. Xin-Chao Song, joined us from Beijing, and he purposely re-emphasized some points about the practical performance of museum members to fulfill the mission of social education of this policy. This policy is not necessarily

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6 Hooper-Greenhill, Eilean, Museums and the Shaping of Knowledge, London and New York: Routledge, p. 20. She used this ‘normal history’ to explain that it does question the specific conditions under which the ‘father’ of the British Museum, Sir Sloane’s ‘passion for collecting’ was able to be accelerated in Jamaica, nor the relationship between two such apparently diverse practices as inoculation and drinking chocolate.


to declare that museums are built in the image of a nationalistic temple, or of culture, but that they must take the governmental responsibility for promoting the living style of Chinese people. My personal observation of the actual performance in Chinese museums is that they would need some ‘effective’ techniques for developing their understanding about their audiences on one hand, and to define the meaning of their museum visits on other hand. For this approach, during my writing of this article, I am preparing two lectures and one workshop for the 6th Session of Training Program for the directors of provincial museums to be held in the Department of the Museum in Fudan University the summer of 2008 (August 24–28). These two lectures are on museum education and audience research with one workshop in the Shanghai Museum based upon the theories and skills which I have learned from the American Association of Museums (AAM)9 and have taught my students in Taiwan during my ten years in teaching. However, it has never been completely fulfilled in any traditional museums but for some small local cultural houses in Taiwan.10 I suppose, in the same line of reasoning, the constraints come from the social and cultural background that Taiwanese ‘normal history’ built up during the ages of the ‘colonists’, the Japanese Occupation and the regime of the Nationalist Party, and its academic world has not been independent from their professional field; it is still ‘school-like’ so far. This will not be the case in China. As I know, so far, the Chinese Association of Museums is getting on the right track to translate more ‘effective’ tools for their mid-career training programs of the western world, such as Manual of Museum Management, On Display – A Design Grammar for Museum Exhibitions, Manual of Strategic Planning for Museums, Manual of Museum Exhibitions, etc. All of these tool books are from the Lord Company, Canada, but, still, we did not see tools for audience research. Anyway, this is the right approach, which I have adopted in Taiwanese museum field since 1996. For re-constructing the museum exhibitions of regional museums in China, we can ask some very basic questions about the regional museum. What does ‘knowing’ in regional museums mean to Chinese people? What counts as ‘local knowledge’ in a regional museum for the researcher of archeology and ethnology? Museum workers have, until recently, remained unaware of their practices, and uncritical of the processes that they are engaged in every day. Within the practices of the museum, the aspect of criticism, or, even the simplest questions above of developed reflection on day-to-day work, has been very weak indeed. What strategies must they adopt to thrive in a global economy? Presenters are encouraged to address issues relating to economic sustainability and/or the challenges of increasing community involvement while documenting, collecting, preserving and interpreting changing cultural and physical landscapes. I would like to leave the answers to the professionals of regional museums on site, but it is necessary to mention a ‘tree’ of professional competency suggested by ICOM as shown in the following diagram:

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9 I have attended sessions during the last ten annual meetings and have translated 13 books of the AAM, ASTEC and ICOM into Chinese for helping my teaching in the Graduate Institute of Museology in TNUA since 1997. The students could understand and practice in the class and in some small local museums in planning an exhibition, but it was never accepted by any large museums in Taiwan.

To make it absolutely clear from the beginning, I believe that we need our regional museums and that they do have a future. However, changes must be made to enable them to relate to modern life and present day challenges.

First of all – the definition “regional” varies in meaning depending on in which part of the world the museum is situated. Some regions are the size of a small country while others are just landscapes – parts of a county. I am more familiar with the latter description.

I have been the director of two such regional museums and am now a senior curator of one of them. Both regions encompass large valleys northwest of Oslo and landscapes with extensive histories and populations with a strong feeling of local belonging. It has therefore been easy to define the work areas and tasks. “My” two museums are situated in neighbouring regions and have therefore many common traits. The historic setting is more or less the same, although a few differences make them not quite comparable. Some aspects are the same though: both regions consist of six local communities and a population each of around 20,000. In one valley there are five small museums/collections in addition to the Regional Museum, in the other only two. Both valleys contain a variety of historic sites and monuments.

In the 1990’s circumstances changed and our national/local politicians decided that it would be preferable to have just one large museum in each region. This main museum would receive sufficient funding to pay the necessary staff and therefore be in a position to offer assistance to the smaller entities within the region. At the same time it was stressed that the museums should increase their income by being more active and that they should be “meeting-places” for the local communities and tourists. This meant that we had to increase the focus on economic sustainability and community involvement. This idea is strongly related to the French concept of Eco-museums.

One question that needs to be asked is whether we want (or in fact, need) to change the way museums are today? Modern society is far more complex than it was 100 years ago, so the question of collecting objects poses a dilemma. It is obvious that we cannot go on collecting all kinds of artefacts: physically there are too many, they are too diversified and subject to continuous change, and many are literally too big and voluminous for a relatively small museum to house. We try to solve the problem by specializing – collecting different things in the various museums. But we still have a problem, so maybe the only solution is to use photographic documentation, although that is not as satisfactory as salvaging and preserving objects.

We must also learn to be where people live and work actively in the community in order to experience other realities. But we can also get others to come to the museum to interpret their reality. This will make the museum less of a static institution interpreting the past to a public understanding less and less of what we are trying to show them.

I really do not think that the global economy means much in our small pond, but certainly we have many ongoing projects that involve the local communities. One aspect is the day to day practical help museums of this kind receive. In both museums for which I have been responsible we have started theatrical productions that have involved many people from all areas of the communities and from different professions. The largest and most recent production was realised this summer. In all 140 people were involved in scenery construction, acting, sewing costumes, writing music, etc. The main intent of these productions was, of course, to entice more visitors to the museums, but also to make them better known among people who do not usually visit.

Most people expected us to either write a new manuscript or choose a text by one of the local authors. We chose the last option, but not one of the “serious” authors. We chose an author who is well known for writing so-called “kiosk literature” [light reading]. It is an extremely popular genre of literature, and the author has millions of readers in Europe. This summer some of her most popular books were translated into English and launched in Britain. The productions have been a success and have received widespread media coverage and acclaim – so it seems the museum has found a gold mine! But with this kind of literature it is important that the production itself is serious. The main actors, therefore, are professional; the people responsible for the music, the costumes, dancing and instruction are also professional. The music and dancing are based on our own traditions. The productions incorporated museum values and interpreted traditions while using...
modern expressions and – as I have said previously – have appealed to a public that would not normally pay to visit a museum.

However, theatre is one thing – we also must get the museum involved in and be part of modern life. Even in these rural communities life has changed dramatically during the last 50 years. I remember in the beginning of the 1990’s we suddenly realised that the young people who visited our museum no longer knew about the old traditions – they had to learn about them in museums or attend special courses. This means, of course, that subtle local differences in the old crafts disappeared. But on the other hand, these youngsters (and the rest of us) will have to cope with other problems and skills.

It is high time that museums become involved in modern life – if not they will not have a future, at least not the cultural museums. We cannot continue for all the foreseeable future to demonstrate old folk dances and crafts – meaning from the 18th and 19th centuries – while real life moves further away from that reality, becoming more of a romantic postcard. We like to think that life in our area at one time was homogenous – which is not quite correct, but compared with today it was. What used to be an area where most people were farmers is now characterised by employment in the tourist trade and interests similar to those in the cities, both in Norway and the rest of the world: information technology, television, cars, (all material values) and “self-realization”. Most young people leave their homes seeking higher education and only a few return to their home towns and villages. On the other hand, many relocate from other places within Norway and Europe – some because they want to escape from overcrowded communities (Netherlands and Germany) or because they are refugees from a different part of the world with a completely different culture.

A few years ago the slogan was “Museums as meeting-places” – a concept that still has appeal, but is difficult to realise. How do we make people accept and desire the museum as a meeting place? By exhibiting old artefacts? Displaying traditional music and folk dances? Yes, of course, they will always be a part of our interpretation, but we need to tackle our own reality – to answer the question of what motivates people, engages and stimulates them.

A topic that arouses heated debate in rural Norway is that of “yes or no” to full membership of the European Union. If we made a programme and exhibition that could be interpreted as favourable to membership, we would be open to criticism and judged as provoking the “no” supporters. If we were to present the idea of a mosque for our new Muslim inhabitants, we would probably be sabotaged – but are we not supposed to be spokespersons for all our citizens? This autumn we are exhibiting a selection of head-dresses with the intention of highlighting the discussions referring to the use of hijabs and other related non-Norwegian customs. Why? Because we do not have to go more than 100 years back in time to discover that headdresses were still being worn by both men and women – different headaddresses for married women, widows and unmarried girls. A surprising discovery of our cultural similarities!

And of course – climate change. In our area it is clearly visible with trees growing ever higher up the mountain slopes and glaciers melting. An interesting result of this has been all the artefacts the archaeologists find as the ice disappears. This is certainly an aspect that our museums ought to take up and discuss in addition to the effect of climate change on rivers and forests. A milder climate alters the habitat for insects and improves conditions for “foreign” species (e.g. poisonous ladybirds and feared Iberian slugs). Also flooding of our rivers in the spring is on the increase and higher humidity levels as a result of more frequent and heavier rainfall – which is not a good thing for our collections! We should keep a close watch on these changes and make our visitors reflect on the future of our region and then of their own regions: for how long will we still be able to live the way we do? Will we actually experience an improved quality of life as the result of a milder climate? How will we cope with the knowledge that millions of people may have to move from their homes because of climate changes?

Museums should be the first to follow up and document changes that are increasingly occurring. We have a unique possibility to be among the leading participants in our society – setting the agenda and not just following others.

My point is that – yes, regional museums do have a future, but we must take a more active role in current events and trends – setting the pace and not just trailing behind others! Regional museums possess the ability to become even more important with the regionalization of our countries and the world.
A SOCIETY WITHOUT MUSEUMS IS A SOCIETY WITHOUT A FUTURE

“A society without museums is a society without a future.” is an idea expressed by – I hope I am quoting the right person here – the opening speaker at the 2007 ICOM general conference in Vienna, Elaine Heumann Gurian of the USA. I support this idea, since it corresponds remarkably well with historical truth: with the growth of industrialisation, the development of the bourgeoisie in Europe and the development of museums in industrial society. In today’s post-industrial society, the modern bourgeoisie uses the creations of industrial society – and also its way of thinking. To extend the introductory idea: if there had not been an industrial society, we would be living a society without a future. Allow me to offer a brief review of the history of museums and collecting – above all because of the key role played by museums in industrial and post-industrial society. Since time immemorial, people have felt the urge to possess, to obtain the wonderful, the valuable, the important, the old, the unusual. Even the ancient Sumerians kept lists and inventories of property and important personal achievements – some of which are still extant. People have always been driven by the need for property and ostentation.

The first museum collections, though not yet defined as such, took the form of the *mouseion* or house of the Muses. The Muses – the nine daughters of Mnemosyne and Zeus – filled the temple of fine arts with those works which, in every era, human beings have created with skill and ingenuity to feed their souls. A *museion* was also a place of study under the protection of the Muses, Plato’s Academy and Aristotle’s Lyceum, for example. Later on, prominent figures had their own “cabinets of wonders”. Private collections, originally closed to the public, such as those of the Medici in Florence, the Farnesi and Borghesi in Rome, or Albert I at the Bavarian court, began to be formed.

Following the French Revolution, however, economic and political power began to be taken over by the Third Estate – the bourgeoisie. These were individuals of non-noble origin who did not engage in manual work but in more “prestigious” professions and activities of which the defining characteristics were efficiency and enterprise as well as the specialist knowledge necessary to perform new functions. The bourgeoisie became the ruling class in traditional capitalist society with their mode of life, temperament and mindset. A transformation was effected from a social order based on Estates to a bourgeois capitalist social system where birth and origin were not important; the abolition of predetermined privileges became a fundamental value alongside capital and efficiency.

The bourgeoisie – the middle class – grew in two ways: through wealth and through education. The importance of education and knowledge led to the establishment of new educational institutions, since “knowledge is power” as Roger Bacon wrote in 13th century. (Since then, ignorance has become more powerful.) As though presenting the bourgeoisie were an ideal activity for museums.

The nineteenth century is the century of museums, although new museums were still being founded at the end of the 20th century. The middle class had succeeded in introducing its values. This is particularly evident in the case of museums of education or school museums: education is definitely cultural history, but if we consider that part of the bourgeoisie was recruited from the new intelligentsia, this effectively means that they built museums to themselves. Neither can we ignore the fact that museums were also created in order to provide cities with the requisite urban image, which points to the fact that their founding was also a question of prestige. Museums are institutions of urban development. By contrast, the interest of researchers from various academic disciplines in cities and the (urban) middle class is a relatively recent phenomenon, and it was not until the 1970s that institutions dedicated to the study of these subjects began to appear.

A representative museum of the beginning of the industrial era is Landesmuseum Joanneum in Graz, Austria, a museum dating from the beginnings of the growth of the middle class. Its mission, the purpose for which it was founded in 1811, is still remarkably contemporary, recognisable and relevant:

- the need for thorough knowledge rather than empty verbiage;
- strength and solidity rather than the increasingly common frivolity and egotistical self-sufficiency;
- a lively intellectual life and manifold understanding rather than the pathetic resignation of weak indifference;
- the transfer of this image to all the senses, in this way facilitating learning and stimulating curiosity, helping to bridge the harmful...
Dr Dieter Bogner (co-designer of the Museumsquartier in Vienna and among others a member of the board of the Museum of Modern Art in New York) believes that museums should announce their mission at the entrance, so that visitors can decide immediately whether they are interested in the museum and at the same time verify the museum’s “product.”

Bogner believes that there are multiple museum identities, which is of course true, since each museum piece is an object with multiple meanings. From the perspective of today’s collective imagination, how can we interpret, for example, a pot with the impression of an alder leaf on the bottom? As an example of a quality, prestigious piece of pottery perhaps coveted by housewives for miles around, with the leaf the signature of the star potter of the day? Is it appropriate here to talk about the self-consciousness of the maker, signing her own products? Again today we want to show or express individualism. New relevant updating could be the future of young museum curators. Unfortunately, we can never know for sure, but it is creative to think in this way rather than simply claim that the impression is nothing more than a miraculous coincidence of nature.

And on the other hand, we also have to grant visitors – urban or non-urban, politicians, tourists, providers of funding, sponsors, etc. – the right to form their own intimate interpretation of the images in museums. In this way the visitor actually plays a creative part and interacts with the museum product. This is the best thing that can happen to a museum, since it becomes a place of communication: curator – exhibit – visitor. And not merely an “event place”, or to celebrate only one truth made by ourselves as in one rock song – I’m going to the museum of big words.

In today’s global society of rapid changes and instant information, we are reaching, or theoretically could reach, a state of super saturation in the cultural sphere. For an interesting geographical example, take the route from Vienna via Salzburg, Linz, Graz, Innsbruck, Bolzano to Ljubljana. How different can the identity of museums along this route actually be? Will the visitor sometimes be confused by a sense of déjà vu? Another interesting question is that of the identity the museum wishes to present in a cultural circle similar to its own. Even “cliché museums” or the repetition of identities are a message, or is it a naïve wish to be new, modern, the only one...?

When does post-industrial society begin? Probably with at least a decade’s difference in different parts of the world.

According to British cultural historian Raymond Williams, culture is the expression of spiritual and material processes (religion, art, science, subcultures, lifestyles, linguistic practices, mythology, emotions, etc.). And from the 1970s onwards these new contents have been taken into account in European museology. Now a remake of the industrial era is in progress.

Sociologists believe that the LABOUR-CAPITAL axis of industrial society has been transferred now to the INFORMATION-POWER axis even in the cultural sphere. Today, a cultural institution’s first contact with the visitor begins with its external image – flags with logos, posters, displays, plasma screens, city lights, advertisements for the museum café, shop etc. (Design and designing, too, is the product of a developed bourgeois society which demanded a constant stream of new prestigious products.)

The museum’s media are its museum pieces, the exhibits, which are the fundamental work of a museum. Everything else is an extra: without the museum exhibit, a museum is no longer a museum. As we have already mentioned, a museum piece is a polysemous or polyvalent object. By this I mean that we can “use” the object in different ways, in different combinations of content, extract different identities from it and in this way enrich it.

If today information is power, then of course rapid information is superior power. But how quickly can museums respond with information? We have to admit that museums are still considered rather conservative institutions. Our work is, essentially, a slow-motion process – record-keeping, fundraising, acquisitions, restoration, conservation, documentation, contextual and formal preparation, and exhibiting. For this reason, the pressure of social changes is already generating new professions in museums – we are employing information providers, Public Relations officers, specialist educators, adult educators, etc. Rather than constantly trying to offer something “new”, museums – at least in my museum – are enjoying success with educational programmes revealing old skills and lifestyles, the “good old days.” For example: how is a book actually made? I have with me a book that I made at a museum workshop (at an exhibition on the first printed book in the
Slovene language). It has all the elements of a real book, even a table of contents. Or to give some more examples: how did our grandmothers live and work? What did the Romans eat? And so on. What does this interest tell us? That there is perhaps too much virtuality. So let us go back to the object and associated skill. That our visitors want experiences after all. That they want to find out about things, to try things. In one small area, at least, we are perhaps returning to the origin of the industrial society and craft skills and simpler technologies. So museums today, with the development of conceptualism, new minimalism, with new practices which define the museum as a platform of civil society and a platform of exchange, are becoming more than mere repositories of cultural history and the history of art. Today we try to be more open and flexible in both content and communication. We use more imagination. Large, rich museums that attract many visitors do not need to be constantly chasing new ideas, while small museums have the advantage of being able to respond more rapidly and take more risks. Museums are becoming places of communication.

**Post-industrial society's brilliant use of industrialisation**

Culture and art in post-industrial society use the obsolete, empty structures of the industrial age. One of the more bizarre examples of this is the case of a former slaughterhouse in Toulouse, today transformed into the Musée d’Art moderne et contemporain “les Abattoirs”. We have examples of this in Ljubljana too: an exhibition has been installed in a cigarette factory; the brewery, which is in no danger of closing, has set up a museum about itself; an old power station from the turn of the 19th century is used as a venue for prestigious dance events attended by “alternative” types and yuppies (the young and upwardly mobile). A cultural renaissance is on the way, which by the contemporary standards of understanding objective reality is converting former negative energy (killing animals, tobacco production) into the aestheticisation of everyday life.

**To conclude with the Muses again**

If the Greek mouseion had nine Muses, today’s museum is no longer merely an ethereal temple of beautiful arts. If anything, it is becoming overpopulated. And thus the Muses of antiquity are having to acclimate themselves to some new cohabitants – Entertainment, Interaction, Technology, Theatre and Circus, Café and Shop. Many people are already asking themselves whether museums are suffering an identity crisis. Or perhaps in this way museums are actually becoming even more educationally oriented than they were when this function was first written into their mission with high-sounding words. Museums, formerly more or less conservative institutions, are opening themselves up to the market and becoming part of it. Changes are also taking place internally, since museums are beginning to employ people in non-typical roles, who are taking the pressure off the previously all-encompassing museum profession of curator. They are infusing the work with a new dynamism. The curator is still an essential figure in a museum, but is in a way becoming a creative figure in the background.

Museums still house museum “goods” – the exhibits – research them, process them, but others “sell” them to the public. The phenomenon of the museum exhibit is today no longer merely its uniqueness and message; above all, the story of the object must interest the media, which then generate publicity, and only then does the object become the property of the community and a genuine monument. Today, in the age of virtual reality, we are only fascinated by phenomena which attract the attention of the media, thus becoming real and prestigious. The decision lies with the so-called television society. And museums are big business too. This is the reality, when we no longer even ask ourselves about the importance and power of a museum, or whether it can play an active part in shaping life in our city or region. But there is, of course, a danger that museums could become part of mass consumption and start offering what is already offered by others.