THROUGH SHARED HERITAGE: HOW COMMUNITIES CAN ADAPTIVELY USE HISTORIC BUILDINGS AS MUSEUMS FOR EDUCATION AND COMMUNITY GROWTH

By

NOAH ANDREW COTHRAN

(Under the Direction of Dr. John Waters)

ABSTRACT

The preservation of historic resources for their educational value is of great importance to modern America. Adaptive use is one of the most cost effective ways to preserve our architectural heritage while also providing space for new uses. One excellent use of an abandoned historic structure is as a community museum. Be it a museum of art, history, science, or culture, founding an adaptive use museum is a very logical and potentially beneficial way for a community to utilize its existing historic architecture. This combination of adaptive use rehabilitation and museum education, and the many advantages thereof is the topic of this thesis. Extensive labor is involved in the process of rehabilitating a historic building and in managing a museum in a way that most benefits the community. The purpose of this study is to educate community leaders about historic preservation, adaptive use and community focused museum management. Through the proper preservation of historic resources and the skilled use of educational facilities, communities can experience great socioeconomic growth. This study seeks to answer the question **can communities benefit from adaptive use museums?**

INDEX WORDS**:** Adaptive Use, Adaptive Reuse, Rehabilitation, Community Museum, Museum Management, Crawford Long Museum, Lyndon House Arts Center, Center in the Square

THROUGH SHARED HERITAGE: HOW COMMUNITIES CAN ADAPTIVELY USE HISTORIC BUILDINGS AS MUSEUMS FOR EDUCATION AND COMMUNITY GROWTH

By

NOAH ANDREW COTHRAN

A Thesis Submitted to the Graduate Faculty of The University of Georgia in Partial Fulfillment of the Requirements for the Degree

MASTERS OF HISTORIC PRESERVATION

Athens, Georgia

2011

THROUGH SHARED HERITAGE: HOW COMMUNITIES CAN ADAPTIVELY USE HISTORIC BUILDINGS AS MUSEUMS FOR EDUCATION AND COMMUNITY GROWTH

By

NOAH ANDREW COTHRAN

Major Professor: John C. Waters

Committee: Wayde Brown
Charles Kenneth Tanner
Claire Benson

Electronic Version Approved:

Maureen Grasso
Dean of the Graduate School
The University of Georgia
December, 2011

TABLE OF CONTENTS

APPENDICES

FIGURES

TABLES

ACKNOWLEDGEMENTS

I would like to thank Professor John Waters for acting as my advisor during the process of writing this thesis. I would also like to thank Professor Wayde Brown, Professor Kenneth Tanner, and Ms. Claire Benson for serving on my thesis reading committee. Special thanks to Helen Person for editing this thesis and giving me advice on my topic, and to Donna Gabriel for always being there to help when I needed it. Finally, thanks to all of my family and friends who supported me during the writing process.

INTRODUCTION

Preserving the identity of the community through its historic buildings and heritage artifacts is a topic too often overlooked in today's "build new" societal mentality. As different factions within a community struggle to revitalize sluggish local economies, the push for new construction often takes precedence over the local identity represented by the community's cultural resources: the historic houses and commercial buildings that define who were the founders and the focus of the city's establishment. The focus on creating a new history filled with neoclassical marvels where once existed simpler vernacular commercial buildings presents a false heritage to future generations thereby falsifying the context in which the community developed.

The adaptive re-use of historic residential and commercial buildings in cities has taken on new meaning as communities grapple with understanding how they started, who they are today, and where they are headed in the future. The economic and social value of re-using iconic existing buildings is being proven a critical contributor to the revitalization of communities not only on a national scale, but globally as well. Though buildings can be adaptively used for everything from stores to restaurants to apartment complexes, this thesis focuses on the benefits of using them as museums. This thesis will argue that adaptive use museums can be pillars of community growth.

The Purpose of this thesis is to educate community leaders on historic preservation, adaptive use, and community focused museum management. Using sites in Virginia and Georgia, this thesis seeks to answer questions concerning how best to incorporate the practice of

rehabilitation to further heritage preservation. To effect the preservation of local heritage through the utilization of the principles of historic preservation, several questions will be addressed.

- How can a community benefit from a museum?
- How can historic buildings be adaptively re-used as museums and educational sites?
- Why adaptively use old structures instead of building new ones?
- How best can community leaders and advocates protect the heritage inherent in the buildings they are rehabilitating?
- How best can a museum board of directors facilitate effective management while considering the promotion of the community's social and economic growth?

Through case studies in Roanoke, Virginia, Jefferson, Georgia, and Athens, Georgia, this study will examine how these cities have built successful heritage preservation programs through the adaptive re-use of existing buildings as museums, educational centers, and galleries. By examining these three examples, the best methods and processes for adaptively using structures as museums, and the best management techniques of the community museum can be determined.

Museums alone cannot drive a local economic revitalization. The museum must be a part of a master plan that includes the introduction of new economic development within the historic context of the community. In 1980, the National Trust for Historic Preservation introduced a program to help communities re-build their struggling economies while maintaining their local identities. This plan is called Main Street® and will be discussed in detail within this thesis.

Early efforts to use museums as interpretive resources for community heritage often resulted in the appearance of gentrification while presenting local history from the perspective of only a few members of the community. As communities develop heritage interpretation through the use of historic buildings, several considerations must be identified. Ensuring the uniform

application of emphasis and celebration of the diverse communities represented within the community-at-large must be a priority for museum management. There must be no interpretive bias toward or against any group within a community.

The planning and development of an adaptive reuse project is a strategic step in the creation of a local museum or educational facility. Accessibility, traffic flow, exhibit arrangement, and other considerations will need to be incorporated into the final plans. Modifications to the physical structure may be necessary and managers will need to be judicious in determining the best professionals to direct the work. While hiring from within the community is the preferred practice, it may be necessary to secure professional services elsewhere.

The first chapter of this thesis introduces the topic and argument of this study. In it the advantages of adaptive use and of museums are examined. Also this chapter examines the adaptive use museum concept and how an adaptive use museum can benefit a community.

In the second chapter, how three separate museums in different cities have benefited the surrounding communities is examined. Subjects discussed include the buildings in which the museums are located, how they were founded, and how they are managed. Comments made by board members from each of the museums are analyzed in order to understand how their respective museums operate.

The third chapter is a planning guide to establishing an adaptive use museum. The chapter focuses on details such as hiring architects and conducting project feasibility studies. Issues such as finding funding for the project and possible tax breaks are also discussed.

The fourth chapter examines the actual process of rehabilitating a building. It gives advice for founding committees on how to work with the contractors to reach the best possible outcome for a museum building.

The fifth chapter offers advice to board members on managing their museum in a way that promotes community growth both socially and economically. This includes advice on managing money, partnering with local organizations, and getting the public involved with programs and fund-raisers.

In the final chapter, the findings made during this study are analyzed, conclusions and recommendations are made, and the following question is answered:

Can communities benefit from Adaptive Use Museums?

CHAPTER 1

OVERVIEW AND ARGUMENTS

"Modern culture is most intelligible when viewed against the background of past achievements"[1]

\- T.R. Adam

The preservation of American history is a noble cause. By learning about the history of their community and the world they live in, people learn about where they came from, who their ancestors were and, in a way, who they are themselves. Preserving buildings in a state of historical significance is one way that people can better understand how people of the past lived. By seeing the architecture first hand, they better comprehend the social and artistic trends of the period represented by the structure. However, what is the impact of the building if it is empty? Without interior décor and artifacts that also represent and help to interpret the building's history, the building just seems to be a shell with no cultural soul. Can a person truly understand history only through architecture?

Many small towns (and even large cities) are suffering from urban decay and social stagnation in the current socioeconomic climate. The post-World War II exodus from city centers to suburbs left many downtowns in a depressed state. However, beginning in the 1980s, the National Trust for Historic Preservation introduced the Main Street® program. The Main Street® program was developed for the purpose of providing communities with a methodology for reviving their decaying downtown business cores through the rehabilitation of downtown buildings to drive economic revitalization.[2] When comprehensively implemented into a

[1] T.R. Adam, *The Civic Value of Museums*, (New York, American Association for Adult Education, 1937), 1
[2] National Trust for Historic Preservation, "About Main Street", (2011) www.preservationnation.org/main-

community's revitalization efforts, the Main Street program led to a renaissance of downtowns across the country encouraging people to return from the suburbs to city centers. Since the program's inception in 1980, towns and cities nationwide have begun to rebuild into thriving communities with local businesses and attractions as the backbone of their economies. Defined as "economic redevelopment in the context of historic preservation", the Main Street® program has given life both to struggling downtowns and the preservationists who championed the restoration of the buildings that defined their cities.

The American preservation movement has existed for many years. The current movement focuses on the aesthetics of a building or district. The term *aesthetics* refers to how all the elements of a place work together to produce an artistic whole. The rapid modernization of cities across the country has led to a loss of aesthetic value. Modern construction often tends to act under the philosophy that fast, cheap, and efficient is always best. That mindset has given many buildings a sterile feel. Historic buildings often have detail and craftsmanship that can no longer be found in modern construction. Adaptive use is a great way to preserve at least the exterior of a building for both its historic and aesthetic value.

Adaptive use is a viable alternative to demolition and new construction while providing a purposeful result making it one of the most important economic engines of the historic preservation movement in the United States. In America, results often take precedent over sentiment. Adaptive use provides one of the most cost effective methods of providing "new" space for homes and businesses, especially in downtown city centers.[3] In this way, it both preserves community heritage while providing work and capital to community residents. Uses for historic buildings vary, though many are adapted as offices, apartments, retail storefronts,

---

street/about-main-street/ (accessed Nov 17, 2011)

[3] Rypkema, Donovan. *The Economics of Historic Preservation: A Community Leader's Guide.* Washington, D.C.: National Trust for Historic Preservation, 1994.

restaurants, and others. Many communities have discovered, however, that a good use for a building of historic importance is its conversion into a museum. By combining resources, the conversion of an old building into a local museum can be a good use of public and private funds. A history (or art or science) museum can be a great boon for a community both as a source of income and as a center of learning. A local interest museum provides a method for sharing significant facts about the local community, its people and events through the use of an iconic building as a vehicle for interpretation. A museum that has a wider focus can still benefit from being within an adaptively used building. Within those museums, some communities, such as Roanoke, Virginia and their Center in the Square have created a place that people of all ages can come learn about their heritage in new and interesting ways.

A major reason for adaptive use for museum space is economics. In addition to the social and educational benefits, adaptive use for educational purposes (or any purpose for that matter) is a great way for communities to save money while investing in their future. A modern phenomenon is buildings being useless economically, but not physically.[4] This means that they are ignored by their owners, and the absence of the most up-to-date technology makes them less desirable for potential buyers. Rapid development of new technologies has caused many buildings to be abandoned because they are not equipped with the newest technology. However in recent years this view has proven to be untrue in terms of modern economics.

In the current state of the economy, it has become almost a necessity for local governments to save money in any way they can. Since construction costs are continuing to rise, community leaders have found that it is cheaper to restore and reuse old buildings instead of building new ones. Adaptive use is by far the best way to unite historic preservation with modern

[4] James Marston Fitch, *Historic Preservation: Curatorial Management of the Built World*, (Charlottesville, VA: University of Virginia Press, 1990), 30

economics. Unlike pure restoration which refurbishes a building's original architectural details as close to original as possible, adaptive use seeks to develop existing buildings for economically viable new uses.[5] If a town has existing yet empty historic buildings, they are a great potential location for a new entity, such as a museum. By identifying market opportunities, cities can adaptively reuse historic structures for community improvement and to bring in outside visitors. This is especially true if the building in question has an important historic context. For example, if it was the home of a famous individual, the community might consider making it into a museum about that person's life and works.

One other economic reason for adaptive use is that it can be cheaper than new construction. Building an entirely new structure from the ground up costs a considerable amount of money in the current market, but an existing building can be adapted for the same intended purpose for a fraction of the cost. Aside from construction costs, there are also demolition and/or site clearance fees that add to the price of new construction. In addition, the depletion of quality building materials is another major reason to choose adaptive use over new construction. The building boom of the last century has caused much of the high quality lumber to be used up. Now, most new buildings are made of either low quality wood, or of expensive metal beams. This is not to say that all new construction is bad, but communities that already have perfect potential candidate locations for a local museum need not waste money creating entirely new facilities for them.

Special care must be taken when dealing with structures of historic importance. There are four recommended treatments for historic buildings within the Secretary of the Interior's Standards for the Treatment of Historic Properties: preservation, rehabilitation, restoration, and

[5] Thomas J. Martin, *Adaptive Use: Development Economics, Process, and Profiles*, (Washington D.C.: The Urban Land Institute, 1978), 3

reconstruction.[6] Of these four, rehabilitation is the most appropriate for converting the historic structure into a museum, though restoration may be appropriate if the building is meant to represent a specific epoch. Ideally for a community, the construction and design work should come from within; however, this may be unfeasible, especially in smaller communities. The contractor, architect and construction crew should have experience or at least an understanding of restoring historic fabric. If no local firms have experience, local leaders need to look outside their community. It is vital to make sure that the building in question is restored to a state that is true to its history (or the period of its history that the planners wish it to exemplify). Community activists and local preservation organizations can oversee the process; however, it is not as simple as just finding the right construction crew.

But how can adaptive use be useful for museum learning? Historic buildings are in a way already museums. Many of the structures within older city centers are historic in nature. They may have been the home of an important person, the location of an important event, or they may just have distinctive architectural elements that add to the community as a whole. House museums, commercial buildings, or former manufacturing facilities are often associated with people or events of local, state or national significance. Regardless of their historical background, local landmark structures provide a sense of identity for the community.

Similar Studies

This study builds on the works of preservationists and educators who seek to promote community revitalization through adaptive use, museum education, or both. There are several scholarly studies that examine how museums and public history affect local culture, or how adaptive use can be useful for revitalizing communities. One such study is "Houston: Its

[6]The National Park Service, *The Secretary of the Interiors Standards for the Treatment of Historic Properties,*National Park Service, 1976) http://www.nps.gov/hps/tps/standguide/overview/choose_treat.htr (accessed, June 17, 2011)

Museums and Communities" by Mary E. Hancock in the *Public Historian*[7]. In the study, Ms. Hancock examines the historic museums and exhibitions in the cities of Houston and Galveston, Texas. She examines eight different structures that have been adaptively used as either museums or historical sites. The article focuses on how the historic preservation of these structures and their importance to public history has impacted the surrounding community, and how even when surrounded by modern structures they play an important part in defining the historic character of the city.

In "Preservation and Urban History" (*Journal of Architectural History,* 1984) Dolores Hayden conducted a study of how historians seek to reveal the impact of different racial and ethnic groups by examining urban and architectural history, focusing her study on the City of Los Angeles.[8] According to her research, the 299 landmarks around Los Angeles focus mostly on wealthy white men, and that women and minority groups are barely represented. However, she cites new legislation that is being implemented in the California government that promotes the preservation of landmarks and structures associated with the city's minority population. She discusses some of the efforts by the California Heritage Task Force, a group dedicated to preserving and teaching the history of the state, to increase interest in public history among the citizens of California. Some of the efforts include conducting historic workshops and printing a self-guided tour of historic landmarks. She discovers in her survey that even parking lots can have an important place in the history of a community.[9] Through preservation, in a way, a city can become its own living museum, showcasing its history and culture through its people and architecture.

---

[7] Mary E. Hancock, "Houston: Its Museums and Communities", *Public Historian* Vol. 23 no. 4 (2003), 95-97, http://www.jstor.org/stable/10.1525/tph.2003.25.4.95 (accessed Nov 19, 2011)
[8] Dolores Hayden, "Preservation and Urban History", *Journal of Architectural History,* Vol. 41 no. 3, Urban History in the 1980s (1988), 45-51, http://www.jstor.org/stable/1424895 (accessed Nov 19, 2011)
[9] Hayden, 48.

"Formed and Forming: Contemporary Museum Architecture" (*Daedalus,* Vol. 128) by Ms. Susanna Sirefman focuses primarily on additions to museums and how they impact the original building.[10] In her study, she examines how museums must be designed in a way that maximizes visitor circulation in the exhibition space, yet have space for all other museum functions such as offices and storage. In her words, a museum building "must accommodate the objects on display, integrating a flexible interior with a meaningful exterior." She also examines how adaptive use museums are a good solution to museums in need of new facilities in which to display their collection. Her study is intended to serve as a guide to museums that need new places to house their exhibits, be they in old or new buildings.

Amy E. Facca and J. Winthrop Aldrich examine how "a community's history, art, and cultural heritage can be strong building blocks for revitalization, improvement, smart growth, and sustainability" in their study "Putting the Past to Work for the Future".[11] They focus on case studies in New York, examining how they have impacted the economy of their local communities. They also study the New York State Historic Preservation Plan 2009-2013 and how it affects communities with historic resources. They conclude with several recommendations on how local leaders can go from preservation planning to action in revitalizing their communities.

"Museums in the Classroom and Classrooms in the Museum" by Jeffry P. Bonner is a study of how museums can work with colleges to promote community and improve education. His academic article focuses on encouraging college professors to incorporate museums into

[10] Susanna Sirefman, "Formed and Forming: Contemporary Museum Architecture", *Daedalus* Vol. 128, no. 3 America's Museums (1999), 297-320, http://www.jstor.org/stable/20027576 (accessed Nov 19, 2011)
[11] Amy E. Facca and J. Winthrop Aldrich, "Putting the Past to Work for the Future", *The Public Historian,* Vol. 33, no. 3 (2011), 38-57, http://www.jstor.org/stable/10.1525/tph.2011.33.3.38 (accessed Nov 20, 2011)

their extant curriculum in order to get students interested in the community around them.[12] He also encourages students to intern or volunteer with local museums. In addition to providing valuable experience, this can give students an opportunity to conduct guided research into their community. This is one of the ways that colleges can encourage students to take an active role in the preservation of their history. It is through the studies described above and many others that this thesis gathers data, examines facts, and reaches conclusions about the advantages of the adaptive use museum.

Arguments for Adaptive Use Museums

Adaptive use of existing buildings is not a new concept; it has been in practice for over half a century now. Rehabilitation as defined by the Secretary of the Interior's Standards is one of the most useful and appropriate treatments for historic buildings (Appendix A). Rehabilitation techniques provide for a community's iconic buildings to be updated in order to meet modern standards while bringing the building to a state of utility. They are often the victims of deferred maintenance making their restoration economically prohibitive for their owners many of whom do not physically use them. By partnering historic preservation with economic revitalization, heritage preservation becomes a reality. Adaptive use provides living history while contributing to the economic health of the community. It provides a way to save the identity of a historic district without sacrificing utility and the economic revitalization communities seek today. During rehabilitation, everything from air conditioning, to modern electrical wiring, to meeting current fire codes is addressed.

There is also value in the adaptive use for preserving a community's architectural heritage. Webster's dictionary defines heritage as "something transmitted by or acquired from a

[12] Jeffry P. Bonner, "Museums in the Classroom and Classrooms in the Museum", *Anthropology and Education Quarterly,* Vol. 16, no. 4 Teaching Anthropology (1985), 288-293, http://www.jstor.org/stable/3216300 (accessed Nov 22, 2011)

predecessor, be it legacy, inheritance, or tradition."[13] The most important words in that definition to preservationists are *legacy* and *inheritance.* The architectural legacy of the people who came before us is of tremendous intrinsic and extrinsic value to those who are interested in preservation. They feel that it is the historic inheritance of modern people. Architectural and artistic styles have changed many times over the course of history and physical representations of those styles or expressions are very important to the interpretation of history. They also serve as representatives of a nation's culture. One term for this is "Cultural Capital".[14] This term implies that a historic building is valuable solely for its artistic or historic value, not just its economic value. But does this sentiment apply to the public-at-large? People tend to have at least some attachment to the past, if not of that of their nation, at least their own. As such, they often wish to see reminders of that past preserved, without much thought to the economic value it contributes to the community.

Adaptive use is also a great way for communities to grow while staying "green". Environmentally, adaptive use promotes less deforestation for materials. Since the body of the building is already in place, there is less need for material than there would be if a whole new exterior was to be built. Also since there is no need to destroy the old building, there is little or no debris that has to be hauled off to a landfill. A major issue today is landfills having to be expanded because more land is needed for waste disposal. There is a negative image of historic structures when it comes to energy efficiency. One common misconception is that historic windows and doors are not airtight and, therefore waste energy. Part of this is due to the fact that the Leadership in Energy and Environmental Design (LEED®) certification system, a certification by the U.S. Green Building Council that scores buildings on their energy efficiency,

[13] Webster's Dictionary, (New York: Random House, 2005).
[14] Elizabeth Crooke, *Museums and Community*, (New York: Routledge, 2007), 66.

does not give points for historic windows and even encourages replacing them.[15] However, with proper repair and treatment, historic windows and doors can be just as efficient as their modern counterparts. By restoring the windows of a historic building with modern treatments that do not damage their historic nature, such as silicone and epoxy, a building's historic openings can be made to seal in air conditioning just as well as their modern equivalents. This can help the environment by recycling existing materials instead of throwing them away for new ones. Another misconception about historic structures is that installing modern air conditioning would be very costly and inefficient. However, there are many new systems that can easily modernize historic buildings at very little cost without damaging the historic nature of the building. For example, a new type of climate control system has recently been developed that uses many small, flexible tubes for air circulation instead of large metal ducts.[16] These tubes can be fed through existing gaps in wall and floor framing without the need to cut out new openings within the structure. There are also new methods of insulating building walls that do not require extensive reconstruction. One type of this insulation is blown cellulose.[17] This product is made of recycled newspaper and wood pulp treated with fire retardant acids. This can be packed into walls from above, which means there is no need to tear out any walls, as there would be if fiberglass insulation was being used. These are just a few of the ways a historic building can be made just as efficient as a modern building at a fraction of the cost.

An adaptive use museum cannot change the community around it just on the merits of being a historic building. It must be managed with community growth and benefit as the major focus. When properly administered, one of the main benefits of museums is that they can be a

[15] Whole Building Design Guide Historic Preservation Subcommittee, "Sustainable Historic Preservation", 2010. http://www.wbdg.org/resources/sustainable_hp.php (accessed Nov 18, 2011)
[16] Thermaflex, "Flexible Ducts", Thermaflex® – Flexible Duct Systems 2010. http://www.thermaflex.net/flex_vent.php?aud= (accessed June 3, 2011).
[17] "Cellulose Insulation", About Saving Heat Co. 1975-2011. .http://www.aboutsavingheat.com/cellulose.html (accessed May 28, 2011).

uniting force within the community. Local museums add historic and cultural character to communities and help bring people together. For the purpose of this thesis, a museum's size is based on its focus. A "small" museum is highly focused on a single topic, person, or place. A "mid-sized" museum focuses on a broader, but still focused topic such as art from a specific region. A "large" museum covers a variety of topics such as science and history without focusing on a single area. Small and Mid-sized museums (such as the Crawford Long Museum and the Lyndon House Arts Center, respectively) can cover a variety of topics. According to the American Association of Museums, about three quarters of the over eight-thousand museums in America are "small".[18] While they may not be the main reason for tourists to visit a town, they can pull in extra income from people just stopping by for a quick, fun tour. The focus of the museum can be about the history of the community, an important local person or group, or the original role of the building in which the museum is housed. Through the inclusion of all aspects of the community, its people and their contributions to the community's history, the local interest museum is an excellent vehicle for promoting a sense of community pride.

There is much more to a museum's importance than just a community's economics. A community museum, if properly utilized, is a great way to bring people together through shared heritage. For example, if a community has a diverse background, the local government might consider setting up a museum focused on the impact that the different races and cultural groups have had on the community at large, such as an art museum with displays of the art of different groups.[19] This might encourage people who once felt detached from the community to become more interested in it. Another way a museum can bring a community together is to serve as a gathering place. Holding forums and educational workshops can greatly encourage people to

[18] Amy K Levin, ed., *Defining Memory: Local Museums and the Construction of History in America's Changing Communities,* (Lanham: AltaMira Press, 2007), 27

[19] Elizabeth Crooke, *Museums and Community*, (New York: Routledge, 2007), 81.

come together and discuss current issues.[20] People can discuss everything from community improvement to local politics when in a neutral environment such as a museum. There are indeed many ways a community can benefit from a museum, such as those discussed in Table 1.

Table 1

MLA bulletin for the Sustainable Communities Summit (2005): how museums can contribute to sustainable communities

Key contributions	*Examples provided*
Fostering and creating pride in communities	Museums as part of area regeneration
Celebrating local identity and sense of place	Community archive project
Providing safe and trusted public spaces	Working with refugee communities
Promoting vibrant local cultures	Creativity workshops in museums and libraries
Empowering and engaging people from all backgrounds	Life-long learning projects
Creating cohesive communities	Museums as community hubs
Providing access to other services	Integrating with other public services

Source: **Elizabeth Crooke, *Museums and Communities,* (New York, Routledge, 2007), 81.**

Through adaptive use, an abandoned building in a stagnating community can be the advent of a new center for learning and community heritage. A small town, in need of a way to bring its people together while bringing in tourism from outside, can use this approach for social and economic gain.

Educating people about history, art, science, or many other topics requires more than just books and lectures. An environment tailored to learning can greatly aid people in understanding the topic under discussion. Personal guides and physical displays of the concept in action all help promote interest in a particular field. A museum facility is a great place to motivate children to enjoy learning about something as opposed to forcing them to learn. In addition, locations

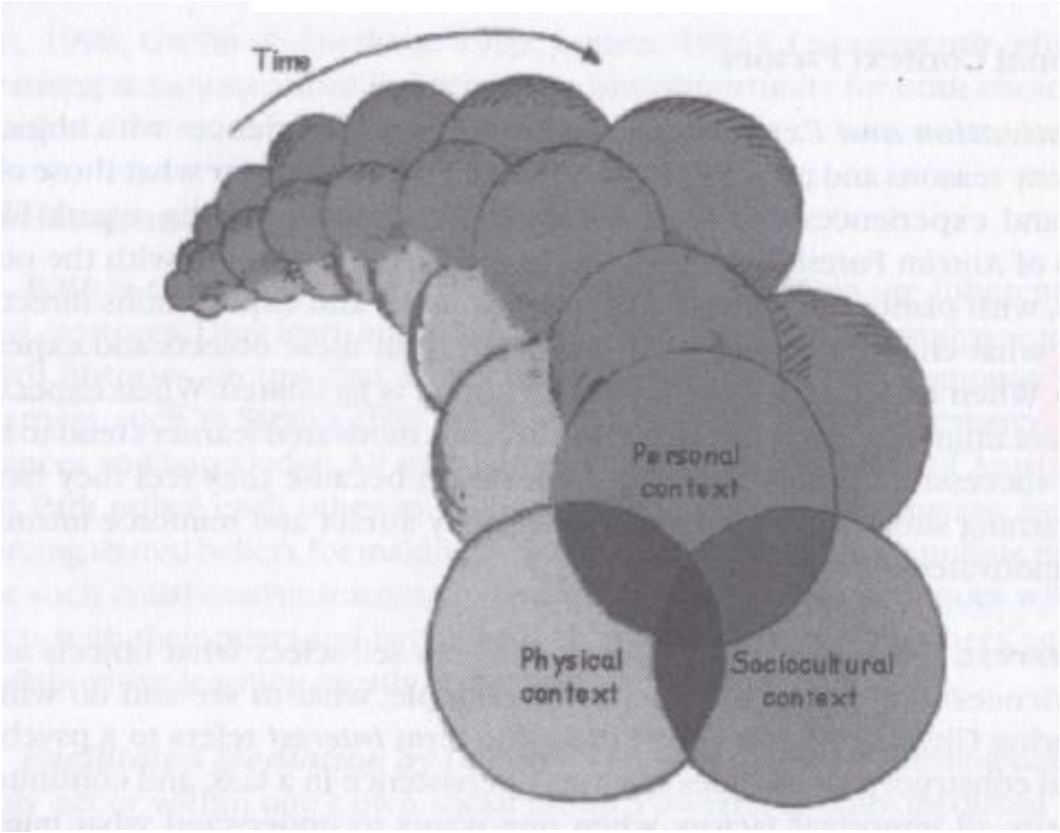
[20] Christopher Gates, "The Civic Landscape" *Mastering Civic Engagement*, (Washington D.C.: American Association of Museums, 2002), 24

devoted to extra-curricular learning can be great places for children to socialize and make friends outside their school. Community museums can provide innovative programs and exhibitions, making useful contributions to community culture.[21] A museum does not have to be a static environment. It can contain hands on activity space for local children such as art studios, nature trails, labs, and/or planetariums. Museums can also offer rental programs for school teachers to borrow objects such as fossils or antiques to use as examples in their classrooms. They might also offer discounts for class trips, and give guided tours to visiting school groups. It is prudent for a museum to have at least one built-in classroom for children. Educational facilities are a great way for communities to help children grow into happy, well-informed adults. By visiting Exploratorium-type museums, students develop an understanding of the physical world that might elude them if their only information about it was from a textbook. In his dissertation "Design Standards for a High School Resource Museum", Rex Wallace examines how having class trips to museums help student learn more than simple lectures and tests.[22] He examines the benefits of partnerships between schools and museums, and how the two of them can essentially become the same entity. The main focus of his study is how schools can form their *own* museum within their facilities that serve as supplementary education that is closely tied to the curriculum of the school. Wallace examines five different "museum schools" and how they were managed. His conclusions state that museum schools, when properly managed, are excellent for promoting student interest in learning.

[21] Ulla Olofson ed., *Museums and Children*, (Paris: United Nations Educational, Scientific, & Cultural Organization, 1979), 166.
[22] Rex Wallace, "Design Standards for a High School Resource Museum", (PhD diss., University of Georgia, 2003)

Museums play important roles in educating people with regard to their own culture and the culture of others. Promoting community unity and growth is one of the most important functions of a local museum. This was not always the case. During the initial rise of the "Return to the City Movement" of the 1970s, historic preservation saved many historic structures from destruction. However, many criticized the historic preservation movement for not promoting an inclusive dialog between different cultural groups or promoting a sense of community within the towns it improved.[23]

Figure 1: The contextual model of learning



***Source*: Scott Paris, ed, *Perspectives on Object Centered Learning in Museums*, (Mahwah, NJ: Lawrence Erlbaum Associates, 2002), 7**

The context of the museum's collection is just as important as the facts surrounding it. People tend to learn based on context more than simple facts as illustrated in Figure 1. Interpretive bias and gentrification push poor and minority groups out of community life and the

[23] Andrew Hurley, *Beyond Preservation: Using Public History to Revitalize Inner Cities,* (Philadelphia: Temple University Press, 2010), 19.

collective culture of the area. It is important that community leaders not sacrifice community values such as unity and diversity in the name of economic profit. A historic structure, especially a museum, must reflect a community's relationship to the past.

Larger museums such as Center in the Square often incorporate a more general study of people, events, or trends than the locally focused institutions usually found in small to mid-sized cities. Examples of this can be a history museum that covers an entire state or country, or a science museum with hands-on displays illustrating basic physics. These facilities are often tourist destinations serving as independent economic engines for their cities. They are often housed in buildings constructed specifically for the purpose and its collection.

In smaller cities, however, the adaptive use of an existing building serves the dual purpose of preserving a significant local building while serving as a repository and interpretive site for local heritage collections. With the decline of manufacturing and passenger travel by railroad in America, many factories, warehouses, and passenger depots set abandoned. These buildings are prime candidates for a variety of uses related to heritage preservation. By converting these structures into museums, communities can achieve several benefits at once. They can protect a historic structure from demolition either by neglect or intent. They can create a place where people of all ages can go to learn more about their community and the world around them. Finally, they are creating a potential source of revenue for the area, as well as for the organization that oversees the facility.

Adaptive use for museum space is a very viable way for local governments to promote the welfare of their community while saving money and resources. Museums play an important role in promoting learning among the population of America, from local history to national issues such as art and science. In this modern era of globalization and change, the experience of

community is slowly being lost. By creating a community museum, people are creating a tangible experience of their heritage. That experience can be made even richer if the building itself is recognized as a part of the community's architectural heritage. Local governments interested in investing in their own future often need look no farther than within their own city limits. Communities must plan for these facilities to use them to their maximum effect. With a proper combination of historic preservation and skilled management, an adaptive use museum can be a leading force in its local economy and society.

CHAPTER 2

CASE STUDIES

The following case studies are three museums that followed principals discussed in this thesis, including adaptive use, community involvement, and encouraging development. Each segment describes the physical structure of the museum and how it was reused, contains photographs of the museum, and an interview with the museum director concerning community involvement. These three museums were selected because they each represent one of the three different sizes of museum discussed in this thesis: large (Center in the Square), mid-sized (Lyndon House Arts Center), and small (Crawford Long museum). They also each exist in very diverse communities. Each museum had different issues to contend with during their founding, and each better their community in their own way. However, one factor they all have in common is that their respective communities have benefited in some form from their presence. This chapter will examine each of the three separately, then compare and contrast their experiences with their community.

Case Study #1: Center in the Square, Roanoke Virginia

Figure 2: Exterior of the Center in the Square

The Center in the Square (CITS) educational facility is one of the main attractions in downtown Roanoke, Virginia. The structure that is now the Center was originally the McGuire Building. It was constructed in 1914 for a wholesale farm equipment enterprise (Figure 3). After that business closed, the building was used for various purposes, such as retail and office space. In 1983, it was renovated and reopened as a center to house five major organizations: Mill Mountain Theatre, the Historical Society of Western Virginia, the Arts Council of the Blue Ridge, and the Science museum of Western Virginia. The building also houses the Opera Roanoke and the Roanoke Ballet Theatre performances. The once simple warehouse has now become a major center of education that benefits the region greatly.

The building has been remodeled to better accommodate its new purpose. The organizations within the building each have a museum and office space on one of its floors. On

the first floor of the Center are the reception area, the art museum (where paintings and sculptures can be purchased as well as viewed), the gift shop, and the Mill Mountain Theatre. The theatre is a relatively small one, with enough seats for about one hundred people. The stage is large enough to accommodate elaborate sets for full scale theatrical productions. On the second floor are the storage area for the history and science museum archives, and the offices for Opera Roanoke. The art museum once occupied this floor. However, it recently moved to a larger building nearby due to a growing need for additional space. Paintings are displayed on the walls on the western side of the building. The Taubman Museum of Art (the new art museum's name) provides these to the Center. On the third floor is the History Museum of Western Virginia. This museum has two major sections: a permanent museum dedicated to the history of the Roanoke Valley region, and a gallery that is updated with new displays once a year (Figure 4). The museum serves as an educational center for many local schools and has a large archive of donated historical materials (Figure 5). The museum includes cultural displays including a scale model American-Indian teepee (Figure 6). On the fourth floor is the Science Museum of Western Virginia. This facility contains many hands-on exhibits designed to teach children and adults alike about the physical world in a simple, visible way. Such exhibits are a great way for smaller museums to convey lessons to people with relatively easy to replicate mechanical displays. On the top floor of the Center is the planetarium. The planetarium projects demonstrations of celestial science that educate people on how the universe works. The planetarium is one of the best examples of what a little creativity can do for adaptive use. Since the original building was not designed to accommodate a full-scale planetarium, the people behind the redesign had to determine how to add one in. Their solution was to have a large bowl-shaped structure mounted at an angle straight across from several rows of seats to allow for the projector to show the night

sky in front of the viewers in a way that appears to be all around them. This is one of the most unique reuses of this building.

The Center in the Square is a great boon for the Roanoke community. It houses many historic artifacts and scientific displays for its visitors to enjoy. Children and adults alike can visit it to better understand their history and the science of the modern age. It is also an economic benefit to the city of Roanoke, as it attracts tourists to the city. The organizations it houses sponsor many academic and artistic pursuits that greatly enrich not only the city of Roanoke but all of Virginia. Many other cities could benefit from such a facility. This is an ideal use for a historic building that might have otherwise been demolished or abandoned.

As of this writing, the Center is undergoing further renovations to make it an even more impressive example of an adaptive use museum. The planned renovations do not impact the historic exterior of the building, but greatly expand the interior. An addition will be added to the rear of the building, adding more space for exhibits, the theater, and offices. There are also plans to add a garden and restaurant to the roof. The intention is to make Center in the Square a major attraction to tourists and an even more appealing community center for locals (Figures 7 and 8).

The community effort that went into the founding of the Center was unique in that it involved many disparate organizations including the Historical Society of Western Virginia, Mill Mountain Theater Group, and the Arts Council of the Blue Ridge. All came together under one roof with the support of the local government. Roanoke had many different artistic and academic societies that were scattered in locations all across the city. Under a community planning effort called Design 79, many different individuals, from professional consultants and preservationists to government officials got involved in an effort to revitalize downtown Roanoke through the founding of an educational facility, which would house several organizations dedicated to

education and the arts.[24] One of the biggest challenges for Design 79 was getting the public interested in the project. Great effort went into getting citizens to voice their opinions and to convince them that downtown Roanoke could be made into a safe and prosperous environment. Once the public got behind Design 79, the project quickly raised enough money to get underway. There was massive community involvement with the project, with support from the chamber of commerce, civic clubs, local radio and TV stations, civic groups such as the Athenians, area banks, schools systems, and even area hospitals. In addition, the project received funding from both the state and the federal governments. Since its creation, Center in the Square has been a tremendous success, pulling in tourists from outside Roanoke, and supporting the local community through school partnerships and public workshops.

In an interview with James Sears, president of Center in the Square, he discussed the founding of the Center and how it works towards improving the city of Roanoke. He stated that one of the most important aspects of founding an educational facility is public support. The first major challenge the founding officials faced was convincing the residents of Roanoke that the downtown area could be rejuvenated through adaptive use and that the Center in the Square was a good start for it. He said that by stimulating public interest through radio, television, and public presentations, the founders were able to get both funding and enthusiasm for the project. He went on to explain how the warehouse was chosen and rehabilitated for use as a museum. They chose the warehouse mainly due to its central location in the downtown area. Since the warehouse was mostly open, structural problems were relatively easy to discover and repair. He talked about how CITS is managed with community improvement as a major focus. Since its creation, the Center has "enhanced education, provided economic stimulus, promoted job development and retention, served as a business attraction, stimulated over $250 million in new capital in the

[24] Sears, James. Interviewed with Drew Cothran. Email interview. Roanoke, Virginia. June 28, 2011.

immediate downtown area, improved the quality of life of the region, turned a blighted area into the center of retail for the region, and gave the area a confidence boost." The Center also has great plans for the future and is currently under renovation.

In a separate interview, Jeanne Bollendorf, executive director of the Historical Society of Western Virginia and manager of the History Museum of Western Virginia within the Center in the Square discussed her museum's role within the community and how it functions within the Center. Since the history museum is a separate section of the Center, it has its own challenges and goals within the community. Her organization has suffered in the current economic climate but support from the local community continues. The pool of donors for the Historical Society is relatively small. She also discussed the challenges of rehabilitating the building used for the O. Winston Link Museum, another museum the Society manages. She stated that the community benefits from the education that the museums provide, and from the tourism that is brought in by the Center. For the full interviews with James Sears and Jeanne Bollendorf, see Appendix E.

Figure 3: The McGuire Building under construction, 1914

Figure 4: Movable wall displays in CITS History Museum

Figure 5: Display corridor in CITS History Museum

Figure 6: Native American Teepee display in CITS History Museum

Figure 7: Planned CITS rooftop pavilion

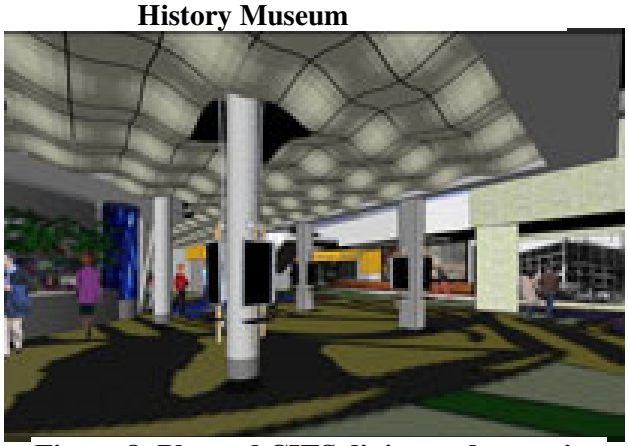


Figure 8: Planned CITS dining and reception area

Case Study #2: Lyndon House Arts Center, Athens Georgia

Figure 9: The Ware-Lyndon House Exterior

The Lyndon House Arts Center (LHAC) is a house museum and an art museum that are linked together. It was turned into Athens's first community arts center in 1974.[25] The original structure, the Ware-Lyndon House, (Figure 9) housed the arts center until a large annex was added to the rear of the building. The Ware-Lyndon House now serves as a house museum attached to the LHAC proper. It displays historic furniture and architecture within the Ware-Lyndon House, and showcases local art within the annex. In addition to serving as a museum, the Lyndon House Arts Center is a community center. It hosts many local events such as birthday and retirement parties, weddings and performances. It also houses studios for local artists to practice their craft, and holds classes that teach local students about art.

[25] Lyndon House Arts Center, "Unveiling Our Future: Lyndon House Arts Center Expansion and Renovation Project", Leisure Services Department of Athens Georgia, 1999, 5.

In the case of this museum, the new construction is the annex behind the Ware-Lyndon House. The annex was built as a place to house local art, display exhibitions, and hold community education programs. The annex is a large brick and concrete structure designed to complement the original Ware-Lyndon House in color and design, but still reflect up-to-date design trends. From the main entrance, visitors enter a small reception area with a gift shop and front desk. Beyond the entry is the main atrium of the museum (Figure 10), from which each of the smaller galleries can be accessed (Figures 11 and 12). Paintings and sculptures by local artists are on display within the galleries and exhibitions and theme displays are common. There is also a large community lounge and catering kitchen for public events held at the facility. Not open to the public are the several studios for local artists. There are studios for sculpting, jewelry making, woodworking, painting, cloth work, photography, and school group projects.

The Ware-Lyndon House is one of the last surviving buildings from the historic Lickskillet neighborhood in Athens, Georgia.[26] It is a two-story home which has a wide central hallway with two rooms on either side. The house is Italianate in style with Greek Revival elements. It was built circa 1856, by local physician Edward R. Ware and later purchased by local pharmacist Edward S. Lyndon, hence the house's name. The house was inherited by Lyndon's daughter who sold it to the city of Athens in 1939. It became the second city-owned building in Athens, in addition to the city hall. The building was used first as a canteen during World War II and as a library afterwards. It was then used by the Athens Recreation Department as a center for youth entertainment until 1974, when it became the arts center.

The Ware-Lyndon House was altered considerably during its time as the recreation center. For example, the upstairs was emptied out and converted into a dance studio. Both its

[26] Lyndon House Arts Center, "Unveiling Our Future: Lyndon House Arts Center Expansion and Renovation Project", Leisure Services Department of Athens Georgia, 1999, 5.

interior and exterior had to be restored back to their original state, as close as possible, for use as a house museum. Much of the interior had to be either restored or remade to match the original as closely as possible. Features such as plasterwork, fireplaces, and even entire walls had to be restored to return the house to historic accuracy. When the Ware family moved out of the home, they took many of the mantles with them, so new ones had to be built replicating the originals. It had been furnished with historic furniture from the Victorian period to accurately display how it would have appeared during the residency of the Wares and the Lyndons (Figures 13 and 14).

Claire Benson, the executive director of the LHAC explained a great deal about the founding and management of the museum in an interview for this thesis (Appendix F). The founding of the LHAC was in response to a need for a place that local artists could practice their craft and the public's desire to restore the Ware-Lyndon House. Since the house was one of the last standing examples of the Lickskillet neighborhood, there was a public and private desire that it be preserved. Local support for the project was very high and the voters of Athens approved a Special Local Option Sales Tax for the project. Also, public fundraising and grants from charitable organizations including the Woodruff Foundation were used to pay for the new construction and restoration. She also discussed the issues involved in converting the house from the original arts center into a house museum representing the period the Wares and Lyndons lived there. Careful documentation was needed to identify many of the elements that were restored. Within the community, the LHAC has had a tremendous impact on the surrounding area. According to Benson, many people in the area felt like the Arts Center was going to gentrify their area, or at least be an elitist organization. However, the board of the LHAC has taken steps to help the surrounding area, by offering art classes and other projects to the residents of nearby housing projects.

Figure 10: Arts Center Main Atrium

Figure 11: Atrium Gallery

Figure 12: South Gallery

Figure 13: Display in Ware-Lyndon House

Figure 14: Ware-Lyndon double parlor

Case Study #3: The Crawford Long Museum, Jefferson Georgia

Figure 15: Exterior of the Crawford Long museum (motor store section)

The Crawford Long Museum was established in 1951 in Jefferson, Georgia. The museum is on the site of the former medical office of Crawford Long. The museum is housed within the 1858 Pendergrass Store building located in downtown and in an adjoining brick structure that was once a motor store (another name for a car parts store) (Figure 16). The motor store originally housed the entire museum. However in 1987, the Pendergrass store was incorporated into the complex. In order to bring in visitors from outside the community, as well as to honor Dr. Long, the city government decided to create a museum dedicated to the city's most famous historical figure.

Crawford Long is credited with being the first doctor to use anesthesia on his patients during surgery. Since Long's life story was not enough to make an entire museum, his home was

converted into a museum about the history of anesthesia as well as Dr. Long himself. Since the old motor store was located near the center of town, it was an ideal spot for a museum. Later, the Pendergrass store was restored to look as it would have in Dr. Long's time and a hallway connecting the two was added (Figure 17). It has been restored and recreated as a 1840s doctor's office (Figure 18) and apothecary shop (Figure 19). The interior of this building is much more modern in nature, and it serves as the part of the museum where offices and a gift shop are located.

The restoration process for the building was as precise as possible to restore the building to period accuracy. Since it was rehabilitated over fifty years ago, several new codes have been introduced that the museum had to accommodate. For example, in 1975 an elevator had to be added to make the museum handicap accessible. Recently, the exterior brick and mortar walls were repaired and a new membrane roof was installed to replace the old "torch down" roof.[27] Most of the windows were damaged beyond repair, and so were replaced by exact replicas that also incorporate modern energy-efficiency features. On the interior, the plaster walls had suffered extensive water damage and needed repair. The Pendergrass store was jacked up and leveled and its old wooden and metal support piers were replaced with masonry ones. The recent restoration project cost a total of $200,000, half of which was provided by the USA Rural Development Program.

Figure 16: The Motor store before renovation

The interior of the building is designed to serve as both a museum and a representation of the period of Dr. Long's life. The main entrance is in the back of the building, and leads directly

[27] Crawford Long Museum, "Renovation Updates", http://www.crawfordlong.org/id17.html (accessed June 12, 2011).

into the small gift shop and reception area. This part of the museum is modern in nature. From there, a small hallway leads to an area of the museum dedicated to the life, works, and family of Crawford Long. It contains display stands, wall boards, and has several artifacts from Dr. Long's life on display. It also contains an elaborate diorama portraying the first use of anesthesia. From there, a connecting corridor enters the Old Pendergrass store. This section of the museum is designed to resemble the interior of the apothecary where Long worked. It holds many artifacts relating to medicine in the late 1800s. An elevator has been added near the back of the building to allow for handicapped access to the second floor. On the second floor of the museum is a display of anesthesia throughout history, from early "knockout" methods, to modern equipment and tools (Figure 20). A medium sized television shows a video made for the museum about Dr. Long and anesthesia. There is also extra office space and storage.

According to Vicki Starnes, the current director of the CLM, the effort to found the Crawford Long museum was based around the efforts of T. P. Williams and Dr. Frank Boland, who had an interest in preserving the historic office of Crawford Long (Appendix G).[28] She explained that since it was founded in 1951, there were far fewer options for government funding than there are today. The two men approached the Georgia Historical Society about funding the project. The society agreed that if the men could raise half of the money required for rehabilitating the building and founding the museum, the society would provide the other half. The two turned to the local community for funds, and due to public enthusiasm were able to raise the money needed. Once funding was secured, skilled architects and carpenters were brought in in addition to medical and historical advisors to ensure the museum was accurate. It took six years, but eventually the museum was opened and has been successful ever since.

[28] Starnes, Vicki, Interviewed by Drew Cothran, in-person interview, March 17 2011.

Figure 17: Exterior of the Historic Pendergrass Store

Figure 18: Recreation of historic doctor's office

Figure 19: Apothecary shop recreation

Figure 20: History of Anesthesia Exhibit

Analysis

The three museums have seen great success within their communities. However each has had its own unique experience. There are several factors that played into each of the museums' experiences, including the period in which they were founded, the building they used, the size of their respective community, and available funding.

The Center in the Square (CITS) is by far the largest and wealthiest of the three adaptive use museums. It is also the one that has had the greatest impact on its surrounding community. Indeed, CITS spearheaded the revitalization of downtown Roanoke from a stagnant, poor area into a bustling center for business, tourism, and culture. Roanoke is the second-largest of the three communities examined in this thesis, with a current population of 93,000. The museum was founded the last of the three, so has enjoyed a lot of support, as a result of the evolution of the preservation movement, and the available Main Street® program's support. There were a large number of organizations behind the project, so its founders had a significant amount of funding with which they could make it into the economic and educational asset it is today. Interest in downtown revitalization was very high during the period this museum was founded. The community leaders behind the project were able to pull from a very large number of donors at the local level and to get funding from state and federal government programs as well. Unlike the Lyndon House Arts Center (LHAC) or Crawford Long Museum, the founders had to search around to find the ideal building for their museum. There were other possible locations for the museum, but eventually the McGuire building was selected for its central location and size. This worked out well because several other unused buildings have been adaptively used for other purposes in downtown Roanoke, including a transportation museum and a college. It can be said that the McGuire building has the least historical significance of the three case studies examined here, since it is the youngest of the three buildings and the least impressive architecturally. Of the

three, CITS is the best example of how to create a large, varied museum through adaptive use and how to manage it in a way to foster community revitalization.

The Lyndon House Arts Center is the most unique among the three in that it is only partially an adaptive use museum, due to its annex serving as the main facility, though this was not always the case. Athens is the largest of the communities in this study, with a population of 115,000. In addition, it could be argued that it has the most thriving artistic community of the communities in this study. As such, the LHAC has seen an impressive amount of support from local patrons, both in funding and it exhibits. The LHAC had fewer organizations than CITS involved in its founding, but still had considerable community support. Since, it was located on the edge of the downtown area, it had no support from the local Main Street® program initiated in 1980. However, due to public support the museum has been very successful and has proven a fertile place for the creation of local art. Of the three museums, the LHAC is arguably the most involved in its community. It is partnered with local schools and serves as a community center in addition to a museum. It currently serves as an educational hub and a place where people can go to learn more about Athens art and culture.

The Crawford Long Museum is the smallest and most focused of the three museums. It was also founded the earliest, long before there was federal support for preservation efforts. The Crawford Long Museum has the advantage, however, of being in a building with the greatest historical significance of the three due to its interpretation of accomplishments of Crawford Long. It was this significance that inspired T. P. Williams and Dr. Frank Boland to push for the museum's founding, as well as its many patrons to contribute to its restoration. Unlike CITS or LHAC, the founding of the CLM was pushed primarily by private citizens with help from the Georgia Historical Society. Jefferson is the smallest of the three communities, with a population

of only 16,500. The town is currently struggling to revitalize itself in the face of trying economic times and the CLM is serving as a useful way to bring in interest from both inside and outside of the city. The museum has partnerships with local schools and also contributes to tourism in Jefferson. The CLM is a great example of how even a small museum can have a very positive impact on the surrounding community.

In spite of their differences, there are some commonalities in the museums, not the least of which are adaptive use techniques and practices. Each of them had to follow the Secretary of the Interior's Standards, either during rehabilitation, or after the fact. Each of them engaged in rehabilitation paying careful attention to several important factors, e.g., historic and architectural accuracy, their use as a museum, building codes, funding, and modernization. As with all buildings protected under local, state, or federal preservation laws, the exteriors of each of the three buildings had to be preserved. The interiors had to be converted into appropriate space for museum exhibitions, office space, and storage. The Ware-Lyndon House no longer requires office or storage space due to the addition, but originally this was a factor to consider. Each of the three buildings had to be updated to some extent to be in line with modern building codes. In the case of the CLM, it had to be updated subsequent to its founding to adhere to changing laws, unlike the CITS which due to its more recent founding had to follow all the current codes from the beginning of its rehabilitation. Modern building codes are in place to make sure that all structures are safe and accessible and rehabilitated historic buildings are no exception. Each of the museums secured (and are still receiving) funding from local support and from many public and private organizations dedicated to history, education, community revitalization, et cetera. The role of the federal government has shifted greatly in historic preservation since the creation

of the National Trust for Historic Preservation, and the passage of the National Historic Preservation Act of 1966, creating many tax breaks and benefits for adaptively used buildings.

Another common theme among the museums is that they are all involved in their surrounding communities. Though they are all obviously managed differently due to their varying sizes and wealth, all are focused on helping their surrounding communities grow socially and economically. Whether it is through educating local citizens on their heritage, providing a place where friends and families can gather, or bringing in outside capital through tourism, each of these three facilities is managed in a way that is beneficial to their community, not just in order to make money. From these three case studies, a best process for adaptive use museum creation and management can be determined.

Vicki Starnes, manager of the Crawford Long Museum discussed the history of the museum, and the impact it has had in Jefferson in her interview for this study. According to Starnes, the founding of the museum was led by private citizens, in contrast to those which are founded by local governments or organizations. Since it was founded prior to the creation of many government aid programs, the Crawford Long Museum had a much different establishment than the other museums discussed in this study. However from her comments the advantages of a building with historical significance are evident. Currently, the Crawford Long museum does not have any partnerships with local schools, due largely to budget cuts in the county's educational system. However, it still has an important place within the community as a source of local pride and an important role in bringing in outside tourists. It can also serve as a model for adaptive use in the community. In 1974, the Georgia Historical Commission decided to close the museum, but local citizens formed a museum association to take control of the museum and keep it open. This is an example of how much impact even a small museum can have on a community and how

much people can appreciate it. The Crawford Long Museum is currently situated in the Jefferson downtown area which is being revitalized with new construction and rehabilitation of the older buildings. The CLM is serving as a model for adaptive use for others to follow.

CHAPTER 3

PLANNING FOR THE ADAPTIVE USE MUSEUM

Having examined the case studies in the previous chapter, as well as many other works on the topic of adaptive use, an informed process of planning and executing the rehabilitation of a historic building into a museum can be determined. The process of creating a community museum begins with a decision. Community leaders and other interested parties must make the choice to found a museum. Once the sponsoring organization determines the project to be financially feasible with widespread public support, it can begin the process of creating a development plan. The plan will include appointment of a building committee, establishment of a design and physical development plan, and funding development.

In many smaller communities, the sponsoring organization is often the local government. A public-private partnership with local organizations helps to ensure a diversity of funding possibilities, as well as broad based support for the project. However, the local government will often take the lead role in the process.

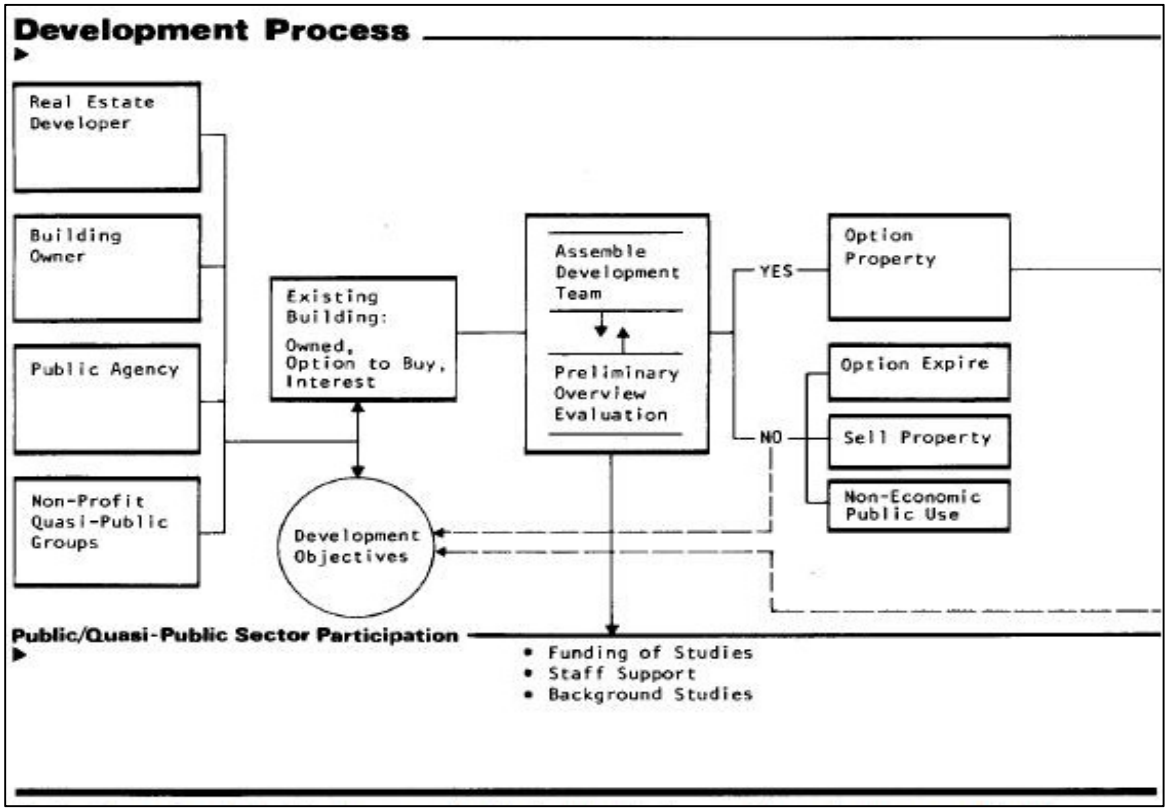
Planning is an essential step in the adaptive reuse process. The identification of activities that will allow property control, management, disposition and reuse to proceed at the proper paces will be critical at this stage.[29] While the selection of an appropriate location should include consideration of the museum's theme, focus, and purpose, stakeholders will also identify potential strategies for community revitalization. In the process of site selection, several prospective sites may emerge. Those that are not selected may be considered for other uses that

[29] Robert W. Burchell and David Listokin, *The Adaptive Reuse Handbook: Procedures to Inventory, Control, Manage, and Reemploy Surplus Municipal Properties,* (Piscataway, NJ: Rutgers, The State University of New Jersey, 1981), 61.

help the community develop a comprehensive redevelopment plan. The process of planning for one project often provides community leaders with the opportunity to view existing building stock from the new prospective of adaptive reuse for community heritage and economic revitalization.

Planning Phase 1: Development Process (illustrated in Table 2)

Table 2: Initial development process



***Source*: Thomas J. Martin, and Melvin A. Gamzon, *Adaptive Use: Development Economics, Process, and Profiles*, (Washington D.C.: ULI, the Urban Land Institute, 1978), 14-15.**

One of the first actions of community leaders will be to determine where the museum is to be housed. The building selection process often determines the course of the entire museum project, so it must be conducted with due diligence and care. The potential buildings must be examined for factors such as size, location, state of decay, and historic importance to determine the best possible choice. While building a new structure for the museum is an option, many

smaller communities have at their disposal a broad inventory of residential, commercial, and industrial buildings that can be adaptively reused as a community museum.

Once the decision has been made to support a community museum project, the next step will be to appoint a development committee of professionals and advocates from diverse backgrounds. The building committee will oversee the project through planning, development, and implementation. It would be highly unlikely that one person has all the experience and knowledge necessary to reach the desired outcome, so a team with a variety of members is necessary.[30] This team needs to be knowledgeable on a variety of topics, including construction, community history, economics, and culture. Potential members might include a local contractor, a historian, an economist, and representatives of different groups within the community.

Because the committee must work as a whole to determine the best course for the project, it is typically best to have a designated leader and to meet often. Their first order of business is to make a projected budget. They will examine what they need, what they want, and what they have. From that information, they can develop an estimate of how much the museum project will cost and how much they are willing to spend. Once the budget is established, the planning process can begin in earnest.

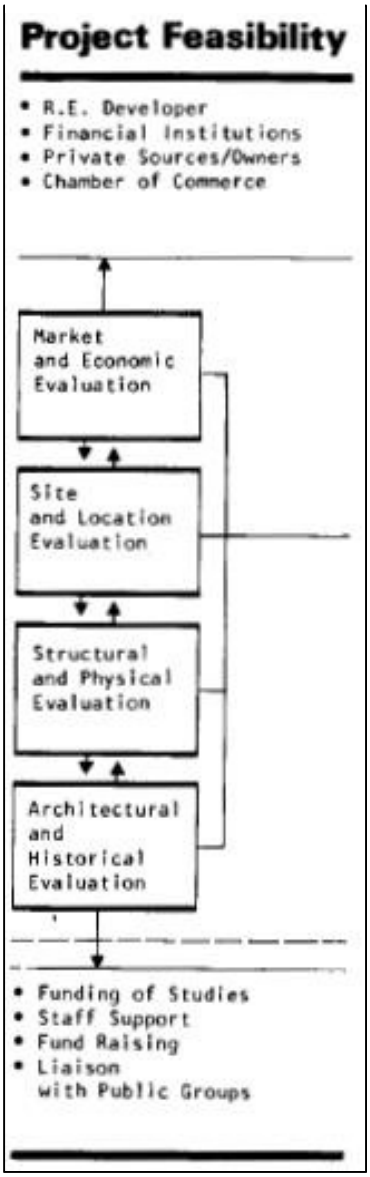
Planning Phase 2: Determining project feasibility (illustrated in Table 3)

Once the ideal building has been selected, the first step in planning is a project feasibility assessment. During this process, the building committee will begin the identification of professionals experienced in community economics and adaptive reuse. Skilled preservation economists can identify local characteristics and how the museum can benefit from them.

[30] Martin, 10.

A project feasibility assessment will also consider factors such as recent development trends, potential contractors and architects, and marketability.[31]

Table 3: Project Feasibility



***Source*: Thomas J. Martin, and Melvin A. Gamzon, *Adaptive Use: Development Economics, Process, and Profiles,* (Washington D.C.: ULI, the Urban Land Institute, 1978), 14-15.**

Once the market analysis is completed, the next step is a site and location evaluation. Though it is possible to move an existing structure to a new location, it is typically economically unfeasible to do so. As such, a site and location evaluation involves a thorough analysis of key characteristics of the area around the future museum. These include parking availability, transportation access, future plans that may change the area, and public services available.[32] Many older buildings built before the age of urban sprawl have access to many public services and "hidden" features such as waterfronts and parks. Another factor to consider for a museum is symbolism. Is the structure a local landmark? If so, it will make an excellent place from which community revitalization can radiate outward.

The third step in the planning process is surveying the existing structure and determining its physical condition, its suitability for use as a museum, and what must be done to bring it up to modern codes. Even if the building is otherwise perfect for the museum, it may still be unsuitable for recycling if it is in a state of severe decay. Years of neglect can take their toll on even well-constructed buildings. Because each building is unique, a thorough

[31] Martin, 12.
[32] Martin, 14.

examination must be conducted on every building. Suitability for adaptive reuse will include considerations for current building regulations. Modern building codes include regulations pertaining to floor area ratios, building setbacks, height restrictions, floor-load capacity, foundation requirements, stairways, parking requirements, handicapped access, ventilation, fire-proofing, and sanitary facilities.[33] Historic buildings typically need to be brought up to modern codes, with compliance certification. Without code compliance, the renovation project might not be able to get insurance, which could jeopardize the museum. Cost of upgrading must be scrutinized, since this will be the lion's share of the budget.

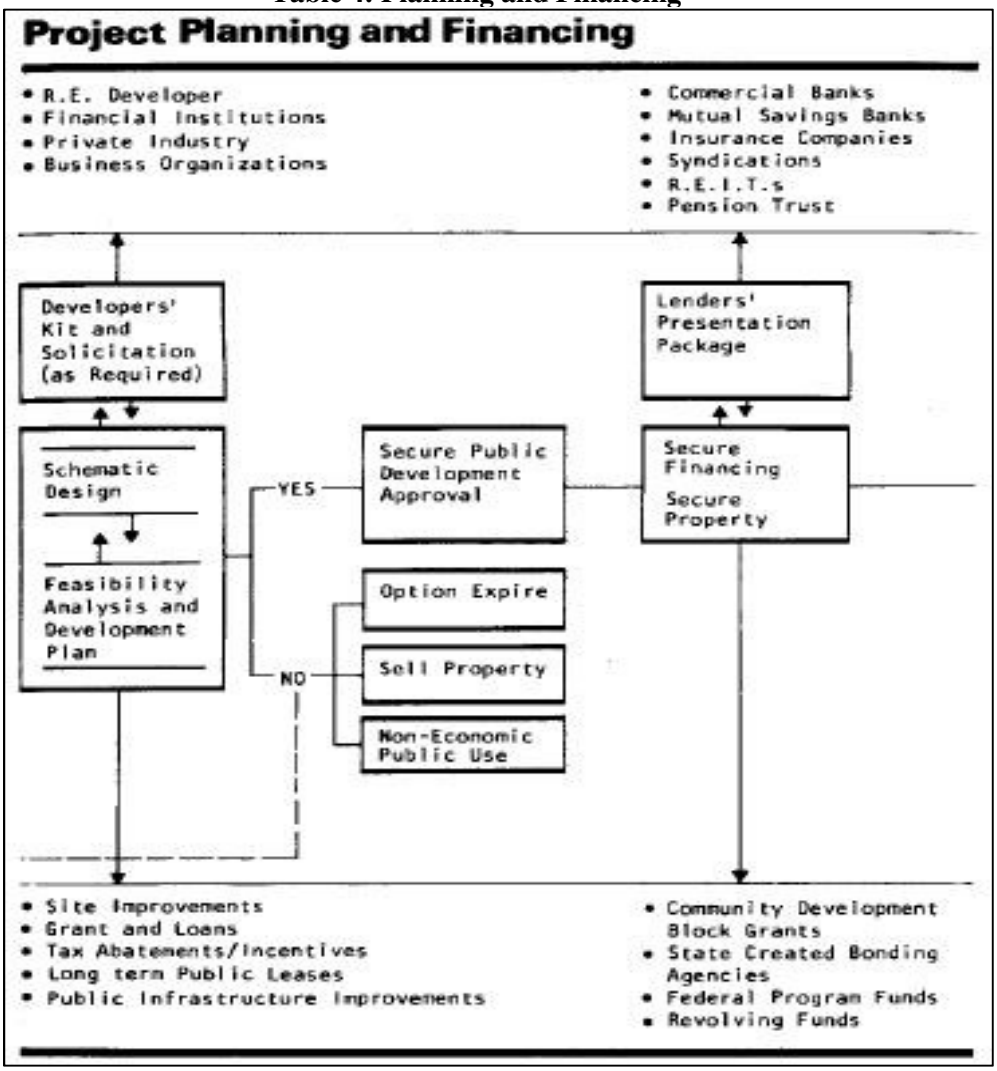
Finally, the committee must conduct an architectural and historical evaluation of the structure. A professional trained in architectural history and the development of historic structure reports should be contracted with in order to ensure accuracy and appropriate recommendations for appropriate treatment. Though some communities have extant buildings significant for people or events associated with them, most buildings are more valuable from an architectural or cultural than historical perspective. The historic structures report and current historic resource survey will identify and emphasize details of the building's history. The date of construction, the architect or skilled craftsmen involved in its design and construction, its style, and its original and subsequent uses will be the foundation for determination of the building's historical significance.[34] The historian would determine any additions to the structure, the original materials, and decay within the structure. S/he will then write a report for the committee detailing findings, and what should be preserved in the adaptation. Another potential benefit of an architectural examination is the opportunity for inclusion on the National Register for Historic Places, if the structure is not already on the register.

---

[33] Ibid.
[34] Martin, 16.

Planning Phase 3: Planning and Financing (illustrated in Table 4)

Table 4: Planning and Financing



Source: Thomas J. Martin, and Melvin A. Gamzon, Adaptive Use: Development Economics, Process, and Profiles, (Washington D.C.: ULI, the Urban Land Institute, 1978), 14-15.

Once the feasibility study is done and the building is selected, the next step in adapting a historic building as a museum is to hire an architect with experience in adaptive reuse and experience in the utilization of the Secretary's Standards for Rehabilitation. Since every structure is different, the ideal architect must have an understanding of earlier architecture. [35] Historic

[35] C. Kenneth Tanner and Jeffrey Lackney, *Educational Facilities Design,* (Boston, Pearson Education, 2006), 115

architects are trained in the design and construction of historic buildings and will have a more comprehensive depth of knowledge that will translate to a more satisfactory result. Additionally, the confines of working within the context of an existing building with features the museum will need to have intact will present challenges for architects not trained in historic design and adaptive reuse. Interview questions for an architect should include, but not be limited to projected timeline, costs, how errors are addressed, completed projects that can be referenced, and how many projects they have at the time.

The preferred architectural professional must be skilled in communicative design so the community's ideas and goals are incorporated into their design. The committee should invite proposals from firms accessible to the community to ensure interaction between the firm and the community. Architectural firms experienced with community projects will often include a prioritized list of projects that can be completed as demand and funding allow.

The building committee will work with the architect to develop construction documents that include a project manual. The project manual will be used during the process of issuing calls for bids from contractors. It includes the invitation to bid, instructions to bidders, conditions of contract, and forms for submitting bids.[36] Following committee approval, the architectural firm will issue the project manual to several contractors for bidding. With government-sponsored projects, bids may be solicited through the local legal organ, as well as through professional organizations. Contractors look at the size and scale of the project, building materials needed, and labor to be done and make a bid for the job. It will then be the job of the building committee to determine which contractor will be the most appropriate for the project. In the case of government-sponsored projects with public funds, public hearings will often have to be held for community input. Additionally, approval must be sought from local boards and authorities such

[36] Tanner, 117.

as the Downtown Development Authority, Historic Preservation Commission, or Planning Commission. Final approval will then be sought from the local governing board before the project can commence.

The project will be determined, in part, by the funding sources. Funding development will often be a responsibility of the building committee. Public and private funding packages are often utilized to create a diverse stream of financial support for the project. In the United States, the federal government offers several funding programs for adaptive reuse, both in planning and implementation. There are over thirty federal programs that the committee can look to for potential monetary assistance and tax abatements (for an example of the impact of tax abatements, see Table 5 below). The most frequently represented type of assistance provides for residential and non-residential conversion, that is, rehabilitation.[37] This program provides funding for upgrading existing structures or creation of new uses in vacant structures. There are also programs from which the committee can request planning assistance. These programs provide money and advice for planning adaptive reuse, and offer funding for specific, planned uses. A museum would fall under either recreational or education use. The last program the committee can look into provides money for active/passive recreational use, and a museum would fall into the latter category.

[37] Burchell, 391.

Table 5

Impact of Tax Abatement/Incentive: Cases 1 and 2

	Case 1	Case 2
Gross Annual Revenues	$ 495,000	$ 445,000
Net Income Before Debt Service		
Gross Annual Revenues	$ 495,000	$ 445,000
Total Building Expenses (incl. tax abatement/incentive*)	278,000	238,000
Net Income Before Debt Service	$ 217,000	$ 207,000
Economic Value	$2,170,000	$2,070,000
Maximum Mortgage	$1,628,000	$1,553,000
Debt Service	$ 151,000	$ 144,000
Cash Flow Before Adjustment for Income Taxes	66,000	63,000
Maximum Equity at 15%	$ 440,000	$ 420,000
Maximum Project Cost		
Maximum Mortgage	$1,628,000	$1,553,000
Equity	440,000	420,000
Total	**$2,068,000**	**$1,973,000**

*Assumes a tax abatement/incentive of 25 percent for Case 1 and 60 percent for Case 2.

Source: Thomas Martin, et al., Adaptive Use: Development Economics, Process, and Profiles, (Washington D.C., The Urban Land Institute, 1978), 26

Approximately half of all adaptive reuse programs are offered by the U.S. Department of Commerce and the U.S. Department of the Interior.[38] In addition to federal aid, each state offers programs from which the project might benefit. However, each state is different and would require specific research on the part of the museum committee. If the building to be adaptively reused is eligible for listing or is listed on the National Register of Historic Places, funding options through grants and loans may be available, as well. Another place they can look for funding is private organizations. There are many philanthropic organizations dedicated to historic preservation that might give donations for the museum project if certain conditions are met. In addition to those, local groups might be interested in helping with the founding of the museum. A local artists union might make a donation to the creation of an art museum, for example. It is important for community officials to realize that there are many options for

[38] Burchell, 395.

funding an adaptive reuse project besides SPLOST and tax dollars. Once the funding package is developed, construction can begin.

One of the greatest challenges of adaptive use is bringing a historic building up to modern codes and regulations. Modern fire codes require fire-proofing be installed in all buildings, especially wooden structures. Fire-proofing includes, but is not limited to, a sprinkler system and fire-retardant insulation. Handicapped accessibility codes require an exterior ramp for wheelchairs, and often the installation of an elevator (though some buildings such as historic house museums are exempt from this requirement). Sanitary codes require at least one functioning latrine within the building. Ventilation codes require an HVAC system to be installed within the structure to regulate temperature and air flow. These are just a few of the updates that must be taken into consideration during planning and budget creation.

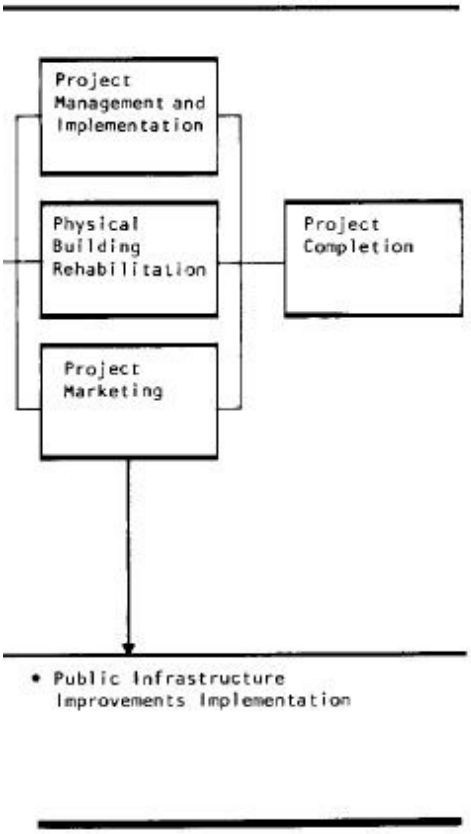
Many argue that adaptive use is the ultimate solution to the challenges of historic preservation in America. As more buildings are recognized as historic, new uses must be found for them, lest they just set neglected. The planning process helps ensure appropriate treatment for these buildings and their role in the community-at-large.

CHAPTER 4

THE REHABILITATION PROCESS

Once funding and planning are dealt with, it is time to begin rehabilitation. Rehabilitation, as defined in the Secretary of the Interior Standards, emphasizes the retention and repair of historic materials, but more latitude is provided for replacement because it is assumed the property is deteriorated prior to work (see Table 6).[39] Though the museum construction committee does not directly work on the building, the members can make suggestions to the architect and contractor, but it is important not to go overboard, lest you anger them and cause needless delays. Supervision of the adaptation process by the committee helps ensure that all the needs of the museum workers and collections are met. It also gives committee members insight into historic preservation and adaptive use that could come in very handy in future projects in the community. By learning about the process, they have a better grasp of how preservation works and how it can be implemented

Table 6
Project Implementation



Source: Thomas J. Martin, and Melvin A. Gamzon, Adaptive Use: Development Economics, Process, and Profiles, (Washington D.C.: ULI, the Urban Land Institute, 1978), 14-15.

[39] The National Park Service, 2011, http://www.nps.gov/hps/tps/standguide/overview/choose_treat.htm

again within their community. Revitalization through preservation works best when lead by knowledgeable community leaders.

The first part of the rehabilitation process is the drafting of the plans. Though the committee approved an initial design during the planning phase, it is not uncommon for there to be changes during construction to adapt to new ideas. There are several things that must be taken into account in the design schematic. The schematic combines all of the physical, locational, architectural, economic, and historical considerations into a design.[40] Projected cost must be made known to the designer, so that they can present designs that have the most reward for the price, while preserving the integrity of the original building. The architect must work with the existing fabric of the building, not against it. For example, if the building has large windows common in older structures, the architect can design the interior to take advantage of the extra light provided by them. Unique features give buildings their own character and should be either left untouched, or highlighted. This is not limited to exterior features. Interior features such as high ceilings can be used to the advantage of the occupant. It would be much easier to add piping and air vents to the ceiling, then add a lower ceiling over the vents than it would be to put the utilities between the joists, for instance. Of utmost importance is maximizing floor space for exhibits while still setting aside ample space for storage, offices, and restrooms. This is often fairly easy with older structure with exterior supporting walls. Imaginative use of space is the key to good adaptive use design.

One thing to consider is whether an addition to the building is allowed. If so, the designer must follow the Secretary of the Interior Standards. If the structure is designated historic, any additions have to distinguish themselves as not part of the original building. Ideally, the addition will reflect modern design philosophies, while being aesthetically compatible with the original

[40] Martin, 18.

building's design. This means that the new building needs to be made of similar materials, in a similar color, of similar height, and of similar scale. If the original structure is brick, then the new one should be brick, if the old is three stories tall, the new needs to be three stories tall (or at least not overwhelm the old building). There is some leeway in the rules concerning additions, but it is important that the architect, and the committee, understand the basic principles of historic additions.

The committee may also have input in the construction process. In fact, the community committee plays a major role in construction coordination. Coordination of construction consists of a communication process between three entities: the owner (the committee in this case), the designer, and the contractor.[41] Each of these three entities has a role to play in the rehabilitation process (Table 7). The committee's role comprises several important parts. For one, they must issue payment and performance bonds to ensure against default of the contract.[42] Though supervision of the project is mainly the architect's job, the committee might make regular visits to the site to see how things are progressing and to make sure everything is up to their specifications. As with designs, it is rare for a construction project to be completed without a few mid-project revisions. Each revision to the original plan must be accompanied by a change order authorized by the committee.

[41] Tanner, 165.
[42] Tanner, 172.

Table 7: Roles of parties involved in the Rehabilitation

TABLE Roles of Construction Project Team Members

TEAM MEMBER	PROJECT INITIATION	DESIGN PHASE	CONSTRUCTION PHASE	PROJECT COMPLETION
School district (owner/owner representative)	Forming and informing the group. Leading in outlining project requirements for the design professional.	Contributing to decisions in support of design. Participating in design reviews. Communicating changes when necessary.	Providing for qualified inspection and testing as required by contract documents and regulatory agencies. Administering contracts.	Maintaining group coordination and getting the group's attention on follow-up or completion items.
Design professional (architect)	Assisting with project objectives and program requirements. Leading the development process for coordination among team members.	Leading the design effort. Involving the owner and others at appropriate times. Preparing necessary design plans and specifications.	Technical support for required interpretations, changes, shop drawing reviews, or field problems, in a timely way Field observation.	Assisting with follow-up work, completing required manuals and documents, assisting with start-up.
Contractor/ builder	Being an early participant. Contributing to alternative studies and scheduling.*	Assisting in vendor selection and constructability reviews.*	Performing the construction effort. Involving others at appropriate times, such as shop drawings, inspections, tests, etc. Field observation.	Leading the follow-up. Guiding vendor and subcontractor follow-up work.

*Roles to be fulfilled by a construction manager if used.

Source: Adapted from ASCE (1990). Table 4.1.

Source: Tanner, C. Kenneth and Jeffery A. Lackney. Education Facilities Planning: Leadership, Architecture, and Planning. Boston: Pearson Education, 2006. 166.

Conserving a structure's original materials is one of the primary facets of adaptive use. In order for a building to remain designated as historic (and continue to receive the benefits of that designation) as much of the original fabric as possible must be preserved. One of the biggest issues for many people interested in a historic building is the windows. Improperly sealed

windows can allow air to escape the building, greatly reducing the efficiency of the climate control system, and subsequently increasing power costs. There is a popular misconception that it is far more cost effective to simply install new windows, and throw away the old historic ones (possibly due to advertising by companies who sell and install new windows, and the fact that LEED® does not give points for restored historic windows). In reality, there are modern products such as epoxy and silicone that can be used to repair and seal historic windows, making them just as efficient as modern ones. Doors are also a place that air can leak from a historic building. It might be possible to repair historic doors with epoxy and/or by adding rubber linings to the edges to reuse them without sacrificing efficiency.

In addition to doors and windows, major features of the building such as the exterior walls might be in need of repair. In the case of wood sided buildings, options for repair include epoxying rotted or damaged wood, repainting to cover and prevent rot, and replacing segments of the wood that are beyond repair. With bricks, repairs are a little more challenging. There are now many products that can be used to clean and protect bricks without causing further chemical damage. It is very important that bricks be able to breath, otherwise water might be absorbed from the ground and lead to decay. If the decision is made to paint the bricks, the contractor must use special breathable paint. Though the contractor likely knows this, it is good for the committee to know as well.

Interior floors and walls also require special care in an adaptive use. Use of the interior of the building is not usually regulated by preservation commissions in a building registered under local historic designation. If this is the case, and the designer proposes and the committee agrees, the interior wall arrangement can be totally changed (excluding vital support walls, of course). If a wall to be saved is stained or water damaged, often a coat of paint to hide the staining will

suffice. However, if the structure of the wall is seriously compromised, the old studs may need to be replaced.[43] Concerning floors, there are different options for different floors types. If the floor is hardwood, it may be possible to clean, sand, refinish and polish instead of replacing the whole floor. If the floor is concrete, cracks may be patched and wood or carpet added. If the floor is dirt, then a cement floor should be added.

One of the greatest challenges of adaptive use is bringing a historic building up to modern codes and regulations without gutting the building. Codes vary from state to state, however there are some universal constants. Installation of a sprinkler system is a must, and multiple exits are required to meet fire codes. Some old buildings can have fire-proof insulation added between studs. Sanitation codes require the addition of bathrooms if there are none. For anything larger than a house museum, an elevator usually has to be added for disabled accessibility. All of these additions the architect and contractor must address.

Once construction is complete, the museum construction committee will have gained a lot of useful knowledge of how historic preservation and adaptive use work. They can use this knowledge on future endeavors within their community that involve adaptive use. In addition, they might be able to teach others within their town about how adaptive use can benefit them. If the museum proves to be a great boon for the community, people will likely become very interested in reusing other buildings, and revitalizing buildings already in use in their city center.

Budgeting funds is a major issue in towns across rural America. Local governments often cannot afford to add much needed capital generators within their districts. However, by adaptively reusing existing historic resources, communities can create new businesses without having to demolish old buildings, or add new ones on the edge of town. There is a growing

[43] Thomas J. Martin, and Melvin A. Gamzon, et al. *Adaptive Use: Development Economics, Process, and Profiles.* (Washington D.C.: The Urban Land Institute, 1978)

movement in America towards downtown revitalization and historic preservation is one of the main approaches people are utilizing to promote it. The adaptive use museum is a strong starting point for a revitalization of the entire community.

CHAPTER 5

THE MANAGEMENT OF THE COMMUNITY MUSEUM

Once the structure in question has been fully adapted for its new use, proper management is vital if it is to serve the community. Every museum has a connection with its community. It may be that it serves as a collection of communal art and history, or it may simply be a landmark to residents. However, a good management team does not simply sit on their laurels and let the museum stagnate. The American Association of Museums (AAM) has recently issued a challenge to community museums across the country: "Step Up. Come to the center. Join in. Take Responsibility. We need to build community.[44]" Museums have a role beyond that of an educational facility. By engaging the community, museums have the potential to serve as a civic enterprise.

Modern communities across America are suffering from a kind of citizen malaise. With the current economy and problems of urban sprawl, many people are becoming apathetic to the happenings within their towns.[45] They feel that they cannot change the path their community is on, so they simply give up. Civic engagement by dynamic museum boards is one potential solution to this loss of interest. Restoring a sense of pride within a community is best done by being all-inclusive and by displaying and exalting all that the community has accomplished. A good museum gives people a sense of identity.[46] Indeed, social improvement is a central reason for founding a museum. One such way a museum can encourage social change is by encouraging

---

[44] Maria-Rosario Jackson. "Coming to the Center of Community Life", *Mastering Civic Engagement,* (Washington D.C. American Association of Museums, 2002), 29

[45] Christopher Gates, "The Civic Landscape", Mastering Civic Engagement: A Challenge to Museums, Washington D.C: American Association of Museums, 2002.

[46] Elizabeth Crooke, *Museums and Community,* (New York: Routledge, 2007), 7

the participation of marginalized groups and minorities.[47] There are several approaches a museum can take to do this. For example, a local museum might have exhibits that focus on the accomplishments of minority groups within its community, and a wing dedicated to art by these groups. Exhibits such as these serve two purposes: they give members of these groups a sense of pride, and they show other citizens of the community the culture of people different from themselves, yet from the same community. Community cohesion and social inclusion can be bolstered by teaching people to value diversity rather than homogeny. By developing an inclusive dialog with the community, even a small museum can create a feeling of community cohesion.

A museum's course is determined by its board. If a museum is to reach its full potential, the board must be dynamic, risk-taking, and willing to step up and serve the community. A museum board may consist of one director or several members depending on the size of the museum. The museum director is but one voice in its management. In order to reach its full potential as a civic enterprise, a museum staff needs to consist of people with a variety of skills and talents. These skills might include communication, organizational skills, historic knowledge, and/or artistic license. Ron Chew, the director of the Wing Luke Asian Museum, sums up the need for a diverse board:

> The whole process of creating a different kind of museum – a community-rooted museum – begins with the hiring of people with different kinds of skills. At the Wing Luke Museum we value community involvement, organizational skills, and experience in settings where collective decision making is used. We look for those qualities over some of the specific talents that traditional museums look for, such as academic training or subject-matter knowledge. In the long run, you're trying to build lasting community linkages.[48]

---

[47] Crooke, 47

[48] Ron Chew, "Community Roots" Mastering Civic Engagement, (Washington D.C: American Association of

In addition, a skilled board determines its policy and goals not based on personal desires, but on what the community wants and needs. If a museum wants to serve as a place of social activity, it must have a socially active board. However, it is also important that the board not to lose sight of its first responsibility, the museum itself. A museum must be functional as well as purposeful. Take for example the National Toothpick Museum. Though few people visit it, this does not faze its staff. It is impeccably maintained, has a full program of changing exhibitions, regularly offers symposia and lectures, and even publishes a quarterly journal, *History's Splendid Splinter.*[49] The director of the museum boasts "Our collections are in splendid shape, our records are up to date and our scholarship is considered impeccable. We are attempting to run a first-rate museum".

Once the proper board has been assembled, they must decide what they want their museum's role in their community to be. The main role for any museum is, of course, to serve as a place of learning. But, how can it do this best? Few would argue that experience is a better teacher than lectures. Museum-based learning is accomplished in a myriad of ways, including motivational and emotional cues, personal interest, foundation of prior knowledge, and understanding context (see Appendix B).[50] Displays within a museum should be designed so as to make people feel secure, while sparking interest in the subject presented. It is best to encourage people, especially children, to actively participate and explore displays and to allow for multiple interpretations of the presented material, as opposed to trying to preach one interpretation as the truth. While facilitating learning is important for the community-oriented museum, there is much more it can do outside of its own walls. If a museum board wishes to truly better the surrounding community, they cannot do it alone. They must forge partnerships

---

Museums, 2002), 63.
[49] Stephen E. Weil, *Rethinking the Museum,* (Washington D.C.: Smithsonian Institution Press, 1990), 44
[50] Scott G. Paris, ed., *Perspectives on Object-Centered Learning in Museums,* (Mahwah, NJ: Lawrence Erlbaum Associates, Publishers, 2002), 5.

with local community organizations. There is at least one local partner that all museums can and should have: schools. Partnering with local schools is one of the best ways for a community museum to reach out. Hosting field trips is a highly effective way to get children interested in art, history, or whatever the museum focuses on. Often the children will spark an interest in their parents as well. As discussed by Wallace, some schools are not only partnering with museums, they are creating their own.[51] Another public institution that a museum can partner with is the local library. Loaning materials and artifacts to the library for a temporary display is a good way to advertise while spreading knowledge.

Beyond public organizations, there are private non-profits to consider also. Community-oriented groups such as downtown development committees and historical societies can be great allies for museums. In most communities there is at least one public organization, however small, founded to improve that community. Some examples include historical societies, city improvement boards, downtown development boards, et cetera.[52] These are founded by people with a sense of social responsibility. They often have both the drive to improve their towns and the experience and knowledge to do it. By spreading its roots out into the community, a museum can have an impact on its surroundings. One type of non-profit group a museum can work with is the local historical society. Historical societies often work with or are run by local community museums. Historical societies typically have a lot of records, photos, and sources of information that museums can use. Beyond historical societies, the museum might also research and find groups interested in whatever the museum focuses on, be it art, history, or science. Adaptive use museums also have an ally in historic preservation societies. Finally, a museum interested in improving its community should of course ally itself with local community development groups.

[51] Wallace, 27.
[52] T.R. Adam, *The Civic Value of Museums,* (New York: American Association for Adult Education, 1937), 4

Collaboration between a civic-minded museum staff and community improvement organizations can have very positive effects on local area.

Community economics is a major factor that a dynamic museum board can address. The museum board can help bring capital and tourism to city centers. Additionally, the community can utilize the museum as a sort of nucleus for future planning, or "visioning". Visioning involves making long term plans for future development. In order to create a proper vision for a community, planners must build consensus and reflect community values. What better way to learn a community's values than by understanding its culture, and what better place to get an understanding of a community's culture than from its art and history? The visioning process begins with a vision statement, a formal depiction of where the community wants to go.[53] The museum board can base its vision statement on how it plans to better the community. The state visioning plan of Oregon is one of the best known. It involves four steps in developing a vision. Step one is to profile the surrounding community. The board should look at the city and identify its characteristics, such as demographics and cultural resources. Second, they need to analyze current trends in society and economics and make predictions of where the community is going. Once that is done, step three is to create the vision statement. The fourth and most important step is to create and implement an action plan. By determining where the community is and where they want it to go, a museum board can get a better idea of what path the museum needs to take to spur on growth.

The next economic benefit a community can reap from a museum is tourism. Due to the ever-advancing state of technology, interest in historic downtowns has gone up considerably in the past few years. Many people are trying to get back to simpler, friendlier times and historic

[53] Steven Ames et al. *A Guide to Community Visioning,* (Portland OR: Oregon Visions Projecy, Oregon Chapter, American Planning Asso., 1993), 7.

city centers often give them a feeling of nostalgia. On the other hand, if a museum is located in a larger city, it might draw people based on its content and atmosphere. Each museum offers a different experience and it is important for the board to have a clear idea of what experience they want their museum to impart. Printing a brochure and putting up signs directing people towards the museum is important if the museum is to bring tourists into the area. For a hypothetical analysis of museum income, see Appendix C.

The final economic benefit a museum can bring to a community is through scholarship. Museum scholarship involves researching, documenting, and writing scholarly articles on topics relevant to the museum's focus. Regular publications are typically expected of any accredited museum. Often, books written by museum researchers can be sold to interested parties and the profits, though usually modest, can be put towards new exhibits and community programs. Even a small museum may be well-known if it is a good institution of research. Also, the Museum may be able to request funding from outside sources for scholarly pursuits and studies (Table 8).

Table 8

Sources of income by type of museum

Type of income	All museums	% of Total Income: National museums	Government department museums	Local authority museums	Other museums
Revenue grants[a]	68	75	65	80	41
Special project grants[b]	8	14	9	2	2
Earned income[c]	16	10	26	16	31
Grants and allocations[d]	3	1	–	1	8
Supplementary income[e]	5	–	–	–	18
TOTAL	100	100	100	100	100

Source: Museums Association, 1987a: 153.

Notes:

[a]Revenue grants and allocations from public sources.

[b]Grants and allocations from public bodies for specific functions (including acquisitions) from central and local government and national museums.

[c]Earned income, through sales, admission charges, professional service fees, rentings, lettings and business sponsorship.

[d]Grants and allocations from private sources (including the National Arts Collections Fund, covenanted monetary gifts from Corporations and individuals, the Beecroft Bequest).

[e]Supplementary income (interest received, dividends, sale of securities, income generated by friends organizations, income from charitable trusts, trading companies, net receipts from fund-raising, and net income from income-generating projects and other activities).

A dash represents less than one per cent.

Source: Pearce, Susan, ed. *Museum Economics and the Community,* London: The Athlone Press, 1991. 10-11

Museums can improve their surroundings through spurring interest in city revitalization, specifically, revitalization through public history. Adaptive use museums are especially good for this because restoring a historic building can have a positive domino effect on the surrounding area, especially if it is located in the city center. The preservation movement has evolved considerably since it first began. In the past there was a focus on single buildings, usually where someone important lived or where an important event occurred. Now it is not uncommon for entire districts to be declared historic. It is very important for historic districts to be culturally

inclusive and not only designate and restore buildings important to a single group. An excellent example of a museum that helped protect and beautify its community was the civic intervention spearheaded in the late 1990s by the Ybor City Museum, a state museum in Florida. The museum led a campaign to save and restore historic homes threatened by a highway project. The buildings were saved and converted into modern residences.[54]

Museums can serve individually as well as on a collective level within a community. On the individual level, a properly managed museum can serve as a place of mental stimulation, not merely information transmission.[55] By seeing and contemplating the art, science, and history held within a museum, people can broaden their understanding of the world. On the community level a museum can serve as a way to unite the people through shared heritage. The American Association of Museums (AAM) greatly encourages small museums to come to the center of civic life through their Museums and Community Initiative. The museum staff must collaborate with local government and local schools if it hopes to affect its community. How can a simple museum accomplish this?

The first step is on-the-ground research. The museum management must gain an understanding of community concerns and make efforts to address them. If one group feels underrepresented within the community's culture, the museum might acquire art or artifacts that are of importance to that group. Social activism is not without its problems though. In 1974, at the International Council on Museums tenth triennial, Lennart Holm the chair of Denmark's State Commission of Museums and Exhibitions stated that

> The shortcomings of society, the imbalance of economic distribution, [and] intellectual and political dishonesty cannot be demonstrated with the same statistical certainty… [as] ecological change. Museum

[54] Andrew Hurley, *Beyond Preservation: Using Public History to Revitalize Inner Cities,* (Philadelphia: Temple University Press, 2010), 149
[55] Weil, 63.

> documentation of social conditions is always liable to be considered more subjective, more maliciously aimed at the criticism of existing institutions and persons and, of course, is more often subject to the attentions and attempted influence of critical factions.[56]

The museum is always subject to the opinions, be they political, artistic, or cultural, of its patrons. However, that does not mean it must cater to one particular group. According to a report by the AAM on the ideal museum's role in a community, a well-managed museum "becomes a center where people gather to meet and talk, a place that celebrates the richness of individual and collective experience, and a participant in collective problem solving".[57]

Adaptive use museums can be divided into three categories: 1) Large museums, 2) Mid-sized museums, and 3) small museums, or buildings and locations that are their own museum. A large museum, for the purpose of this study, is one that houses a collection that does not focus on a single field. They often have an impressively large collection of artifacts, art, and/or hands-on exhibits, both on display and in storage. Managing this type of museum is often a challenge. It is important to not focus on collecting anything and everything just to acquire it. As mentioned earlier, context is ultimately more important than content. While a large-scale museum may not have the same intimate connection with its community, it still has great potential to benefit it. A museum such as this will likely bring tourism to the area and be better able to host lectures, workshops, and field trips. Next are mid-sized museums, which typically have one main focus such as the art or history of an area. These museums typically have a strong connection with the local community due to that focus. The main strength of a mid-sized museum is its ability to unite a community through shared experience. In addition to local field trips, they can host local forums and community meetings. These museums, in order to reach the most people, must strive

---

[56] Weil, 37

[57] Robert R. Archibald, "Introduction" Mastering Civic Engagement, (Washington D.C: American Association of Museums, 2002), 9.

to be as inclusive as possible. The final category of museum is the small museum. These include house museums, museums that focus on a very narrow subject, or museums about a specific person or event. These have, depending on the significance of their topic, great potential to bring curious tourists into communities. Management in these museums is typically the most focused since there is usually only so much that can be said about one particular period, person, or topic. That being said, with creative and innovative interpretations, they can still have an impact on the local community through education and tourism.

It is common for a museum to become more focused on its physical collection than on the context of the collection. Ideally, a community museum will promote pluralism and cultural diversity.[58] To do this, the museum collection must contain exhibits and information on all groups and cultures within a community, not just the dominant majority. Examples of minority groups that often play a role in community culture are African-Americans, Latinos, and Asian immigrants. By including their contributions to the arts and history in their collection, a museum can make great strides towards being a uniting force in a community. However, it is also important that a museum not collect or display irrelevant things just to appease a people. It must always keep focused on its stated mission and act accordingly.

While there are several basic principles to which most, if not all, museums must conform, the adaptive use museum has a few additional requirements. If an old building is to be reused as a museum it cannot simply be restored to its original form. Adaptive use does not mean that the building must stay exactly as it was historically. According to most state legislations and local ordinances, only the exterior of the building must be preserved for the structure to be considered historic. However there are some communities that also encourage interior preservation. In most instances, the interior of the building may be changed as the owner sees fit to suit their needs, as

[58] Crooke, 81.

long as it remains consistent with the Secretary of Interior Standards for Rehabilitation. Museums typically must have very strict temperature and humidity controls, so it is vital to have a good climate control system installed. Another way that adaptive use museums are special is that they require more broad maintenance and inspections than new buildings. Adaptive use museums are different from new construction museums in that the building itself is, in a way, its own exhibit and must be treated as such. The museum management must keep a constant vigil to make sure the building is properly maintained and inspected regularly. Older wood structures are typically built much stronger than new buildings, but the wood has had time to age and rot. In addition, older wood was not treated chemically like most modern wood for protection against termites, mold, and algae, so regular inspections of those are in order.

Visitor circulation must be taken into account in most museums. If it is a house museum, it does not really matter if there are tours or if it is intended to remain as it was originally. However, if there are exhibits and displays, it is a good idea to design in a way that promotes easy movement about the building. As a rule, long corridors are a bad idea, as they do not promote exploration and social interaction. When searching for a building to reuse for a museum, this important aspect of its design must be taken into account. Modern school buildings often follow this principal and an unused school building makes a good adaptive use museum.[59] Another circulation issue is how to encourage people to take their time and not feel rushed. This can be accomplished by giving plenty of space between and around exhibits so faster moving visitors can pass slower ones without pushing them forward. By finding a building that expresses these principals or one than can be easily renovated for better circulation, those interested in an adaptive use museum can easily create an ideal learning space.

[59] C. Kenneth Tanner and Jeffery A. Lackney, *Educational Facilities Planning: Leadership, Architecture, and Management,* (Boston: Pearson Education, Inc., 2006), 28

It is easy to underestimate the importance of museums in modern education. They cover as many topics as can be imagined, ranging from major topics like art, science, and history to specific oddities such as mourning, sex, and John Dillinger.[60] Some individuals, such as Robert West of the *Informal Learning Review,* are concerned that there that there are too many museums.[61] West conducted a three-week study of news reports of museum operations in 2004 to determine how many new museums are being founded, or existing museums expanded. While he did not make a definite conclusion, the number of museums was considerable, forty-nine in all. However, in spite of West's concern, with the current pace of artistic creation, scientific invention, and cultural change, it is often necessary to create more spaces dedicated to holding reminders of the past for future generations to see.[62] Take, for example, the stark contrast between the 1990s and the 2000s. Over a decade, there has been a great leap in technology, art, and politics. This has led to a massive shift in people's view of the world. Consequently, objects and trends that were considered cutting edge then are completely foreign to children in the new millennium. Everywhere, from the biggest city to the smallest community, has felt this change. In this age of rapid change, the museum serves as a glimpse back into where we have come from and, perhaps, a preview of where we are going.

---

[60] Amy K. Levin, ed., *Defining Memory : Local Museums and the Construction of History in America's Changing Communities* , (Lanham : AltaMira Press, 2007), 9
[61] Robert West, "Too Many Museums?" *Informal Learning Review* (2004), http://www.informallearning.com/archive/West-67.htm (accessed Nov 18, 2011)
[62] Weil, 3-4.

CHAPTER 6

CONCLUSIONS AND RECOMMENDATIONS

Community revitalization is a daunting task, but adaptive use museums are a good way to encourage it. It is challenging for struggling cities to gather the funding and spur interest among citizens for renewing their community. The public often believes that any sort of improvement must come from new construction, or that designating a building or district as historic ruins its potential for use as anything but a house museum or a standing relic. In reality, neither of these beliefs is true. Revitalizing a decaying city is best accomplished through adaptive use of its existing architecture. This serves multiple purposes: It prevents, or at least lessens urban sprawl, it maintains the historic character of the community, it provides new space for business and housing from old structures, and it helps to create jobs both in construction and in any business that moves into the reused building. Adaptive reuse is, in many ways, the solution to the social and economic stagnation plaguing many small towns across America.

There are few better ways to unite a community than through shared heritage. That experience can be in history, art, science, or public heritage. Creating a museum within a community can have many positive effects. Often, community culture is very one-sided. Recorded history usually focuses on the exploits of affluent, white, Christian individuals, and not as much on minority groups and cultures. However, these groups have their own stories to tell. They have their own art, history, and culture. Community museums can embrace this diversity and bring it to the forefront of the public's attention. By focusing on inclusion and pluralism, museum boards can help to make groups and individuals who feel excluded within their own

community become more involved, and help members of the majority population better understand their neighbors.

All success is accomplished through careful planning and research. As discussed in this thesis, both adaptive reuse and museum management rely on interested parties doing proper studies of their community's history, economics, and society. It is both unwise and impractical for a managing board to enter into an adaptive reuse museum project without understanding where they are, where they want to go, and how to get there. Proper management of the museum with a focus on uniting and revitalizing the community can lead to great social and economic leaps within any town. Museum management is a matter of diligent research, public interaction, proper maintenance, and bold risk-taking. It is one thing for a museum board's focus to be purely internal. It is another thing altogether for their focus to be on community betterment. A self-centered museum may do just fine in terms of attendance, but a community oriented museum can be much more rewarding. In the ideal case, the museum might spur the community into cooperation and revitalization through its influence as a uniting force and as an inspiration for future adaptive reuse. Even in the worst case, the museum might encourage patrons to think about their place within their community and how they are a part of a diverse whole.

This thesis has focused on the importance of educating community leaders on historic preservation, adaptive reuse, and community-focused museum management. It has also attempted to persuade people of the many possible benefits of adaptive reuse museums. Small towns across America are experiencing a renaissance. As people pine for simpler times, small town communities are becoming more appealing to modern Americans. Even if they cannot live in one, many urban Americans romanticize the small town. The new urbanism movement looks to old-fashioned downtowns for inspiration in building new cities around clustered city centers.

This has in turn led many small towns to attempt to return to their former glory. Community revitalization through public history is a common theme across the country. The adaptive reuse museum is the ultimate expression of this. As evidenced by the results of this study, those interested in this endeavor should consider the following recommendations:

Executive Summary of Recommendations

1. Communities interested in social and economic growth should consider founding a community museum.
2. If the community is in need of revitalization, and if there are unused historic structures within the community, adaptive use is an excellent option.
3. Combining the two above options can be highly beneficial to communities.
4. It is important to examine all options and determine the best possible contactors and architects when adaptively using a building to both get the best possible use of the building, and to ensure historical accuracy.
5. Museum staff should run a community museum with a mindset of communal growth, not just museum management.
6. Communities need museums because their heritage is an indelible part of their culture and knowledge of it gives people a sense of identity and their place in the world.

As for the answer to the question **can communities benefit from Adaptive Use Museums?** The answer is **YES.** As observed in the three case studies discussed within this thesis, a properly managed adaptive use museum can be an excellent foundation from which decaying communities can rebuild, or from which thriving communities can gain a new appreciation for their success. It is not an exaggeration to say that an adaptive use museum is an excellent use of a community's resources.

REFERENCES

Adam, T.R. *The Civic Value of Museums.* New York: American Association for Adult Education. 1937.

Ames, Steven C., Paula Coppel, and Christine Rains. "A Guide to Community Visioning: Hands-On Information for Local Communities". Portland OR: Oregon Visions Project, Oregon Chapter, American Planning Association. 1993.

Barnes, Raymond P. *A History of Roanoke.* Radford, VA: Commonwealth Press. 1968.

Bonner, Jeffry P. "Museums in the Classroom and Classrooms in the Museum". *Anthropology and Education Quarterly,* Vol. 16, no. 4 Teaching Anthropology (Winter 1985), 288-293. http://www.jstor.org/stable/3216300 (accessed Nov 22, 2011)

Burchell, Robert W. and David Listokin. *The Adaptive Reuse Handbook.* Piscataway, NJ: Rutgers, The State University of New Jersey. 1981.

Burayidi, Michael A. ed. *Downtowns: Revitalizing the Centers of Small Urban Communities.* New York: Routledge. 2001.

Chew, Ron. "Community Roots". Mastering Civic Engagement: A Challenge to Museums. Washington D.C: American Association of Museums. 2002.

Crane, Susan A, ed. *Museums and Memory.* Stanford, CA: Stanford University Press. 2000.

Crooke, Elizabeth. *Museums and Community*. New York: Routledge. 2007.

Darragh, Joan and James Snyder. *Museum Design: Planning & Building for Art.* New York: Oxford University Press. 1993.

Facca, Amy and J. Winthrop Aldrich. "Putting the Past to Work for the Future". *The Public Historian,* Vol. 33, no. 3 (Summer 2011), 38-57. http://www.jstor.org/stable/10.1525/tph.2011.33.3.38 (accessed Nov 20, 2011)

Fitch, James Marston. *Historic Preservation: Curatorial Management of the Built World.* Charlottesville, VA: University of Virginia Press. 1990.

Garcia, Rosann Guggino. “A Visible Community Center”. Mastering Civic Engagement: A Challenge to Museums. Washington D.C: American Association of Museums. 2002.

Gates, Christopher “The Civic Landscape”. Mastering Civic Engagement: A Challenge to Museums. Washington D.C: American Association of Museums. 2002.

Hancock, Mary E. “Houston: Its Museums and Communities”. *Public Historian* Vol. 23 no. 4 (Fall 2003), 95-97. http://www.jstor.org/stable/10.1525/tph.2003.25.4.95 (accessed Nov 19, 2011)

Hayden, Dolores. “Preservation and Urban History”. *Journal of Architectural History,* Vol. 41 no. 3, Urban History in the 1980s (Spring 1988), 45-51. http://www.jstor.org/stable/1424895 (accessed Nov 19, 2011)

Hirzy, Ellen. “Mastering Civic Engagement: A Report by the American Association of Museums”. Mastering Civic Engagement: A Challenge to Museums. Washington D.C: American Association of Museums. 2002.

Hurley, Andrew. *Beyond Preservation: Using Public History to Revitalize Inner Cities.* Philadelphia: Temple University Press. 2010.

Jackson, Maria-Rosario. “Coming to the Center of Community Life”. Mastering Civic Engagement: A Challenge to Museums. Washington D.C: American Association of Museums. 2002.

Kagan, Ron. “Civic Engagement Starts with the Board”. Mastering Civic Engagement: A Challenge to Museums. Washington D.C: American Association of Museums. 2002.

Kertzner, “The Lens of Organizational Culture”. Mastering Civic Engagement: A Challenge to Museums. Washington D.C: American Association of Museums. 2002.

Levin, Amy K. ed. *Defining Memory: Local Museums and the Construction of History in America’s Changing Communities.* Lanham: AltaMira Press. 2007.

Lyndon House Arts Center. “Unveiling Our Future: Lyndon House Arts Center Expansion and Renovation Project”. The Leisure Services Department of Athens Georgia. 1999.

Martin, Thomas J. and Melvin A. Gamzon, et al. *Adaptive Use: Development Economics, Process, and Profiles.* Washington D.C. The Urban Land Institute. 1978.

Miles, R.S., compiler. *The Design of Educational Exhibits.* London: Unwin-Hyman, 1998. The National Park Service, *The Secretary of the Interiors Standards for the Treatment of Historic Properties,*National Park Service, 1976) http://www.nps.gov/hps/tps/standguide/overview/choose_treat.htm (accessed, June 17, 2011)

Noland, Mariam and Katie M. Goatley. "How Community Foundations Can Help Museums Fulfill Their Civic Mission". Mastering Civic Engagement: A Challenge to Museums. Washington D.C: American Association of Museums. 2002.

Olofson, Ulla ed. *Museums and Children*. Paris: United Nations Educational, Scientific, & Cultural Organization. 1979.

Paris, Scott G. ed. *Perspectives on Object-Centered Learning in Museums.* Mahwah, NJ: Lawrence Erlbaum Associates, Publishers. 2002.

Peacock, Allen ed. *Does the Past Have a Future? The Political Economy of Heritage.* London: The Institute of Economic Affairs. 1998.

Pearce, Susan, ed. *Museum Economics and the Community.* London: The Athlone Press. 1991.

Rypkema, Donovan. *The Economics of Historic Preservation: A Community Leader's Guide.* Washington D.C.: The National Trust for Historic Preservation, 2005.

Sirefman, Susanna . "Formed and Forming: Contemporary Museum Architecture". *Daedalus* Vol. 128, no. 3 America's Museums (1999), 297-320. http://www.jstor.org/stable/20027576 (accessed Nov 19, 2011)

Stone, Peter G. and Brian L. Molyneaux, ed. *The Presented Past: Heritage, Museums, and Education.* New York: Routledge. 1994.

Tanner, C. Kenneth and Jeffery A. Lackney. *Education Facilities Planning: Leadership, Architecture, and Planning.* Boston: Pearson Education, 2006.

Wallace, Rex. "Design Standards for a High School Resource Museum". (PhD diss., University of Georgia, 2003)

Webster's Dictionary, New York: Random House. 2005.

Weil, Stephen E. *Rethinking the Museum.* Washington D.C.: Smithsonian Institution Press. 1990.

White, Clare. *Roanoke 1740-1982.* Roanoke, VA: Roanoke Valley Historical Society. 1982

INTERVIEWS

Starnes, Vikki. Interviewed by Noah Cothran, Jefferson Georgia, March 17 2011.

Bollendorf, Jeanne. Interviewed by Noah Cothran, Roanoke Virginia, June 26, 2011.

Sears, James. Interviewed by Noah Cothran, Roanoke Virginia, June 28, 2011.

Benson, Claire. Interviewed by Noah Cothran, Athens Georgia, June 29, 2011.

INTERNET RESOURCES

"Cellulose Insulation", About Saving Heat Co. 1975-2011. .http://www.aboutsavingheat.com/cellulose.html (accessed May 28, 2011).

"Center in the Square", Center in the Square, 2010. http://www.centerinthesquare.org/ (accessed May 17, 2011)

"Crawford Long Museum", Crawford Long Museum, 2010. http://www.crawfordlong.org/ (accessed May 27, 2011)

National Trust for Historic Preservation. "About Main Street". (2011) www.preservationnation.org/main-street/about-main-street/ (accessed Nov 17, 2011)

Thermaflex, "Flexible Ducts", Thermaflex® – Flexible Duct Systems 2010. http://www.thermaflex.net/flex_vent.php?aud= (accessed June 3, 2011).

West, Robert. "Too Many Museums?" *Informal Learning Review* (2004), http://www.informallearning.com/archive/West-67.htm (accessed Nov 18, 2011)

Whole Building Design Guide Historic Preservation Subcommittee. "Sustainable Historic Preservation". 2010. http://www.wbdg.org/resources/sustainable_hp.php (accessed Nov 18, 2011)

APPENDIX A

The Secretary of the Interiors Standards for Rehabilitation

Standards for Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

APPENDIX B

Monetary Assistance for Adaptive Reuse

ADAPTIVE REUSE ASSISTANCE AVAILABLE TO MUNICIPALITIES BY FEDERAL AGENCY, 1980

FEDERAL AGENCY/ PROGRAM	(1) Adaptive Reuse Planning	(2) Land Clearing/ Demolition	(3) Residential Conversion (Rehabilitation)	(4) Nonresidential Conversion (Rehabilitation)	(5) Intensified Public Services	(6) Transportation System Upgrading	(7) Interior Lots/ Lotsteading	(8) Active/Passive Recreation Use
U.S. DEPARTMENT OF HOUSING AND URBAN DEVELOPMENT								
National Housing Act (1934)								
Section 221(d) and (4)— Multifamily Loan Guarantees			X					
Section 223(e) High Risk Mortgage Insurance			X					
Section 223(f) Multifamily Mortgage Refinancing			X					
National Housing Act (1954)								
Section 701—Comprehensive Planning Assistance	X							
Housing and Urban Development Act of 1974								
Section 810—Urban Homesteading			X					
Section 8—Neighborhood Strategy Areas			X					
Housing and Urban Development Act of 1970								
Title V, Neighborhood Reinvestment Corp			X					
Housing and Community Development Act of 1977								
Section 119—Urban Development Action Grants		X	X	X	X			
Housing and Urban Development Act of 1965								
Section 312—Rehabilitation Loans			X	X				
Housing and Community Development Act of 1974								
Title I—Community Development Block Grants	X	X	X	X	X		X	X
National Housing Act (1934)								
Title I—Home Improvement Loan Insurance			X					
Housing and Urban Development Act of 1960								
Section 414—Surplus Land for Community Development							X	X

ADAPTIVE REUSE ASSISTANCE AVAILABLE TO MUNICIPALITIES BY FEDERAL AGENCY, 1980

FEDERAL AGENCY/ PROGRAM	(1) Adaptive Reuse Planning	(2) Land Clearing/ Demolition	(3) Residential Conversion (Rehabilitation)	(4) Nonresidential Conversion (Rehabilitation)	(5) Intensified Public Services	(6) Transportation System Upgrading	(7) Interior Lots/ Lotsteading	(8) Active/Passive Recreation Use
U.S. DEPARTMENT OF COMMERCE								
Public Works and Economic Development Act of 1965								
Title III–Section 302(a) State and Urban Planning Assistance	X							
Title II–Section 202 Business Development Assistance Program				X				
Title IX–Economic Development and Adjustment Assistance Grants				X	X			
Title III–Section 301-302 Economic Development Technical Assistance	X			X				
Title I–Public Works and Development Grants and Loans					X			
U.S. DEPARTMENT OF HEALTH, EDUCATION AND WELFARE								
Federal Property and Administrative Services Act of 1949 Section 203(k)–Surplus Property							X	
U.S. DEPARTMENT OF TRANSPORTATION								
Urban Mass Transportation Act of 1964 Title 3–Section 3–Urban Initiatives Program						X		
Federal Aid Highway Act of 1973 Title 23–Urban Systems Program						X		
U.S. DEPARTMENT OF INTERIOR								
Land and Water Conservation Fund Act of 1965 (Heritage Conservation and Recreation Service)								X
Federal Property and Administrative Services Act of 1949 Section 203(k)–Surplus Property								X

FEDERAL AGENCY/ PROGRAM	(1) Adaptive Reuse Planning	(2) Land Clearing/ Demolition	(3) Residential Conversion (Rehabilitation)	(4) Nonresidential Conversion (Rehabilitation)	(5) Intensified Public Services	(6) Transportation System Upgrading	(7) Interior Lotsteading	(8) Active/Passive Recreation Use
U.S. DEPARTMENT OF INTERIOR (continued)								
Urban Park and Recreation Recovery Act of 1978	X							X
Outdoor Recreation Act of 1936 Section 404, Outdoor Recreation—Technical Assistance	X							X
SMALL BUSINESS ADMINISTRATION								
Small Business Investment Act—1958 Section 501 and 502—Business Loans				X				
Section 7(f)—Economic Opportunity Loans				X				
Section 7(a)—Small Business Loans				X				
COMMUNITY SERVICES ADMINISTRATION								
Economic Opportunity Act of 1964 Title VII—Section 701				X				
GENERAL SERVICES ADMINISTRATION								
Federal Property and Administrative Services Act of 1965 Section 203(k)—Surplus Property							X	
NATIONAL FOUNDATION ON THE ARTS AND HUMANITIES								
National Foundation on the Arts and Humanities Act of 1965	X		X	X				
TOTAL (30 PROGRAMS)*	8	3	11	11	4	2	4	6

*Totals may not add to 30 due to multiple reuse objectives of a single program.

Source: Rutgers University Center for Urban Policy Research, telephone survey of indicated departments, Winter 1980.

Burchell, Robert W. and David Listokin. The Adaptive Reuse Handbook. Piscataway, NJ: Rutgers, The State University of New Jersey. 1981. 392-394

Source: Burchell, Robert W. and David Listokin. *The Adaptive Reuse Handbook.* Piscataway, NJ: Rutgers, The State University of New Jersey. 1981. 392-394

APPENDIX C

Interactive Teaching Learning Behaviors

Interactive Teaching-Learning Behaviors

Category	*Behaviors*
Nondirective	*Physical proximity.* Close physical proximity between the adult and child/children provides security for the children, enhances conversation, and increases viewing time.
	Listening. Careful attendance by the adult builds a climate of acceptance of the children and their ideas.
	Acknowledging. A genuine response by the adult shows children they have been heard and keeps them engaged in an activity.
	Commenting. The adult's casual comments help to create a relaxed atmosphere and comfortable level of interaction for the children.
	Encouraging and Praising. The adult's positive responses inspire children's confidence to explore or continue with a task.
	Modelling. The way the adult communicates, experiments, and approaches and solves problems, forms a powerful model for how children will behave.
Scaffolding	*Reinforcing.* A particular concept or behavior is positively emphasized by the adult.
	Facilitating. The adult provides the children with appropriate assistance or materials.
	Focusing attention. The adult draws the children's attention to a particular aspect.
	Answering. The adult provides feedback in reaction to children's enquiries.
	Describing. The adult helps the children to become aware of details or characteristics.
	Providing information. The adult expands the children's experience and knowledge.
	Explaining. The adult helps the children to construct meaning.
	Reading. The adult exposes the children to details, technical information, or new vocabulary.
	Recalling. The adult remembers facts or experiences in order to encourage the children to make associations.
	Suggesting. The adult puts forward an idea for consideration by the children.
	Initiating. The adult begins a task or line of thinking that children can follow.
	Philosophising/hypothesizing/imagining/wondering. The adult speculates in order to stimulate the children's curiosity and encourage further exploration, experimentation, and questioning.
	Prompting. The adult provides cues, which encourage the children to think divergently.
	Questioning. The adult uses open-ended questions that encourage children to explore, imagine, reason, interpret, choose, and evaluate.
	Clarifying. The adult asks the children to confirm, explain, or justify their ideas, opinions, or preferences.
	Posing problems. The adult encourages the children to explore solutions.
	Challenging. The adult increases the difficulty of a task as the children gain competence and understanding.
	Coconstructing. Adults and children collaborate to form meaning and build knowledge about the world.

(Continued)

TABLE (*continued*)

Category	*Behaviors*
Directive	*Demonstrating.* The adult shows the children how something is done, in order to help them acquire that skill or behavior. *Instructing.* The adult passes information on to the children, or tells them how to perform a skill. *Directing.* The adult guides the children's behavior in a step-by-step fashion, in order to assist successful task completion. *Task Analysis.* The adult helps the children identify the key steps involved in completing a task, in order to enable successful completion of the task.

Source: Paris, Scott G. ed. *Perspectives on Object-Centered Learning in Museums.* Mahwah, NJ: Lawrence Erlbaum Associates, Publishers. 2002. 127-128

APPENDIX D

Hypothetical Financial Analysis of Income and Tax Benefits

Hypothetical Financial Analysis*

Gross Annual Revenues		
Gross Building Area		60,000 sq. ft.
Net Leasable Area		60,000 sq. ft. x 85% = 51,000 sq. ft.
Annual Rent/Sq. Ft.		$ 11.00
Annual Income at 100% Occupancy		$ 561,000
Vacancy Factor (3%)		−17,000
Gross Annual Revenues		$ 544,000
Net Income Before Debt Service		
Gross Annual Revenues		$ 544,000
Operating Expenses	$198,000	
Fixed Expenses		
Taxes	112,000	
Insurance	3,000	
Total Building Expenses		− 313,000
Net Income Before Debt Service		$ 231,000
Economic Value		
Capitalization Rate		10%
Net Income		$ 231,000
Economic Value		$ 231,000÷0.10 = $2,310,000
Mortgage Loan Obtainable		
Loan to Value Ratio		75%
Economic Value		$2,310,000
Maximum Mortgage		$1,732,500
Annual Debt Service		
Assume Mortgage		
Interest Rate and Term of Loan 8½% for 30 yrs.		
Mortgage Constant (Computed from Amortization Schedule)		0.093
Maximum Mortgage		$1,732,500
Annual Debt Service		0.093 x $1,732,500 = $ 161,000
Cash Flow Before Adjustment for Income Taxes		
Net Income		$ 231,000
Debt Service		−161,000
Cash Flow Before Taxes		$ 70,000
Maximum Equity at 15% Annual Return on Investment		$ 466,000
Maximum Project Cost		
Maximum Mortgage		$1,732,500
Equity		466,000
Total		$2,198,500

*Numbers have been rounded off.

Source: Martin, Thomas J. and Melvin A. Gamzon, et al. ***Adaptive Use: Development Economics, Process, and Profiles.*** **Washington D.C. The Urban Land Institute. 1978. 21**

APPENDIX E

Interviews with James Sears and Jeanne Bollendorf, Center in the Square

Inverview with James Sears, president of the Center in the Square

James Sears is the president of the Center in the Square. He oversees the Center as a whole, dealing with issues such as promotions and financing while letting the individual organizations have autonomy to run each individual museum.

1. What sort of community effort went into the founding of your museum?
   Sears: The founding of the cultural center was based on a community planning effort called Design 79 which included consultants, business and community leadership involvement, and public participation through radio, television and walk-up to a downtown store front.

2. What were some of the challenges of the effort? (Timelines, economics, etc.)
   Sears: Funding, gaining community involvement, getting government support, convincing arts organizations to think about their future as being bigger and brighter than they might have imagined were a few of the challenges. Finding a suitable downtown building that could be converted into an arts center and in a location that had the potential of changing the face of downtown was also a challenge and a risk. Showing the public that downtown could be made safe was key and central to the effort.

3. Can you describe local support for the project?
   Sears: This project raised the most private money in the shortest time than any project in the history of Roanoke at that time. The first weekend drew 40,000 people from a city of 100,000 and region of 200,000. The project raised both capital and endowment funds.

4. What were some of the issues involved with restoring/reusing the building in question?
   Sears: This was one of the most substantial buildings in the area at the time so structural issues were minimal, but matching the building for new use was not perfect. Reuse is always an issue when rehabbing a building. Another issue is hidden difficulties, but this building was an open warehouse, thus most issues were exposed. Gaining a creative architect and having the users compromise their image of what could be done in a fixed location and old building were also issues faced. Overcoming negative community perceptions of turning an old farm implement building in an inner city location into a world class cultural center had to be accomplished.

5. What are some of the specific changes that were made to the building for its new purpose?
   Sears: The building was gutted and constructed for its current use within the original foot print and exterior walls including the difficulty of working around century old structural support systems. An atrium had to be developed on adjacent property and integrated with the older structure along with a live performing arts theatre and planetarium.

6. Why this particular location?
   Sears: It was an economic development project aimed at turning the downtown area around. To be successful it was believed that it had to be on the bus line, offer parking for private transportation and be in the heart of historic Roanoke. This building had vacant land around it to provide for a parking garage and space for significant additions to the older historic building to accommodate new use.

7. What organizations or groups were involved with the project from within the community? Outside the community?
   Sears: To mention a few: Local governments, arts organizations, chamber of commerce, civic clubs, local radio and tv, civic groups such as the Athenians, area banks, schools systems, area hospitals, regional planning commission, and the federal and state governments.

8. What have been some of the benefits to the local community from the museum?
   Sears: Enhanced education, provided economic stimulus, promoted job development and retention, served as a business attraction and retention, stimulated over $250 million in new capital development in the immediate downtown area, improved the quality of life of the region, turned a blighted area into the center of retail for the region, and gave the area a confidence boost.

9. Do you have any partnerships with local schools?
   Sears: Absolutely—a must.

10. Did you receive government aid? If so what kind?
    Sears: Financial support for operating and capital.

11. What needed to be done to convert this particular structure for its new use?
    Sears: See answer to question 5. This question and those related to construction deserve a much more extensive answer derived from the study of architectural plans and construction documents.

12. What sort of special requirements did it have?
    Sears: It had to be designed for use by multiple arts organizations ranging from science to live theatre to history to art. It had to be designed to serve children, adults, families, young and older, and the mentally and physically disabled. It had to be stimulating and attractive. Life safety was a significant matter. It had to serve large and small groups in education and entertainment settings.

13. Are there any protective covenants/easements for your building/area?
    Sears: Nothing beyond normal government easements such as utility easements.

14. What are your future plans for the museum?
    Sears: We are currently undertaking a $30 million renovation since the original renovation was in 1981-1983.

Interview with Jeanne Bollendorf, Executive director of The Historical Society of Western Virginia, an organization housed within the Center in the Square complex.

Jeanne Bollendorf is the executive director of the Historical Society of Western Virginia, which manages the History Museum of Western Virginia located inside Center in the Square, and the O. Winston Link Museum nearby.

1. What sort of community effort went into the founding of your museum?

   Bollendorf: The Museum has a regional and national focus. Both museums have received substantial financial and time commitments from local and regional citizens. Membership at both museums is primarily regional and state-wide. With the exception of gift shop and admissions revenue, all revenues are from a 100-mile radius around the city of Roanoke, Virginia.

2. What were some of the challenges of the effort? (Timelines, economics, etc.)

   Bollendorf: The capital campaign for the O. Winston Link Museum was well supported and financed and drew support from major corporations in the rail industry. The museum was constructed with no debt, all campaign pledges have been paid off and in general the museum has been a real asset to the community. It is a very popular attraction with local visitors and out-of town visitors. In our current capital campaign for the History Museum the timeline has been over several years and the funding and renovation phased specifically to avoid debt. The first three phases of the project were relatively quick in comparison to the fourth phase. The fourth phase has been challenging due to changes in the timeline for the landlord's (Center in the Square) construction project, the economic depression, and the missteps of the Taubman Museum of Art. Many of the funders we have approached to complete the campaign are being approached a second time from us and have also committed to other capital campaigns in the region. For example, the pool of private donors is relatively small and many of our donors have pledged funds to Center in the Square's renovation project, as well as continuing to pay off pledges to the Taubman Museum of Art. Funding has been problematic because corporate funders are not giving as much to cultural organizations as they have in the past and many individual donors lost 30% or more of their personal wealth and have only just recouped those losses from two years ago. State and Federal grant funds are also drying up due to less government funding for arts & culture, historic preservation, and non-profits in general.

3. Can you describe local support for the project?

   Bollendorf: Local support has continued despite the difficulties listed above, but the support has been reduced dramatically. This particular community supports a large number of cultural organizations and human service organizations.

4. What were some of the issues involved with restoring/reusing the building in question?

   Bollendorf: At the O. Winston Link Museum the building had been vacant for several years and was is disrepair, including transients having taken up residence in the building. In terms of both museums, federal and state tax credits have been a major part of the renovation process. While tax credits are extremely beneficial to adaptive use projects, finding consultants who specialize in the process is challenging. Moreover, recently the tax credit process has become much for stringent due to fraudulent use within the past couple of years. Public perception of use of tax credits is also challenging in that the average citizen does not understand the process and often thinks that their municipality is funding the cost of the renovations. The general public tends to see the upfront price tag, rather than the log-term economic and quality of life benefits of these projects.

5. What are some of the specific changes that were made to the building for its new purpose?

   Bollendorf: Both museums had to be adapted from warehouse and corporate use to museum use. This means they had to be conFigured in a way to provide public access and a pleasing storefront. Both spaces also had to balance public gallery space with administrative space. Both spaces also needed to add appropriate security systems and temperature control systems that meet professional

museum standards.

6. Why this particular location?

   Bollendorf: Downtown Roanoke is a cultural and service hub for the region. People travel from 50 miles away to go to work, shop, use legal services, and use medical services. Roanoke is also a destination for tourists. Due to the number of historic buildings in the city, there is a lot of opportunity for adaptive use and now that there have been so many projects; the process has become more popular.

7. What organizations or groups were involved with the project from within the community? Outside the community?

   Bollendorf: The Historical Society of Western Virginia and the Western Virginia Foundation for the Arts & Sciences partnered together to create both museums in their current spaces, however the museums are both owned and operated by the Historical Society and we have been responsible for raising all renovation funds. Several major corporations and foundations have helped to fund the museums – Norfolk Southern, Appalachian Electric Power, ITT Nightvision, General Electric, to name a few. Several regional contractors and designers have worked on the museums: Thor Construction, Spectrum Design, Design 3, Architectural Wood, 1717 Design, Dean Krimmel.

8. What have been some of the benefits to the local community from the museum?

   Bollendorf: The museums benefit the local community by preserving the cultural heritage of the region, educating younger generations about the region, providing free or low-cost programs to the community, preserving the art of Winston Link, and bringing tourism dollars into the community. Tourism is extremely important to communities because visitors pay local taxes, but do not require the services that residents do. For example, visitors to our area will pay restaurant, gas, hotel, and rental car taxes – but because they don't live here, we don't have to provide schooling, city services, or police services to those visitors.

9. Do you have any partnerships with local schools?

   Bollendorf: We work with city schools, as well as various county schools. Our programs are particularly important to the SOLs [Standards of Learning]. Furthermore, we are the only history organization in the region that is providing supplemental education for public and private schools.

10. Did you receive government aid? If so what kind?

    Bollendorf: We receive education funding from the city of Roanoke and the surrounding counties. The funds we receive are competitive grants and are not guaranteed each year. We occasionally receive state funded grants for specific projects.

11. What needed to be done to convert this particular structure for its new use?

    Bollendorf: See answer to question 5

12. What sort of special requirements did it have?

    Bollendorf: See answer to question 5

13. Are there any protective covenants/easements for your building/area?

    Bollendorf: Both museum buildings are historic and are owned by Center in the Square. We are not allowed to make changes that do not conform to historic preservations guidelines or public accessibility guidelines. We are also not allowed to make changes without approval of Center in the Square.

14. What are your future plans for the museum?

    Bollendorf: We have no specific plans beyond continuing with daily operations and growing our educational programs. We are in the process of making improvements to our collections storage and would like to become a Smithsonian affiliate.

APPENDIX F

Interview with Claire Benson, Lyndon House Arts Center

Inverview with Claire Benson, Executive Director of the Lyndon House Arts Center

Claire Benson is the executive director of the Lyndon House Arts Center in charge of managing day to day functions and activities at the museum.

1. What sort of community effort went into the founding of your museum?
   Benson: There was a great swell of community support to restore the Ware-Lyndon House and expand the arts center with new galleries, classroom studios, a library and a gallery shop. The Lyndon House Arts Foundation was formed for this purpose. Fundraising provided initial plans for the project and citizen groups aided LHAC in preparing plans to receive Special Local Option Sales Tax (SPLOST) to renovate and build. Voters of Athens-Clarke County had to approve the project at the polls. During the building process there were many focus groups that helped make sure the artists' and community's needs would be met efficiently.

2. What were some of the challenges of the effort? (Timelines, economics, etc.)
   Benson: The initial challenge was, of course, to find enough funding. This was accomplished through SPLOST and continued fund raising. Several grants were received, including one large grant from the Woodruff Foundation to restore wood floors [in the Ware-Lyndon House] and add them to the galleries in the new wing. Keeping maximum community involvement throughout the project was another challenge. Toward the end of completion keeping the wonderful facility for the arts turned out to be another challenge. Volunteers also identified descendants of the Ware and Lyndon families, involved them and received many decorative art pieces for the Ware-Lyndon House that had been a part of it originally.

3. Can you describe local support for the project?
   Benson: All the above plus two dozen local artists who donated their time to restore and recreate cornices, draperies, faux grain wood work and doors, rebuild the stair case and much more [in the Ware-Lyndon House].

4. What were some of the issues involved with restoring/reusing the Ware-Lyndon House?
   Benson: Careful documentation identified many of the elements to be restored appropriately. There was some disagreement over how the second floor of the house should be used. The Leisure Services Department wanted to take it over for their general administration offices. There was quite a struggle and original plans had to be compromised somewhat.

5. What are some of the specific changes that were made to the building for its new purpose?
   Benson: Laws for fire code and handicap accessibility made some modern signage and appliances necessary. A handicap ramp on the side of the porch had to be added and an elevator goes to the second floor from the Historic Display Room. One door became a window and a window at the back of the dining room became a door which leads out to the vestibule which connects into the modern wing.

6. Why this particular location?
   Benson: The City of Athens had purchased the property in 1934 and in the 1970's made it available to the city's Recreation and Parks Department for an arts program. It was always the intention of the inhabitants to one day restore the historic house. For that reason they made sure that no further damage was done to walls, floors, ceilings and the remainder of decorative details that had not been stripped from the house in the 1920.s when the family moved out and the house became a boarding house.

7. What organizations or groups were involved with the project from within the community? Outside the community?
   Benson: The above mentioned, plus UGA Art School and Environmental Design School as consultants. During this time 16 community art groups formed their home base at LHAC and continue today to hold their meetings there.

8. What have been some of the benefits to the local community from the museum?
   Benson: A haven for all the arts was formed. The house has been developed and marketed and tours constructed to attract tourists to Athens. There is a great economic benefit in fees collected, artists' able to sell their works, rental revenues, employment and of course dollars spent by regional, state, national and international visitors. LHAC has become the chosen site for many state and regional art exhibitions, events and conferences. It is the premiere attraction for Athens-Clarke County. It also is frequently showcased to attract industry and people moving to the community.

9. Do you have any partnerships with local schools?
   Benson: Yes, many. Every other year we do an exhibition of children's art work, juried from all the local and private schools. The last show and this year hardback catalogues were produced with the help of a local bank. We do several events during the year that bring in schools for field trips including our very popular Harvest Festival which showcases the art and culture of the period of the original owners of the house. It brings in 2000 children from the local and regional schools.

10. Did you receive government aid? If so what kind?
    Benson: SPLOST funding, plus an ongoing budget with staffing. We also receive state and federal grants.

11. What needed to be done to convert the Ware-Lyndon House for its new use?
    Benson: Complete restoration.

12. What sort of special requirements did it have?
    Benson: Answered above

13. Are there any protective covenants/easements for your building/area?
    Benson: We are on the National Register.

14. What are your future plans for the museum?
    Benson: We would like to use upstairs offices as either expanded library or larger historic display area for local history. We would also like to add a bedroom and keep only one space where the elevator comes up as the director's office. We will continue to add educational programs, events and coordinating exhibitions to enhance the interpretation of the house.

APPENDIX G

Interview with Vicki Starnes, Crawford Long Museum

Inverview with Vicki Starnes, Administrative Manager of the Crawford Long Museum

Vicki Starnes is the current manager of the Crawford Long museum. From the Museum website:

> Vicki Starnes is employed by the City of Jefferson where she is responsible for the daily operation and marketing programs for the CWL Museum. Vicki is a graduate of Rollins College, Winter Park, FL and was employed with Walt Disney World for 15 years. Prior to moving to Jefferson, she held a marketing/trade show management position with a Norcross publishing company, as well as owning her own business teaching photo and memories preservation.[63]

1. What sort of community effort went into the founding of your museum?

   Starnes: In 1951 interest in a museum to honor Dr. Long was initiated by TP Williams, publisher of The Jackson Herald newspaper and Dr. Frank Boland of Atlanta, who discussed the project with W.A. Alexander, chairman of the Georgia Historical Commission. A committee was formed by the Jefferson Civic Improvement and Frary Elrod was appointed chairman with Edmond Garrison, TP Williams, J. Storey Ellington and Morris M. Bryan, Jr. as members of the committee. The committee conducted a drive to raise funds for half the purchase cost of the building, the Georgia Historical Commission agreed to provide the other half. Local citizens responded admirably and the money was quickly raised.

2. What were some of the challenges of the effort?

   Starnes: Restoration work with funds granted by Gov. Herman Talmade was completed in the fall of 1957 so the building was purchased in 1952 but it took 6 years to complete. Sheila Caldwell was employed as preparatory, Dr. Rumble, Jr. served as medical advisor and Frary Elrod served as historical advisor. All three worked long and hard to make the museum a reality.

3. Was there a lot of local support for the project?

   Starnes: Yes, local support was evident in the raising of funds and the many notables in attendance at the dedication on September 15, 1957. These included Gov. Griffin, Senator Richard B. Russell, Jr., Dr. Rumble, Lt. gov. Ernest Vandiver, Sec. of State Ben Fortsen and various other county and state officials. Thousands of people throughout the south attended the dedication.

4. What were some of the issues involved with restoring/reusing the building in question?

   Starnes: Originally the museum opened in 1957 as the main 2-story brick center building, but then later in 1987 it became a 3 building complex, incorporating the Pendergrass General store (built 1858) on one side and the Stovall Building on the other side. The issues of joining the 3 buildings together existed, plus over 25 years ago, an elevator had to be added to comply with ADA requirements. Being older, historic buildings presents many issues that continue today. For example, fireplaces had to be sealed up and floors are uneven. When HVAC systems were added, holes were cut into brick walls to install ductwork, etc. but then only the outside layer of brick was sealed up. This presented a problem due to the building being structural brick (4 layers thick) and over time the building began to sag causing water intrusion around the windows, peeling plaster, etc. These were some of the issues addressed in the latest renovation in 2008. We continue to have a "critter" problem due to all the open areas underneath the buildings and where they were connected together, it's impossible to seal up all the holes where "critters" can get in.

5. What are some of the specific changes that were made to the building for its new purpose?

   Starnes: An elevator had to be added and HVAC systems were added.

6. Why this particular location?

   Starnes: [The] museum is on the site of Dr. Long's office where first anesthesia was used for painless surgery.

[63] Crawford Long Museum,2011, http://www.crawfordlong.org/id1.html

7. What organizations or groups were involved with the project from within the community? Outside the community?
   Starnes: [The] Jefferson Civic Club from [within] the community, American Medical Association of Georgia, Georgia Historical Commission, Georgia Society of Anesthesiologists [from outside].

8. What have been some of the benefits to the local community from the museum?
   Starnes: Tourism and economic development of downtown.

9. Do you have any partnerships with local schools?
   Starnes: No current partnerships with local schools. In the past all local Jackson Co. schools brought field trips to the museum, but due to education budget cuts, this does not happen on a regular basis anymore. Occasionally, we still get a group from Lanier Tech Health Occ. Students and last week had a Franklin High School Health Science class in for a tour. This is a huge educational opportunity that is no longer being tapped locally.

10. Did you receive government aid? If so what kind?
    Starnes: In the beginning the Georgia Historical Commission was instrumental in funding the opening and operation of the museum, but then around 1974 the GHC decided to close the museum due to budget cuts. Local citizens formed a museum association (501C-3) to take over operation of the museum. In 2006 the Association could no longer feasibly support the operation and needed repairs to continue the museum so they transferred the assets to the City of Jefferson, who could then apply for a USDA Rural Dev. Grant to cover the renovations and exhibit upgrades which took 19 months and then the museum re-opened under the operation of the City of Jefferson in January, 2009.

11. What sort of special requirements did it have?
    Starnes: [There were] special requirements of American disability act.

12. Are there any protective covenants/easements for your building/area?
    Starnes: Under the governing requirements of the Historical Preservation Committee (Jefferson HPC) since building is within a historic district.

13. What are your future plans for the museum?
    Starnes: [We will] Plan and implement educational programs and events for the community, including Doctor's Day celebration dinner and lecture on March 30th "Herbal remedies of the Civil War era" and new Civil War medicine exhibit to open on April 15th to coincide with the Civil War Sesquicentennial. Summer history camp programs and quarterly lunch and learn programs to continue.