

VALUING OUR HERITAGE: CELEBRATING, SUSTAINING, AND REINFORCING  
HERITAGE THROUGH MUSEUM AND NON-MUSEUM BASED EDUCATION AND  
PUBLIC PROGRAMS IN PENNSYLVANIA

By

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## ABSTRACT OF THE THESIS

Valuing our Heritage: Celebrating, Sustaining, and Reinforcing Heritage through  
Museum and Non-Museum Based Education and Public Programs in Pennsylvania

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Dr. Katharine Woodhouse-Beyer

This thesis examines museum and non-museum based heritage programming throughout Pennsylvania with the purpose of evaluating how museum and other non-museum based organizations such as non-profits, and arts and historical agencies, use different program design approaches to present, promote, and utilize heritage for the purposes of public and community engagement, tourism, education, and urban redevelopment. This thesis will be achieved through the analysis of selected case studies of heritage programs designed at the local level in the small city of Lancaster, big city level in Philadelphia, and at the state level. The push towards including educational and public heritage programs in museums and other organizations responds to the shrinking funding for the arts and humanities in schools and the push by the American Alliance of Museums for museums to incorporate educational components into every museum activity. A diversity of events and programs allow museums and organizations to showcase and commemorate heritage while being able to reach different learning styles and different age groups. In the selected case studies, heritage programs touch on aspects of community engagement, creative placemaking, cultural identity and diversity, collaboration with stakeholders, heritage tourism, state education standards, and accessibility. This thesis showcases the importance of various programming approaches in the aid of celebrating, sustaining, and reinforcing our heritage.



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## Chapter 1: Introduction to Heritage Programming

Pennsylvania, also known as the Keystone State, contains a significant wealth of artistic, cultural, and historic institutions with more than 1,700 museums, organizations, facilities, and centers dedicated to presenting Pennsylvania's heritage, art, and culture.<sup>1 2</sup> According to the Oxford Dictionary and as used in this thesis, "heritage" is "the history, traditions and qualities that a country or society has had for many years and that are considered an important part of its character."<sup>3</sup> The United Nations Educational, Scientific, and Cultural Organization (UNESCO) has further subdivided heritage into natural and cultural heritage in the 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage.<sup>4</sup> As defined by UNESCO, cultural heritage encompasses monuments, groups of buildings, and sites; natural heritage pertains to natural features consisting of physical or biological formations, geological and physiographical formations constituting threatened plants or animals' habitat, and

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1. Department of Community and Economic Development, "History & Heritage in Pennsylvania," PA Pennsylvania: Official Tourism Website of the State of Pennsylvania, accessed November 23, 2015, <http://www.visitpa.com/pa-history-heritage#14|||||||>.

2. Department of Community and Economic Development. "Arts & Culture in Pennsylvania." PA Pennsylvania: Official Tourism Website of the State of Pennsylvania. Accessed November 23, 2015. <http://www.visitpa.com/pa-arts-and-culture>.

3. Oxford University Press, "Heritage," in *Oxford Advanced Learner's Dictionary*, by Oxford Dictionaries, accessed November 23, 2015, <http://www.oxforddictionaries.com/us/definition/learner/heritage>.

4. UNESCO, "Convention Concerning the Protection of the World Cultural and Natural Heritage 1972," *UNESCO Legal Instruments*, accessed January 23, 2016, [http://portal.unesco.org/en/ev.php-URL\\_ID=13055&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=13055&URL_DO=DO_TOPIC&URL_SECTION=201.html).

natural sites.<sup>5</sup> Individuals, ethnic groups, and communities find heritage important as it provides a cultural connection to social values, beliefs, religions, and customs, leading to a sense of unity and belonging. Heritage can also provide a link to traditions or a past that might otherwise become lost or forgotten for some individuals or groups. This thesis examines museum and non-museum based heritage programming throughout Pennsylvania with the purpose of evaluating how museum and other non-museum based organizations such as non-profits, and arts and historical agencies, use different program design approaches to present, promote, and utilize heritage for the purposes of public and community engagement, tourism, education, and urban redevelopment. This study will be achieved through the analysis of selected case studies of heritage programs at the local small city level (Lancaster, PA), the big city level (Philadelphia, PA), and the state level (Pennsylvania).<sup>6</sup>

To date, art and cultural programming has been designed by museum educators for a predominantly museum education audience. This thesis seeks to contribute to the cultural heritage field the importance of presenting our heritage and the heritage of others through various museum and non-museum based organizations, educational and public programming opportunities such as

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5. United Nations Educational, Scientific and Cultural Organization. "Convention Concerning the Protection of the World Cultural and Natural Heritage." United Nations Educational, Scientific and Cultural Organization. Accessed April 4, 2016. <http://whc.unesco.org/en/conventiontext/>.

6. Disclaimer: This study does not include every program or event being offered at the mentioned museums, however the author tried to attend as many program and event opportunities as possible to get a grasp of what was currently being offered. Also, not every museum in Pennsylvania could be included. Therefore it was determined that a 3-3-3 model would be used for this thesis; Three museums would be selected from each level (local big city, and state) and some of their program approaches would be explored.

festivals, special events, workshops (teacher and adult), school programs, and collaborative initiatives in the hope for raising the respect and value of heritage throughout Pennsylvania as well as showcasing the value of how different program approaches aid in celebrating, sustaining, and reinforcing our heritage.

This thesis will examine questions concerning the significance of educational and public programs relating to heritage:

- How can heritage programs impact a community economically, socially, and politically?
- When designing heritage programs, do the organizations seek input from members, community groups, or others from their community? Are there collaborations between these groups?
- What themes/topics (community history, history, ethnicity) are programs being designed around? Why these themes/topics?
- Are heritage programs being tied to educational requirements by the state or city? Could they be made to do so?
- Are any programs designed with region or city tourist agencies or initiatives in mind?

The Commonwealth of Pennsylvania contains a wealth of heritage associated with its many cultures and social groups as well as its key position in the economic, social, and political development of the United States. The region of North America that would come to be formally known as the state of Pennsylvania was first inhabited by Native Americans, including the tribes of the Lenape (or Delawares), Susquehannocks, Shawnees, the Iroquois Confederacy, and other tribes from 12,000 to 14,000 B.C. The growth of nation-states within Europe, including Germany, England, France, Spain, Portugal, the Netherlands, and Sweden, brought about wars, religious division, and economic change that spurred people to migrate to this “newfound” land. Due to King Charles II of

England owing William Penn money that had been lent to him by Penn's father, King Charles II granted Penn's request for territory for a new colony in the New World in 1681. In October of 1682, Penn arrived in Pennsylvania and worked to lay the foundations of his Quaker safe haven. Through the negotiation of land claims with Native Americans, the withdrawal of the French, and the failure for colonists and Native Americans to coexist together, Penn and his heirs were able to purchase the land from the Native Americans by 1785.<sup>7</sup>

The early colonists of Pennsylvania came from various places including, but not limited to, England, Germany, Scotland, and Ireland. Even though Pennsylvania was one of the last colonies to be founded, by 1776, it had become the third largest English colony in America with its economy largely based on agriculture, manufacturing, trade, and commerce. Pennsylvania continued to be of great importance among the colonies with Philadelphia, PA, acting as the nation's first capital during the Revolution and as the location of the writing of the Declaration of Independence. While Pennsylvania was molding its own statehood, it was providing leadership and a central location to gather for the people concerned with building a nation. While Pennsylvania's influence on national politics declined after 1861, its industrial complex grew quickly with its railroad system and the industries of steel and iron. With the Civil War, Pennsylvania helped to contribute to the Union the industrial products, natural resources, and manpower needed for the crucial effort in winning the war against

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7. Pennsylvania Historical & Museum Commission, "Pennsylvania History," Pennsylvania Historical & Museum Commission, last modified August 26, 2015, accessed December 2, 2015, <http://www.phmc.state.pa.us/portal/communities/pa-history/pre-1681.html>.



the Confederacy. Pennsylvania's war effort would be utilized again during the First World War. Following World War II, Pennsylvania has continued to flourish as a state in population and in importance in the nation.<sup>8</sup>

With the abundance of history and heritage in Pennsylvania, museums and other organizations are charged to collect, present, and preserve the heritage and history of our past.<sup>9</sup> American museums of the past were exclusively places of preservation, scholarship, and exhibition, however this has evolved to include an educational role through the recognition of museums as a source of knowledge for public access.<sup>10</sup> This public service dimension is seen through the abundance of planning events and programs around their collections and current exhibitions to "engage, entertain, and educate" the public.<sup>11</sup> In 1991, the American Alliance of Museums (AAM), formerly known as the American Association of Museums, charged museums with the mission of incorporating "an educational principle in every museum activity."<sup>12</sup> While other organizations such as non-profits, and arts and historical agencies are not recognized as museums and therefore do not have to comply with the AAM, most organizations

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8. Pennsylvania Historical & Museum Commission, "Pennsylvania History," Pennsylvania Historical & Museum Commission, last modified August 26, 2015, accessed December 2, 2015, <http://www.phmc.state.pa.us/portal/communities/pa-history/pre-1681.html>.

9. Ellen Cochran Hirzy, ed., "Excellence and Equity: Education and the Public Dimension of Museums," last modified 2008, [http://www.depts.ttu.edu/museumttu/CFASWebsite/5333/Required%20Readings%202011/Hirzy\\_Excellence%20&%20Equity.pdf](http://www.depts.ttu.edu/museumttu/CFASWebsite/5333/Required%20Readings%202011/Hirzy_Excellence%20&%20Equity.pdf). Page 9.

10. Ibid.

11. Ibid.

12. Ibid.

generally still have a public service dimension in the form of educational or public programs and therefore will be included in this study for the purpose and inclusion of a broad overview of heritage programming approaches in Pennsylvania.

The push towards including educational and public programs through museums and other organizations can be seen as a response to the shrinking funding for the arts and humanities being offered in public schools as well as an acknowledgement of the growing awareness that visitors have different learning styles.<sup>13</sup> Acting within the broader education system, museums and other organizations have the opportunity to contribute to formal and informal learning, from the education of preschoolers through high school students to the continuation of education for adults.<sup>14</sup> As Hirzy stated in the AAM report, museums through their collections, exhibitions, public and educational programs, publications, and other programs help to foster:

an understanding of and respect for all peoples, a spirit of unity and an openness to new ideas and approaches, an ability to address issues and problems through the application of creative and critical thinking skills, an ability to become involved in one's surroundings, and the understanding of the humanities, science, the natural world, and artistic expression.<sup>15</sup>

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13. Carpenter, Gaylene, and Doug Blandy. *Arts and Cultural Programming: A Leisure Perspective*. Champaign, IL: Human Kinetics, 2008. Pages 186, 188.

14. Ellen Cochran Hirzy, ed., "Excellence and Equity, pg. 10

15. Ellen Cochran Hirzy, ed., "Excellence and Equity, pg. 11-12

Cultural heritage can thus be observed as a “cultural resource” that can supply, support, or aid individuals and groups in their understanding and appreciation of the world.

Heritage programs and management help to connect citizens with their cultural and community histories as well as historic and cultural resources such as sites, buildings, and museums.<sup>16</sup> At the state level, Pennsylvania has several laws and documents that pertain to the preservation and protection of historic resources within the Commonwealth. In the Constitution of Pennsylvania, Article 1, Section 27, states that “the people have a right to clean air, pure water, and to the preservation of the natural, scenic, historic and aesthetic values of the environment,” and that the “Commonwealth shall conserve and maintain them [resources] for the benefit of all the people.”<sup>17</sup> In the Pennsylvania History Code, under title 37 entitled “Historical and Museums,” are sections pertaining to the regulations, procedures, and responsibilities of the (1) Pennsylvania Historical and Museum Commission, (2) historic preservation, (3) historic resources, and (4) jurisdictions over resources.<sup>18</sup> Section 508 entitled “Interagency Cooperation,”

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16. Downey, Dennis B. "Crossing Boundaries: A Roundtable on New Directions in Pennsylvania Public History Programming: [Introduction]." *Pennsylvania History: A Journal of Mid-Atlantic Studies* 74, No. 4 (Autumn 2007). Pages 529-532.

17. Harris, Randolph J. "Three Tools for Citizens to Advance Municipal & State Government Protection and Preservation of Historic and Natural Resources in Pennsylvania." Contribution to the "Preservation/Conservation Forum 2014" symposium conducted at The Manor (2025 Lititz Pike), Lancaster, PA, March 6, 2014.

18. Pennsylvania History Code § 37 Pa. Laws (May 26, 1988). Accessed April 11, 2014. [http://www.portal.state.pa.us/portal/server.pt/gateway/PTARGS\\_0\\_2\\_31197\\_3741\\_418109\\_43/http%3B/pubcontent.state.pa.us/publishedcontent/publish/cop\\_environment/phmc/communities/extranet/preservationprograms/redolayout/section106pahistorycoderlinks/links/history\\_code\\_title37.pdf](http://www.portal.state.pa.us/portal/server.pt/gateway/PTARGS_0_2_31197_3741_418109_43/http%3B/pubcontent.state.pa.us/publishedcontent/publish/cop_environment/phmc/communities/extranet/preservationprograms/redolayout/section106pahistorycoderlinks/links/history_code_title37.pdf).

under subsection (4), states that Commonwealth agencies shall “institute procedures and policies to assure that their plans, programs, codes, regulations and activities contribute to the preservation and enhancement of all historic resources in this Commonwealth.”<sup>19</sup> In addition to this provision, Section 512, entitled “Enforcement of Historic Preservation laws and policies,” states that: “the attorney general, the commission any political subdivision, person or other legal entity may maintain an action in an administrative tribunal or court for the protection or preservation of any historic resources in this Commonwealth.”<sup>20</sup>

While the Pennsylvania state government has enacted laws and plans to physically protect and preserve our heritage, it has become the responsibility for museums and other organizations to interpret and show value to their communities as to why our heritage matters. Museum officials, educators, preservationists, and other facilitators use planned public programs and events such as educational and leisure activities to engage with their community. As suggested by the American Association of Museums Standing Professional Committee on Education, community in this sense refers to “a collection of constituencies or stakeholders in the forms of either audiences or visitors,

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19. Harris, “*Three Tools for Citizens.*”

20. Ibid.

scholars, other public interpreters, press or interpretive artists, program providers, or repositories such as libraries, preservation agencies, museums.”<sup>21</sup>

A diversity of events and programs (festivals, special events, performances, interactive classes, workshops, etc.) allow for museums and other organizations to showcase and commemorate heritage, whether it be cultural or historical, as well as to reach different learning styles and different age groups. Heritage programs help to initiate a “cultural, social, and political conversation or connection” that can lead to the building of mutual understanding and respect for diverse peoples in the United States and the world.<sup>22</sup> The strategy of developing a program should involve understanding community context and character (particularly for implementation purposes) as well as looking how such programs could benefit their “target or intended” community.<sup>23</sup> As the American Planning Association states, art and cultural programming can contribute to a “community” with the “strengthening of cultural values, preserving heritage and history, promoting respect for culturally diverse identities, building community character

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21. American Association of Museums Standing Professional Committee on Education, "Excellence in Practice: Museum Education Principles and Standards," last modified 2005, <http://www.aam-us.org/docs/default-source/accreditation/committee-on-education.pdf?sfvrsn=0>. . PDF. Pg. 11.

22. American Planning Association, and RMC Research Corporation. "The Role of the Arts and Culture in Planning Practice." American Planning Association. Accessed July 27, 2015. <https://www.planning.org/research/arts/briefingpapers/overview.htm>.

23. Ibid.

or identity, building a sense of place, enhancing community engagement and participation, and enhancing economic vitality.”<sup>24</sup>

Heritage denotes a shared bond between individuals in a community that is passed down through the generations and is essential to that community’s cultural identity.<sup>25</sup> Individuals and communities must realize that they are heirs to the past, free to choose what they take with them for the future and what they leave behind in the past.<sup>26</sup> Heritage is an essential part of the present we live in-- and of the future we will build, therefore it is necessary to look at what museums and organizations in Pennsylvania choose to value and pass on as heritage.

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24. Ibid.

25. Lowenthal, David. *Possessed by the Past: The Heritage Crusade and the Spoils of History*. New York, NY: The Free Press, 1996. Page 60.

26. *Ibid.* Page 23.

## Chapter 2: Lancaster, PA: Cultural Diversity, Cultural Continuity, and Inclusion

To evaluate heritage programs throughout Pennsylvania, it is of the opinion of the author that one should evaluate such programs at the local level first due to the small size of the city as compared to programming approaches in a large city like Philadelphia or statewide. Lancaster County is located in South Central Pennsylvania along the Susquehanna River.<sup>27</sup> It is a place with agricultural roots and an abundance of lush farms, strong sense of history, large Amish and Mennonite communities, 60 municipalities, and the third class city of Lancaster.<sup>28</sup> Lancaster was chosen as the location of the “local” level for case studies for its modest size of a city and population, centrality within the county, and its distance from larger cities such as Harrisburg and Philadelphia.

Lancaster, part of William Penn’s charter from the King of England, was named after the town of Lancaster in England.<sup>29</sup> Lancaster is very important in regard to colonial history, as it was the capital of the American colonies from 1799 to 1812 when the British captured Philadelphia during the Revolution.<sup>30</sup>

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27. Lancaster County Government Center, "About Lancaster County," Lancaster County, Pennsylvania, last modified 2006-2013, accessed December 18, 2015, <http://web.co.lancaster.pa.us/901/About-Lancaster-County>.

28. Ibid.

29. About Lancaster .com, "History of Lancaster County Pennsylvania!," About Lancaster.com, last modified 2006-2015, accessed December 21, 2015, <http://www.aboutlancaster.com/history/>.

30. Loose, John Ward William. *The Heritage of Lancaster*. Woodland, CA: Windsor Publications Inc., 1978. Page 29.

About Lancaster .com, "History of Lancaster County Pennsylvania!," About Lancaster.com, last modified 2006-2015, accessed December 21, 2015, <http://www.aboutlancaster.com/history/>.

Immigrants from Germany and Switzerland primarily settled in Lancaster including the plain people, of whom the Mennonites and Amish are descendants, and the sects of Reformed and German Lutherans.<sup>31</sup>

Within Lancaster County is the city of Lancaster, which is considered the county's hub and center for business, culture, and government. The city of Lancaster, through its long growth as a city starting in 1734, showcases many types of architecture, with some buildings dating back to the early 18<sup>th</sup> century.<sup>32</sup> It is home to many classic churches and historic homes including the Grubb mansion, St. James Church, President Buchanan's Wheatland,<sup>33</sup> and American Modernist painter Charles's Demuth home,<sup>34</sup> of which the latter two are on the National Register. The downtown area of Lancaster possesses numerous shops, art galleries, museums and historic organizations, businesses, as well as the Fulton Opera House, and Lancaster's Central Market. The city of Lancaster and the surrounding area of Lancaster county is undergoing a renewal of persons coming to the area attracted by the proliferation of arts and cultural events,

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31. About Lancaster .com, "History of Lancaster County Pennsylvania!," About Lancaster.com, last modified 2006-2015, accessed December 21, 2015, <http://www.aboutlancaster.com/history/>.

32. Ibid.

33. National Park Service. "Wheatland, the Home of James Buchanan." In *National Register Digital Assets*. N.p.: National Park Service, 2013. Accessed March 2, 2016. <http://focus.nps.gov/AssetDetail/NRIS/66000669>.

34. The Demuth Museum. "An Orientation." The Demuth Museum. Last modified 2009-2016. Accessed March 2, 2016. <http://www.demuth.org/index.php?fuseAction=articles.page&articleGroupID=3&articleID=3&currentPage=2>.



business construction and employment opportunities, and the beautiful countryside.<sup>35</sup>

### LancasterHistory.Org

There are a number of organizations within Lancaster that are focused upon presenting and preserving heritage. One such organization is LancasterHistory.org, which is “a community-based organization established to engage and educate the public about the people, places, and events that shaped Lancaster County within the broader context of Pennsylvania and the United States of America.”<sup>36</sup> This not-for-profit organization was established when the Lancaster County Historical Society and the James Buchanan Foundation for the Preservation of Wheatland merged together to form one new organization.<sup>37</sup> LancasterHistory.org strives to complete their mission through preservation and interpretation of President James Buchanan’s Wheatland home located within the site, sharing the life and legacy of Congressman Thaddeus Stevens, the collections in Richard C. von Hess Decorative arts center, the archives and library, and through their public history programming.<sup>38</sup> Their website notes that they receive support from local businesses, members, private donors, local, state

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35. About Lancaster .com, "History of Lancaster County Pennsylvania!," About Lancaster.com, last modified 2006-2015, accessed December 21, 2015, <http://www.aboutlancaster.com/history/>.

36. LancasterHistory.org, "Our Mission Statement," LancasterHistory.org, last modified 2015, accessed December 23, 2015, <http://www.lancasterhistory.org/about-us/our-mission>.

37. LancasterHistory.org, "About Us," LancasterHistory.org, last modified 2015, accessed December 23, 2015, <http://www.lancasterhistory.org/about-us/our-history>.

38. Ibid.

and national organizations including funding for their programs from the Institute for Museums and Library Services, the Pennsylvania Historical and Museum Commission (PHMC), and the National Endowment of the Humanities.<sup>39</sup>

LancasterHistory.org offers many educational and public history-programming opportunities for the public to learn and engage with their own personal heritage as well as the communal heritage of Lancaster County. Offerings include, but are not limited to, adult genealogy workshops and classes, conservation courses for object or photograph restoration, walking tours of Lancaster, scholarly lecture series such as the Regional History Colloquium, and living history tours and events at Wheatland that give a glimpse into President Buchanan's life.<sup>40</sup> The organization has updated its public history programming to focus on dynamic ways to discuss the life of President James Buchanan, his presidency and family, and the local culture within the city of Lancaster whereas in the past the programs focused on the historic house and furniture history within Wheatland.<sup>41</sup> There is an effort to expand their audience base with the inclusion of more engaging tours for school groups and youth as well as focusing on another audience genre called the "DIY generation," in which program

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39. Ibid.

40. Abel, Michael, Emily Miller, and Robin Sarratt, eds. *2014 Annual Report*. Pg. 5: LancasterHistory.org, 2014.

41. Ibid.

offerings include “History on Tap: Heritage Brewing” and “Back to Basics” workshops.<sup>42</sup>

LancasterHistory.org offers the public a free lecture series called the Regional History Colloquium, which started in September 2015 with the support of SmartLife, an organization which offers at home life care in Lancaster County.<sup>43</sup> The presenters at the Colloquium, which will run for nine months, are historians and scholars who are in the process of researching a topic or who have recently completed a publication focusing on historical issues relating to southeastern Pennsylvania.<sup>44</sup> In my opinion, the Regional History Colloquium lectures are an “adult learning” program as the apparent audience base was a very mature crowd (55 and older) in which most attendees appear to also be members. The lecture starts with a social half hour, then proceeds to the lecture, and lastly ends with a question and answer session.

On November 5, 2015, Dr. Leroy T. Hopkins, Jr. presented his findings on racial diversity within Lancaster County through his examination of Pow-Wow doctress Harriet Sweeney and her rise to importance within the community in his lecture entitled “Pow-Wowing & Philanthropy: Harriet Sweeney and the African-American Community in Conestoga, PA.” (Appendix A: Figure 1) Dr. Hopkins used census and tax reports to create a timeline of the growth of African American wealth, rights, and population within Lancaster County, which was a

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42. Ibid.

43. LancasterHistory.org, “Regional History Colloquium,” LancasterHistory.org, last modified 2015, accessed December 23, 2015, <http://www.lancasterhistory.org/events/regional-history-colloquium>.

44. Ibid.

stop on the Underground Railroad. The lecture was heavily attended with over 100 individuals turning out for the event. The audience seemed very interested in this lecture as it pertained to community history.<sup>45</sup>

On December 10, 2015, Kenneth J. Serfass presented a first-person living history portrayal of Ulysses Grant for the Regional Colloquium Series. (Appendix A: Figure 2) His presentation focused upon Grant's correspondence and eventual meeting with General Robert E. Lee for the surrender of Lee's troops in May 1865. This presentation wasn't as heavily attended as that of Hopkins, and had an audience of approximately 25-50 mature attendees; the dynamic and engaging presenter portrayed Grant and his correspondence events with Lee in a fun and informational manner.<sup>46</sup>

LancasterHistory.org offers another public education program called "Thirsty for History Thursdays" at the Fulton Opera House in downtown Lancaster. On the second Thursday of every major Fulton production, there is a history social hour and lecture at the theater before the play starts in which LancasterHistory.org makes a connection between the play and local heritage.<sup>47</sup> The Thirsty for History Thursdays are supported by a local business, High

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45. Dr. Leroy T. Hopkins, Jr., "Pow-Wowing & Philanthropy: Harriet Sweeney and the African-American Community in Conestoga, PA" (lecture, Regional History Colloquium at the LancasterHistory.org, Ryder Hall, Lancaster, PA, November 5, 2015).

46. Kenneth J. Serfass, "A Conversation with General Grant" (lecture, Regional History Colloquium at the LancasterHistory.org, Ryder Hall, Lancaster, PA, December 10, 2015).

47. LancasterHistory.org. "Thirsty for History Thursdays at the Fulton." LancasterHistory.org. Last modified 2015. Accessed December 23, 2015. <http://www.lancasterhistory.org/events/thirsty-for-history-thursdays>.

Companies.<sup>48</sup> The current production at the Fulton was “Elf,” and Dr. Tom Ryan, president of LancasterHistory.org, presented the connection of the play to Lancaster through presenting the history of the city’s early department stores.<sup>49</sup>

In the musical, Buddy the elf works at Macy’s in New York City, therefore Dr. Ryan presented the histories of three department stores that dominated the Lancaster downtown area from the early 19<sup>th</sup> to the late 20<sup>th</sup> centuries. Dr. Ryan first discussed Hager’s department store, founded by Walter Hager in 1821. Hager’s was first a dry goods store located in a small (20x25 foot) storeroom, however, by 1890 it had turned into a formal department store. Hager’s was specifically known for its “pigeon-hole” parking garage, a 10-story structure in which cars would park in specific spots. Hager’s, the oldest department store in the country, closed in downtown Lancaster in 1977. The second department store Dr. Ryan discussed was Garvin’s on Queen and Orange streets owned by Mr. Fahrenstock in 1846. Upon his retirement in 1894, the store was sold to Milton Garvin who remodeled it into a full-fledged department store with a beauty salon. Garvin passed away in 1936 and the store finally closed in 1975. The third and premier department store of Lancaster discussed was Watt & Shand which was founded by three Scotsmen, Peter Watt, Gilbert Thompson, and James Shand. The original store in Lancaster was located on 20-22 East King Street but it eventually relocated to 8-10 East King Street. In 1919, it became a four-story building decorated with a Beaux-Arts style façade. On October 14, 1949, Watt &

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48. Ibid.

49. Dr. Thomas R. Ryan, "Elf" (lecture, Fulton Opera Theatre, Lancaster, PA, December 3, 2015).

Shand had the first elevator in Lancaster installed in the store. A Lancaster city tradition involved Santa arriving to Watt & Shand the day after Thanksgiving in a fire truck and then scaling the ladder up to his workshop located on Watt & Shand's fourth floor. While Watt & Shand closed in 1995, the tree lighting of Lancaster still takes place. This community history lecture was attended by approximately 25 to 50 individuals and provided a successful collaborative partnership between the Fulton and the LancasterHistory.org.<sup>50</sup>

LancasterHistory.org programming, as seen through the two presented programs, seems to be focused on presenting Lancaster in the past, but what of the contemporary Lancaster? The city is a mecca for contemporary artistic and cultural activities as exemplified by the city's "First Friday," an event in which local business, galleries, and art organizations stay open late on the first Friday of every month. In my observation as a fellow Lancastrian, First Friday has been a widely popular event in the city and this idea has spread to other towns in Lancaster County.

### Landis Valley Village & Farm Museum

Another Lancaster organization focused upon heritage is the Landis Valley Village & Farm Museum. As stated in their mission statement, Landis Valley Village & Farm Museum "collects, preserves and interprets the history and material culture of the Pennsylvania German rural community from 1740 to

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50. Dr. Thomas R. Ryan, "Elf" (lecture, Fulton Opera Theatre, Lancaster, PA, December 3, 2015).

1940.”<sup>51</sup> Brothers Henry Kinzer Landis and George Diller Landis opened the museum at their residence in 1925; the location of their residence had been a small German settlement since the mid 1800’s.<sup>52</sup> The museum encompasses over 100 acres, contains historic buildings from the 18<sup>th</sup> and 19<sup>th</sup> centuries, and has an extensive material culture collection of Pennsylvania German decorative arts, farm machinery, and tools.<sup>53</sup> While this museum is not located within the city limits of Lancaster, it was included due to its subject matter and its inclusion in Lancaster city tourist brochures and websites.

The Education Department within the Landis Valley Village & Farm Museum is “dedicated to perpetuating the museum's goal of preserving and interpreting the history and culture of the Pennsylvania Germans for generations to come.”<sup>54</sup> Children and adults have the opportunity to learn new skills, trades, and crafts from participating in multi-day summer camps, the Summer Institute, Heirloom Seed project, classes, and workshops at the museum.<sup>55</sup>

A young student program called “Hands-on History Days” allows children to get a sense of what life was like for children their age living on farms in Lancaster County during the 18<sup>th</sup> and 19<sup>th</sup> centuries. On November 5, 2015, the

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51. Landis Valley Village & Farm Museum, "Who Are We?," Landis Valley Village & Farm Museum, last modified 2015, accessed December 29, 2015, <http://www.landisvalleymuseum.org/index.php/visit/who-are-we/>.

52. Ibid.

53. Ibid.

54. Landis Valley Village & Farm Museum. "Education" Landis Valley Village & Farm Museum. Last modified 2015. Accessed December 29, 2015. <http://www.landisvalleymuseum.org/index.php/programs/education/>.

55. Ibid.

museum administered one of these Hands-on History Days during the hours of 10 a.m. to 3 p.m., which correlates to a school day setting for students. These Hands-on History days are set up with continuously running workshops and demonstrations so that students have the opportunity to see and participate in each station; all of the workshops of the Hands-on History Days are tailored towards Pennsylvania Education Standards. It is requested that a group of ten or more students proceed together to each demonstration and workshop station. In my opinion there were well over 125 students, teachers, and/or chaperones at the program on November 5. There were four planned workshops, continuously running every 30 minutes, including a “Fall School Lesson” at the Maple Grove School House, “Wool Processing” at the Craft Barn, “Fall Farm Chores” at the Isaac Landis House, and learning “Scherensnitte” at the Education Building.

Trained historical interpreters, who explained the subject matter to students and then had the students participate in a planned activity or activities, administered the workshops. At the “Wool Processing” workshop, students learned the process of making wool and flax into an outfit through a detailed discussion starting with cleaning the sheep up to dying and weaving the material. (Appendix A: Figure 3) For the activity, the historical interpreter issued the students wool “cards;” the students had to load their cards with wool and comb the wool to make it really fine. At the “Scherenschnitte” station, students learned about this “scissor cutting” craft used by the Pennsylvania Germans to decorate their homes, birth certificates, confirmation certificates, and special cards. The students, upon instruction, made their own Scherenschnitte to take home with



them with pre-made patterns in which students just add to cut the lines.

(Appendix A: Figure 4) In the “Fall Chores” station, students build a pen for animals, hung and washed laundry, used a yoke to get water, ground herbs, and learned how to light a flame for fire. (Appendix A: Figure 5) The “fall lesson plan” workshop was a lesson plan pulled from a historical schoolbook from the 18<sup>th</sup> and 19<sup>th</sup> centuries on the subjects of arithmetic, spelling, and reading. Students could also visit other demonstrations throughout the day such as leather making, cooking and baking, blacksmithing, and broom making while moving throughout the museum’s workshops. This program provided a great deal of details for students in learning about Pennsylvania German community history and heritage.<sup>56</sup>

The Hands-on History Days allow visitors and students to “experience the past.”<sup>57</sup> According to heritage expert Cornelius Holtorf, this type of heritage programming allows visitors to participate and get a glimpse into the past as a type of alternative reality.<sup>58</sup> While this type of programming commands a high level of participation and interaction by visitors, institutions must continue to stay fast to their roles of stewards and present heritage authentically which I believe the museum has done so faithfully.<sup>59</sup> Heritage should never be allowed to play

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56. Landis Valley Village & Farm Museum. "Hands-on History Day." Event, Landis Valley Village & Farm Museum, Kissel Hill Road, Lancaster, PA, November 5, 2015.

57. Holtorf, Cornelius. "Heritage Values in Contemporary Popular Culture." In *Heritage Values in Contemporary Society*, edited by George S. Smith, Phyllis Mauch Messenger, and Hilary A. Soderland, 42-54. Walnut Creek, CA: Left Coast Press. Pages 46-48.

58. Ibid.

59. Ibid.

into a visitor's preconceptions, but be presented accurately with integrity.<sup>60</sup>

Visitors come to the museum to learn about the Pennsylvania German people as they are a particular culture associated with Lancaster County, thus allowing visitors to learn more about the area.<sup>61</sup> While the museum focuses on the Pennsylvania German culture in a fixed time period (1740-1940), the museum does showcase the contemporary beliefs and practices of the Amish and Mennonite communities, the descendants of the German immigrants to Lancaster County, in a small informational exhibition.<sup>62</sup> I think it would be even more effective if visitors were shown an overview of the evolution of past practices to current practices of farm life as agriculture is still a big part of life within Lancaster County. Since most visitors for this type of heritage programming were student groups, a collaborative partnership could be set up between the Landis Valley Village & Farm Museum with the Amish Village, a Lancaster County attraction showcasing the Amish lifestyle, customs, and religious traditions through a miniature village set up along Route 896.<sup>63</sup> As I am personally of Pennsylvania German heritage, I find the museum to be interesting but it puts the Pennsylvania German culture into a specific time period that is not relatable to my current life. I would like to see some type of festival or event in

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60. Ibid.

61. Ibid. Page 44.

62. Landis Valley Village & Farm Museum. "Hands-on History Day." Event, Landis Valley Village & Farm Museum, Kissel Hill Road, Lancaster, PA, November 5, 2015.

63. The Amish Village. "About our Amish Village." The Amish Village. Last modified 2015. Accessed February 27, 2016. <http://theamishvillage.net/our-amish-village/>.

which contemporary Pennsylvania Germans could collaborate in program design and have the opportunity to present and showcase current traditions, customs, folklore, and language.

### Lancaster Museum of Art

A third example of a Lancaster organization dedicated to heritage is the Lancaster Museum of Art. The Lancaster Museum of Art was founded in 1965 by a group of artists and community leaders as a source “for culture and education for people visiting and living in this region.”<sup>64</sup> Originally called the Goethean Gallery, the Lancaster Museum of Art was located on the campus of Franklin and Marshall College and later renamed the Community Gallery of Lancaster County when it relocated off-campus.<sup>65</sup> In 1979, the museum moved to its current location on North Lime Street in the historic Grubb Mansion.<sup>66</sup> The contemporary art museum creates exhibitions of local, regional, national and international artists in a variety of media, schedules artist's lectures and panel discussions, and designs in-house educational programs for children and adults.<sup>67</sup> In 2014 it was announced that the Lancaster Museum of Art would be merging with the

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64. Lancaster Museum of Art, "About Us," Lancaster Museum of Art, last modified 2015, accessed December 29, 2015, <http://www.lmapa.org/About/>.

65. Lancaster Museum of Art, "About Us."

66. Lancaster Museum of Art, "About Us."

67. Lancaster Museum of Art, "About Us."

Demuth Museum of Lancaster, PA; the museums would be separate entities but would be under one organization with one board of trustees and staff.<sup>68</sup>

One of the in-house education programs presented by the Lancaster Museum of Art is the Latino Cultural Family Day and the Day of the Dead. These events correspond with the National Hispanic Heritage Month from September 15 to October 15 through celebrating the “histories, cultures and contributions of American citizens whose ancestors came from Spain, Mexico, the Caribbean and Central and South America.”<sup>69</sup> The Lancaster Museum of Art worked with local Latino leaders and community members in event design and planning as well as engaging volunteers to work at the Family Day<sup>70</sup> and the Day of the Dead.<sup>71</sup>

On September 15, 2015, the Lancaster Museum of Art cut a celebratory ribbon at the museum to start National Hispanic Heritage Month. Dignitaries were invited to attend and those in attendance that day were Mayor Rick Gray, Secretary of Education Pedro Rivera, Commissioner Craig Lehman, City council President John Graupera, City Council member Pete Soto, and City council Member James Reichenbach. Following the ribbon cutting ceremony and to accompany National Hispanic Heritage month, the museum opened their new

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68. Knapp, Tom. "Artful Merger: Lancaster Museum of Art, Demuth Museum announce consolidation." *LancasterOnline* (Lancaster, PA), September 23, 2014. Accessed December 23, 2015. [http://lancasteronline.com/news/local/artful-merger-lancaster-museum-of-art-demuth-museum-announce-consolidation/article\\_56ce09aa-4358-11e4-b7d3-001a4bcf6878.html](http://lancasteronline.com/news/local/artful-merger-lancaster-museum-of-art-demuth-museum-announce-consolidation/article_56ce09aa-4358-11e4-b7d3-001a4bcf6878.html)

69. Library of Congress et al., "About National Hispanic Heritage Month," National Hispanic Heritage Month, accessed December 30, 2015, <http://hispanicheritagemonth.gov/about/>.

70. Lancaster Museum of Art. "Latino Cultural Family Day." Event, Lancaster Museum of Art, Lancaster, PA, October 3, 2015.

71. Lancaster Museum of Art. "Dia de los Muertos." Event, Lancaster Museum of Art, Lancaster, PA, October 31, 2015.

exhibition, *Masks of Mexico*. The exhibition featured over 200 masks relating to ceremonies within Mexico.<sup>72</sup>

On October 3, 2015, The Lancaster Museum of Art hosted its third annual Latino Cultural Family Day. This “family friendly” free event contained a mask-making station by local Latino artist Carmen Teresa Gonzalez, face-painting station, a self guided tour of the current exhibit, *Masks of Mexico*, storytelling, a soccer clinic, Latino food tasting, Latino music and instrument discussion, a dance presentation by Elena Vega, and free books for all children in attendance. The stations were set up throughout the museum with children being given a “passport” upon admittance in which they would get a stamp upon completion of each station. There were well over 200 individuals in attendance with local Latino and Hispanic families mostly making up the visitor base.<sup>73</sup>

On October 31, 2015, the museum hosted another event in connection with National Hispanic Heritage month, the Day of the Dead or the Dia de los Muertos. In this event, Latino presenters set up an altar or “ofrenda” and discussed the traditions relating to the day, there was a mask-making station, a treat bag give away, and free books for children in attendance.<sup>74</sup>

In my opinion, the inclusion of events that focus on celebrating cultural diversity of the community help to initiate a type of “cultural conversation” about

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72. Lancaster Museum of Art. "Ribbon Cutting for Hispanic Heritage Month." Event, Lancaster Museum of Art, Lancaster, PA, September 15, 2015.

73. Lancaster Museum of Art. "Latino Cultural Family Day." Event, Lancaster Museum of Art, Lancaster, PA, October 3, 2015.

74. Lancaster Museum of Art. "Dia de los Muertos." Event, Lancaster Museum of Art, Lancaster, PA, October 31, 2015.

the differences and similarities between groups as well as affirming cultural identities within a large urban community.<sup>75</sup> Celebrating cultural diversity can lead to overcoming ignorance or prejudice, new relationships, perspectives and appreciation, and bring about personal and community growth. Cultural diversity has been recognized as being fundamentally important to humanity that the United Nations, Educational, Scientific, and Cultural Organization (UNESCO) issued a universal declaration on cultural diversity in 2001<sup>76</sup> and adopted the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* in 2005.<sup>77</sup> The convention stresses the creation of conditions and interactions for cultures to flourish around the world in a mutually beneficial manner, including the recognition of cultural activities, goods, and services as vehicles of identity, values, and meaning.<sup>78</sup>

Demographic data indicate different ethnic make-up in Lancaster County and the city of Lancaster. In 2014, the ethnic make-up of Lancaster County was 90.7% Caucasian, 9.8% Hispanic or Latino, 4.8% African American, 2.2% Asian,

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75. Holtorf, Cornelius. "Heritage Values in Contemporary Popular Culture." In *Heritage Values in Contemporary Society*, edited by George S. Smith, Phyllis Mauch Messenger, and Hilary A. Soderland, 42-54. Walnut Creek, CA: Left Coast Press. Pages 45-46.

76. United Nations Educational, Scientific, and Cultural Organization. "UNESCO Universal Declaration on Cultural Diversity." *United Nations Educational, Scientific, and Cultural Organization*. Accessed April 4, 2016. [http://portal.unesco.org/en/ev.php-URL\\_ID=13179&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=13179&URL_DO=DO_TOPIC&URL_SECTION=201.html).

77. UNESCO. "Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005." UNESCO. Accessed January 25, 2016. [http://portal.unesco.org/en/ev.php-URL\\_ID=31038&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=31038&URL_DO=DO_TOPIC&URL_SECTION=201.html).

78 . Ibid. Page 3.

and 1.9% of persons of two or more mixed races.<sup>79</sup> In 2010, the ethnicity of the Lancaster city was 55.2 % Caucasian, 39.3% Hispanic or Latino, 16.3% African American, 3% Asian, and 5.8% of persons of two or more races.<sup>80</sup> Lancaster city is ethnically more diverse than Lancaster County with the Latino and Hispanic population making up almost half of the population in the city. Museum heritage events, as well as other cultural heritage events by other organizations, bring to the forefront the conversation of diversity and ethnicity within the city of Lancaster. By including the local Latino leaders and community members in event design and planning, the museum allowed the Latino community to influence how their culture was being presented within Lancaster. Community collaboration is critical in designing successful heritage programs which aim to present this living and thriving culture in an authentic manner.<sup>81</sup>

Heritage programming in Lancaster has been focused on heritage in the past, particularly focusing on historic heritage, for example of a historic era or historic person or event. While it is important to care for the past, the contemporary heritage of Lancastrians cannot be excluded from community heritage as currently presented by museums and organizations. Historical heritage links people together and contributes to their collective social and ethnic

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79. U.S. Census Bureau. "Lancaster County, Pennsylvania." In *QuickFacts*. U.S. Census Bureau, 2015. Last modified December 2, 2015. Accessed December 20, 2015. <http://quickfacts.census.gov/qfd/states/42/42071.html>.

80. U.S. Census Bureau. "Lancaster City, Pennsylvania." In *QuickFacts*. U.S. Census Bureau, 2015.. Accessed December 21, 2015. <http://www.census.gov/quickfacts/table/PST045214/4241216.00>

81. Shackel, Paul A. "Pursuing Heritage, Engaging Communities." *Historical Archaeology* 45, no. 1 (2011): 1-9. Pages 2-3.

identities, but what is being done about contemporary heritage in Lancaster.<sup>82</sup> How do new residents fit into the historical Lancaster narrative? An interesting situation happening right now in Lancaster city is the relocation of Syrian refugees.<sup>83</sup> There is a divide within the Lancasterian community regarding whether or not Lancaster County should be housing refugees or if the relocation money would be better used on other Americans in need.<sup>84</sup> While this debate appears to be about government spending, what is being done to include these refugees, or any other new residents in Lancaster's social, community, and economic life? A recommendation for inclusion of newly-relocated refugees into Lancaster would be to present their heritage in an exhibition to the Lancaster community not for an overt political statement, but rather to present to the Lancaster community the refugees' backgrounds, traditions, and customs for the purpose of encouraging compassion and cultural understanding in a time where the refugees are seeking to leave behind their strained past for a better future. Heritage planning should be inclusive, not exclusive, of diverse cultures and communities. In addition, heritage should not focus solely on the historic past to the point that contemporary lifeways and communities are ignored. Heritage is vital to preserve, and it is even more vital to reshape heritage to meet the current needs

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82. Holtorf, Cornelius. "Heritage Values in Contemporary Popular Culture." In *Heritage Values in Contemporary Society*, edited by George S. Smith, Phyllis Mauch Messenger, and Hilary A. Soderland, 42-54. Walnut Creek, CA: Left Coast Press. Pages 45-46.

83. Knapp, Tom. "Opposing rallies Saturday will protest, welcome Syrian Refugees in Pennsylvania." *Lancaster Online* (Lancaster, PA), January 2, 2016. Accessed February 27, 2016. [http://lancasteronline.com/news/local/opposing-rallies-saturday-will-protest-welcome-syrian-refugees-in-pennsylvania/article\\_0fb9164a-af27-11e5-8ff9-a32ec0bb382d.html](http://lancasteronline.com/news/local/opposing-rallies-saturday-will-protest-welcome-syrian-refugees-in-pennsylvania/article_0fb9164a-af27-11e5-8ff9-a32ec0bb382d.html).

84. Ibid.



of social inclusion and acceptance by individuals, communities, or ethnic groups.<sup>85</sup>

Heritage should never be exclusive, but rather inclusive, nor should heritage focus solely on the past and leave the present disjoined. It is important to present a balanced view on heritage as people use the past to confirm their roles in their communities.<sup>86</sup> When heritage excludes people, it provides for a social disconnect and tension that can be prevented if all are included.<sup>87</sup>

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85. Lowenthal, David. *Possessed by the Past: The Heritage Crusade and the Spoils of History*. New York, NY: The Free Press, 1996. Page 171.

86. Holtorf, Cornelius. "Heritage Values in Contemporary Popular Culture." In *Heritage Values in Contemporary Society*, edited by George S. Smith, Phyllis Mauch Messenger, and Hilary A. Soderland, 42-54. Walnut Creek, CA: Left Coast Press. Pages 45-46.

87. Ibid.

### Chapter 3: Philadelphia, PA: Community Engagement and Program Accessibility

Philadelphia is one of the most populous and diverse cities in Pennsylvania and in the United States. The city is home to numerous world-class museums including the Philadelphia Museum of Art, the Barnes Foundation, the National Constitution Center, the University of Pennsylvania Museum of Archaeology and Anthropology, and the Franklin Institute as well as numerous historic sites that relate to the founding of our country. With the abundance of heritage institutions and the historic and social importance of the city to the state and to the country, Philadelphia was chosen to represent the “big” city level in this thesis. The case studies that will be presented in this section will focus on museum heritage programs involving community engagement and creating a sense of place through the arts and the accessibility of education-tailored programs.

Philadelphia, the colonial capital of Pennsylvania from 1681 to 1799 and the temporary capital of U.S. from 1790-1800, was established in the late 17<sup>th</sup> century between the Schuylkill and Delaware Rivers.<sup>88</sup> In 1683, William Penn’s design for his city was made public by Thomas Holme’s *Portraiture of the City of Philadelphia*, in which the design reflected the Roman notion of a regular grid of

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88. Pennsylvania Capitol Preservation Committee. "The History of Pennsylvania's Early Capitols." Pennsylvania Capitol Preservation Committee. Accessed April 9, 2016. <http://cpc.state.pa.us/history/the-history-of-pennsylvanias-early-capitols.cfm>.

Advameg, Inc. "History-Philadelphia." Cities of the World. Last modified 2008. Accessed March 2, 2016. <http://www.city-data.com/world-cities/Philadelphia-History.html>.

streets and lots.<sup>89</sup> Penn's original scheme was for the city to develop equally from both rivers; however, the eastern side of the colonial city the Delaware River flourished while the land along the Schuylkill River was challenged by marshland and limited water accessibility.<sup>90</sup> Between the founding of Philadelphia in the last 17<sup>th</sup> century to the 18<sup>th</sup> century, the population grew from a few hundred citizens to becoming the largest, richest, and most populous city of the American colonies.<sup>91</sup> The built environment reflected this transformation as the small log cabins were replaced by brick residences and freestanding townhouses were soon surrounded by private gardens.<sup>92</sup> Philadelphia was a politically-active city and was the location of signing of the Declaration of Independence in 1776 at Independence Hall, then known as the State House, and the signing of the U.S. Constitution in 1787 at the Constitutional Convention.<sup>93</sup>

In the first half of the 19<sup>th</sup> century, Philadelphia's population expanded again in part due to immigrants arriving to the city for the prospect of work; this initiated a pattern of segregation of the city by class, race, and religious

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89. Cooperman, Emily T. *Historic Context Statement*.: Preservation Alliance for Greater Philadelphia, 2009. Accessed January 12, 2016. <http://www.preservephiladelphia.org/wp-content/uploads/HCSoverview.pdf>. Page 4.

90. Ibid, Page 5.

91. Ibid, Page 6.

92. Ibid, Page 8.

93. Advameg, Inc. "History-Philadelphia." Cities of the World. Last modified 2008. Accessed March 2, 2016. <http://www.city-data.com/world-cities/Philadelphia-History.html>.

affiliation.<sup>94</sup> Philadelphia was a booming city due to its industries of manufacturing, weapon production, shipbuilding, and money minting.<sup>95</sup> Starting in the 19<sup>th</sup> century, Philadelphia saw internal and infrastructure improvements in the form of permanent bridges, water supply systems, seaport, cemeteries, public gardens, railroads, as well as other institutions such as the Eastern State Penitentiary and the Second Bank of the United States.<sup>96</sup> During the Civil War (1861-1865,) immigrants flocked to the city thus aiding with providing transportation, equipment, and military supplies to further the North's war efforts.<sup>97</sup> In the early 20<sup>th</sup> century, the city grew in population to around two million and the city experienced further redevelopment with new construction projects, including a section of the I-95 highway paralleling the city along the edge of the Delaware River.<sup>98</sup> During the First World War (1914-1918,) Philadelphia had the largest shipbuilding plant in the world at this time.<sup>99</sup> The Great Depression slowed down Philadelphia's manufacturing industries in which

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94. Cooperman, Emily T. *Historic Context Statement*.: Preservation Alliance for Greater Philadelphia, 2009. Accessed January 12, 2016. <http://www.preservephiladelphia.org/wp-content/uploads/HCSOverview.pdf>. Pages 9-10.

95. Advameg, Inc. "History-Philadelphia." Cities of the World. Last modified 2008. Accessed March 2, 2016. <http://www.city-data.com/world-cities/Philadelphia-History.html>.

96. Cooperman, Emily T. *Historic Context Statement*.: Preservation Alliance for Greater Philadelphia, 2009. Accessed January 12, 2016. <http://www.preservephiladelphia.org/wp-content/uploads/HCSOverview.pdf>. Pages 10-11, 15.

97. Advameg, Inc. "History-Philadelphia." Cities of the World. Last modified 2008. Accessed March 2, 2016. <http://www.city-data.com/world-cities/Philadelphia-History.html>.

98. Cooperman, Emily T. *Historic Context Statement*.: Preservation Alliance for Greater Philadelphia, 2009. Accessed January 12, 2016. <http://www.preservephiladelphia.org/wp-content/uploads/HCSOverview.pdf>. Pages 17-18.

99. Advameg, Inc. "History-Philadelphia." Cities of the World. Last modified 2008. Accessed March 2, 2016. <http://www.city-data.com/world-cities/Philadelphia-History.html>.

they never recovered to their former capacity even with World War II (1939-1945).<sup>100</sup> After the Second World War, Philadelphia planners and leaders preserved Philadelphia's historic heritage through a new designation for the central area of the city surrounding City Hall.<sup>101</sup> In the 1980s, the city's population declined due to financial strain; however, the 1990s saw urban revitalization and population growth as the national economy rebounded.<sup>102</sup>

Philadelphia has emerged as a culturally diverse city as a result of the 19<sup>th</sup> century immigration and continued influx. According to the 2010 census, the population of Philadelphia was 1,526,006.<sup>103</sup> The self-reported race or ethnic composition of Philadelphia in the 2010 census was 43.4% African American, 41% Caucasian, 6.3% Asian, 0.5% American Indian, and 5.9% other race.<sup>104</sup> These culturally diverse communities' stories have not always been included in Philadelphia's historic narrative, where much in the 20<sup>th</sup> century has been devoted to preserving and stressing the colonial white heritage of Philadelphia. As different cultures played vital roles in the development and growth of the city from its beginning, overlooked ethnic communities such as African Americans

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100. Ibid.

101. Ibid.

102. Cooperman, Emily T. *Historic Context Statement*.: Preservation Alliance for Greater Philadelphia, 2009. Accessed January 12, 2016. <http://www.preservephiladelphia.org/wp-content/uploads/HCSoverview.pdf>. Page 19.

103. United States Census Bureau. "Philadelphia city, Pennsylvania." American FactFinder: 2008-2012 American Community Survey 5-Year Estimates. Accessed January 12, 2016. <http://factfinder.census.gov/faces/tableservices/jsf/pages/productview.xhtml?src=CF>

104. Ibid.

have turned to art to express their identities, voice their opinions, and celebrate their mark on the built, historic, and social environment.

### Mural Arts Program and the African American Museum in Philadelphia

According to the *Arts and Cultural Programming: A Leisure Perspective*, community-based art refers to an “intrinsically participatory collaborative process and to work that employs arts-base methods.”<sup>105</sup> At the core of community art is the concept of community, which refers to a unit that has common values such as a specific group of people; or community can refer to a specific geographical location such as a neighborhood.<sup>106</sup> Community arts, such as a play or a mural depicting local heritage, activate civic engagement, social reform, community and placemaking, and youth development by emphasizing participation by members of that community.<sup>107</sup> As community art is collaborative in nature, various stakeholders have the opportunity to address certain social or political issues that are important to them in the hope for improving these issues through the arts.<sup>108</sup> Community cultural development, or CCD, is a particular community arts practice that involves using cultural practices and the arts for development and urban revitalization efforts.<sup>109</sup> A perfect example in which a CCD program was used to showcase ethnic heritage was the 2011 partnership between the African

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105. Carpenter, Gaylene, and Doug Blandy. *Arts and Cultural Programming: A Leisure Perspective*. Champaign, IL: Human Kinetics, 2008. Page 160.

106. Ibid. Pages 160-161.

107. Ibid. Page 165.

108. Ibid. Pages 160-161.

109. Ibid. Page 161.

American Museum in Philadelphia and the City of Philadelphia Mural Arts Program with the “Albert M. Greenfield African American Iconic Images Collection.”

The Albert M. Greenfield African American Iconic Images Collection, presented by PNC Arts Alive, is a curated collection of 47 existing murals located throughout Philadelphia that capture the rich African American experience in Philadelphia.<sup>110</sup> The murals are created in a collaborative effort between an artist and a community that wants a mural; all murals are privately funded.<sup>111</sup> Once the mural design has been agreed upon by the community, the artist will sketch out the design and community members, youth, mental patients, the elderly, incarcerated youth, and others have the opportunity to participate in painting the mural.<sup>112</sup> Each mural is made up of different varying sized pieces, hence it is easy to transport to schools, nursing homes, jails, etc. for individuals to paint.<sup>113</sup> The vibrant mural art is not only a source of community pride, but is also a valuable learning tool for young people and adults in the way that it generates dialogue and builds relationships.<sup>114</sup> The public can view the murals through the African American Iconic Images Collection Mural Tour, in which a tour guide from

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110. City of Philadelphia Mural Arts Program. "Albert M. Greenfield African American Iconic Images Mural Collection Launches." News release. February 24, 2011. <http://www.muralarts.org/about/press/albert-m-greenfield-african-american-iconic-images-mural-collection-launches>.

111. Mural Arts Program, Tish. "African American Iconic Images Collection Mural Tour." Guided Tour, Mural Arts Tour Trolley, Philadelphia, PA, November 15, 2015.

112. Ibid.

113. Ibid.

114 Ibid.

the Mural Arts program leads a guided tour of the murals.<sup>115</sup> The collection was funded by a five-year, \$5 million investment from The PNC Foundation with additional support coming from the Albert M. Greenfield Foundation, National Endowment for the Arts, Engage 2020, and the Pennsylvania Humanities Council.<sup>116</sup>

The murals in the Albert M. Greenfield African American Iconic Images Collection were selected for the public “to learn about African American culture, traditions, and history, as it has unfolded in Philadelphia’s neighborhoods.”<sup>117</sup> On November 15, 2015, I went on the last African American Iconic Images tour of the year. The guided tour progressed through several neighborhoods to visit murals of the collection featuring prominent African American figures including Martin Luther King Jr., Malcolm X, Harriet Tubman, Marian Anderson, Julius Erving, and themes of social justice, jazz music, hope, and remembrance to name a few.<sup>118</sup> The murals commissioned by the communities use heritage as a product to address current social and political issues through the reconstruction

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115. Link to City of Philadelphia Mural Arts Program Tours:  
<http://muralarts.org/node/2209>

116. City of Philadelphia Mural Arts Program. "Albert M. Greenfield African American Iconic Images Mural Collection Launches." News release. February 24, 2011.  
<http://www.muralarts.org/about/press/albert-m-greenfield-african-american-iconic-images-mural-collection-launches>.

117. Ibid. Page 3.

118. Mural Arts Program, Tish. "African American Iconic Images Collection Mural Tour." Guided Tour, Mural Arts Tour Trolley, Philadelphia, PA, November 15, 2015.



of the past.<sup>119</sup> These murals can reinforce stories and experiences of the past that can be essential to people's current social identities and sources of purpose, inspiration, sadness, and happiness.<sup>120</sup> For example, there is a mural that wraps around the Martin Luther King Jr. Recreation Center. One side of the recreation center depicts the famous march from Selma to Montgomery of Martin Luther King Jr. and other protesters during the Civil Rights movement marching (Appendix A: Figure 6); on the other side the center is a mural depicting the great historical figure of Harriet Tubman.<sup>121</sup> At the entranceway of the recreation center is the image of a staircase, which we were told symbolizes seeking one's dreams.<sup>122</sup> (Appendix A: Figure 7) The symbolism and narratives of the Recreation Center mural reflect how the community clearly wanted to use these historical figures to inspire children using the facility to dream big and go after what they want.

Many of the murals are located on public spaces including schools, community centers, commercial buildings, and also on private residential homes. These murals provide for a sense of place as they change the urban landscape to nurture citizens' public memory and provide inclusiveness to ethnic

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119. Shackel, Paul A. "Pursuing Heritage, Engaging Communities." *Historical Archaeology* 45, no. 1 (2011): 1-9. Accessed February 24, 2016. Page 5.

120. Holtorf, Cornelius. "Heritage Values in Contemporary Popular Culture." In *Heritage Values in Contemporary Society*, edited by George S. Smith, Phyllis Mauch Messenger, and Hilary A. Soderland, 42-54. Walnut Creek, CA: Left Coast Press. Pages 50-51.

121. Mural Arts Program, Tish. "African American Iconic Images Collection Mural Tour." Guided Tour, Mural Arts Tour Trolley, Philadelphia, PA, November 15, 2015.

122. Ibid.

communities.<sup>123</sup> These cultural identity narratives embedded in the urban landscape engage with social, historical and aesthetic meanings that when interpreted project a community's collective voice.<sup>124</sup>

The Albert M. Greenfield African American Iconic Images Collection can be viewed as an interactive approach to heritage programming. One part of the interaction is through using the built environment as a primary learning tool and the element of this engagement is through an interactive website.<sup>125</sup> This interactive website provides extensive research of the selected murals, teacher lesson plans, maps, brochures, audio tour podcast, and audio and video narratives by African American community leaders, scholars, and artists providing mural histories.<sup>126</sup> Unfortunately, the website is currently inaccessible along with information about the murals.

The collaborative partnership with the Mural Arts Program and the African American Museum in Philadelphia would be even more successful if the website was functional. This type of program invites exploration and conversation by the audience, whether for tourists, students, or others, to engage with the heritage, accomplishments, and issues of the African American community in Philadelphia on the visitor's terms. While this partnership is not reaching its full potential, the

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123. Hayden, Dolores. "The Contested Terrain." In *The Power of Place: Urban Landscapes as Public History*, 1-13. Cambridge, MA: The MIT Press, 1995. Pages 8-9.

124. Ibid. Page 13.

125. Link to Iconic Images website: [www.muralarts.org/iconicimages](http://www.muralarts.org/iconicimages)

126. City of Philadelphia Mural Arts Program. "Albert M. Greenfield African American Iconic Images Mural Collection Launches." News release. February 24, 2011. <http://www.muralarts.org/about/press/albert-m-greenfield-african-american-iconic-images-mural-collection-launches>.

murals have provided communities with a sense of pride and place such that other Philadelphian residents and neighborhoods are creating additional murals not affiliated with the Mural Arts Program.<sup>127</sup>

### The Mutter Museum of the College of Physicians of Philadelphia

Moving to the second example of heritage programming in Philadelphia, the Mutter Museum of the College of Physicians of Philadelphia, a museum of medical history, displays preserved collections of “anatomical specimens, medical instruments, and models in a setting like a 19th-century cabinet museum.”<sup>128</sup> According to the Mutter Museum of the College of Physicians of Philadelphia, their mission is for the public “to understand the mysteries and beauty of the human body and to appreciate the history of diagnosis and treatment of disease.”<sup>129</sup> The museum offers many different educational options for visitors and students, including but not limited to, tours, Mutter lessons, lectures, and the online resource of Civil War Lesson Plans.<sup>130</sup> This thesis will focus on the heritage programming of the Mutter Museum of the College of Physicians of Philadelphia’s Civil War Lesson Plans.

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127 . Mural Arts Program, Tish. "African American Iconic Images Collection Mural Tour." Guided Tour, Mural Arts Tour Trolley, Philadelphia, PA, November 15, 2015.

128. Mutter Museum, "About," Mutter Museum, last modified 2016, accessed January 15, 2016, <http://muttermuseum.org/about/>.

129. Ibid.

130. Mutter Museum, "Museum Education," Mutter Museum, last modified 2016, accessed January 15, 2016, <http://muttermuseum.org/education/museum-education/>.

During the Civil War (1861-1865,) approximately 338,000 Pennsylvanians fought in the War and 33,000 lost their lives.<sup>131</sup> The scope of the Civil War if measured by today's population would mean that 34 million Americans would have fought and 3 million would have lost their lives.<sup>132</sup> The historic heritage brought forth by the Civil War and its legacy in communities located in the 19<sup>th</sup> century North and South permeates through American culture through museum exhibitions, book and journal publications, conferences, battlefield preservation, and historic reenactments.<sup>133</sup>

Due to the popularity and importance of Civil War heritage in Pennsylvania, the Mütter Museum of the College of Physicians of Philadelphia has made available ten online lessons targeted towards upper high school students and first and second-year undergraduates. These *Civil War Lesson Plans* were developed by and for the Mütter Museum of the College of Physicians of Philadelphia in collaboration with PhD student Peter Carmichael and Dr. Robert C. Fluhrer of the Civil War Institute at Gettysburg College. These lessons focus on medical heritage during the war including gunshot wounds, effects of PTSD, the health of horses, ambulance systems, amputations, recruitment, women medics, sick call, camp sanitation, and the inclusion of African American soldiers. Each of the ten lessons follows a common structure featuring the intended audience, learning objectives, estimated time for each

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131. Civil War Heritage," PA Civil War 150, last modified 2010-2015, accessed January 15, 2016, <http://www.pacivilwar150.com/ThenNow/CivilWarHeritage.html>.

132. Ibid.

133. "Ibid.

lesson, key words, background information, recommended websites, primary historical sources, and the Pennsylvania Education Standards the lesson to which the lesson is tied. The Pennsylvania Education Standards are within the current Pennsylvania Core History and Social Studies Standards, however, the subject area of the lessons focuses on social studies, history, and the sciences. The goal of the Civil War lessons is “to stimulate interest in primary historical sources—those written by the participants to the war—and develop skills in reading and analyzing them to gain historical understanding.”<sup>134</sup>

The Mütter Museum of the College of Physicians of Philadelphia Civil War Lesson Plans are a strong example of a heritage program offered by a museum that is accessible to all teachers within Pennsylvania (and with online access, the world) that can aid the instruction of students who wish to learn about the Civil War. A recommendation for the Mütter Museum of the College of Physicians of Philadelphia would be that more lesson plans be included for other audience groups, such as younger students or even older adult medical students, who are interested in learning more about the subject of Civil War medicine.

#### The University of Pennsylvania Museum of Archaeology and Anthropology

Whereas the Mutter Museum’s Civil War Lesson plans allow for the inclusion of all school and students, the University of Pennsylvania Museum of Archaeology and Anthropology’s program *Unpacking the Past* is an exclusive

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134. Mutter Museum, "Civil War Lesson Plans," Mutter Museum, last modified 2016, accessed January 15, 2016, <http://muttermuseum.org/education/civil-war-lesson-plans/>.

partnership with seventh grade classrooms in the School District of Philadelphia, Knowledge is Power Program (KIPP) Charter schools, and Mastery Charter Schools which are currently on the ancient civilizations of Rome and Egypt.<sup>135</sup> The educational common core curriculum standards that are targeted with this program are the language arts, math, and science.<sup>136</sup>

This pilot program, which is a free three-year program for the schools that meet the requirements, include professional teacher development training, in-school museum educator pre-visit(s) in a “Mummy Mobile,” a mummy tour and workshop, and one-year family memberships to the students who participate. The title of the program is linked to the pre-visit in which the goal of the museum educators is to familiarize middle school students with the skills of critical thinking, close observation, and cluing into context clues in order to “unpack the past.” Upon completing the stage of a pre-visit, the class heads to the museum for an interactive tour of either the Roman or Egyptian collections. Upon completion of the tour, the class attends an interactive workshop of either mosaic making (Roman) or mummy making (Egyptian). For example, students in the mummy-making workshop assist museum educators in the process of mummification on a custom-made dummy mummy.<sup>137</sup>

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135. Penn Museum, “Unpacking the Past,” Penn Museum, last modified 2016, accessed January 19, 2016, <http://www.penn.museum/teachers-and-students/unpacking-the-past>.

136. “Unpacking the Past: Penn Museum’s Innovative New Middle School Program Designed to Spark STEM Learning through Museum Engagement,” *University of Pennsylvania Almanac* 61, no. 11 (October 28, 2014): accessed January 19, 2016, <http://www.upenn.edu/almanac/volumes/v61/n11/unpacking-the-past.html>.

137. Ibid.

Unpacking the Past is funded by a grant from GRoW Annenberg, a program of the Annenberg Foundation, the National Endowment of the Arts, and other additional funding sources; the program in whole is funded through grant money.<sup>138</sup> The ambition of the pilot program is “to spark interest in world cultures, museums and informal learning.”<sup>139</sup> In my opinion, this is a fantastic pilot program to evaluate the successfulness of such a program working with schools. The next step, in my opinion, would be for the University of Pennsylvania Museum of Archaeology and Anthropology to expand the “Unpacking the Past” program into a type of “traveling teaching module.” I would suggest that this module, which could ultimately visit other schools in the state that do not have access to the Penn Museum, would contain lesson plans, educational resources, online support, and a teaching collection that could be used in the classroom by teachers. Such modules, though difficult to create and finance, would allow for the museum to be able to reach all students regardless of location. While it is understandable that the topics of ancient Rome and Egypt fulfill Pennsylvania Education Standards and spark young students’ in the past, there is a concern, however, for the specificity of the subject matter. While focusing on ancient heritage of Rome and Egypt, I would suggest to expanding the “Unpacking the Past” theme to explore other cultures that are represented into the museum’s

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138. Penn Museum, “Unpacking the Past,” Penn Museum, last modified 2016, accessed January 19, 2016, <http://www.penn.museum/teachers-and-students/unpacking-the-past>.

139. Unpacking the Past: Penn Museum’s Innovative New Middle School Program Designed to Spark STEM Learning through Museum Engagement,” *University of Pennsylvania Almanac* 61, no. 11 (October 28, 2014): accessed January 19, 2016, <http://www.upenn.edu/almanac/volumes/v61/n11/unpacking-the-past.html>.

vast collections such as the Near East cultures, Oceanic cultures, North and South America cultures, and Asian cultures.<sup>140</sup>

All of the heritage programs in this Philadelphia case study focus upon the connection of cultural and historic heritage to the audience with some form of interactive engagement, whether it be educational, community-oriented, social, or even public. Heritage programs designed by museums and other cultural organizations should not box or put cultural heritage under glass in a way that fossilizes community history. Museums and other organizations need to continue to evolve and look for more ways in which to engage audiences and other stakeholders with heritage material designed to engage different learning experiences, diverse communities, and social groups.

In the past, Philadelphia has looked to its colonial heritage as the main source for the city's historical and heritage narrative as evidenced in the numerous colonial landmarks marketed to tourists including the National Constitution Center, Independence Hall, and the Liberty Bell; all of which fall under national heritage and are managed by the National Park Service (NPS).<sup>141</sup> I argue that this colonial past is what Philadelphia will continue to market to tourists as this time frame for Philadelphia was very important, city was very prosperous among the colonies, and tourists flock to colonial era sites in Old

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140 . Penn Museum, "Unpacking the Past," Penn Museum, last modified 2016, accessed January 19, 2016, <http://www.penn.museum/teachers-and-students/unpacking-the-past>.

141. Visit Philadelphia. "Museums & Attractions." Visit Philadelphia. Last modified 1998-2016. Accessed February 28, 2016. <http://www.visitphilly.com/museums-attractions/>.



City. This tourism brings in needed income to the city; the greater Philadelphia area had 39.7 million visitors in 2014 alone.<sup>142</sup> While Philadelphia will never cease to include its colonial past in its heritage narrative, the city embraces its diverse cultural past with numerous cultural celebrations such as Black History Month, the federal holiday of Martin Luther King Jr. Day, and American Asian events. With the turn of the 19<sup>th</sup> century, immigrants arriving from all over Europe brought with them their cultural traditions and customs. In particular, African American heritage has become a topic of interest for several Philadelphia museums. After the Civil War and the abolishment of slavery, African Americans made up a significant amount of the population, which has thus continued today with African Americans making up the ethnic majority. Philadelphia has recognized the significance and importance of its African American community in the development of the city and subsequently the African American Museum in Philadelphia was opened in 1976.<sup>143</sup> The African American Museum in Philadelphia (AAMP) “preserves, interprets, and exhibits the aspirations, achievements, and heritage of African Americans from pre-colonial times to the current day.”<sup>144</sup> Overall, Philadelphia’s ethnic diversity and its role as a major national historic tourist attraction has contributed to the design of diverse and

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142. Visit Philadelphia, comp. *2015 Annual Report*. Philadelphia, PA: n.p., n.d. Accessed April 6, 2016. <http://files.visitphilly.com/2015-visit-philadelphia-annual-report.pdf>.

143. The African American Museum in Philadelphia. "About Us." The African American Museum in Philadelphia. Accessed January 13, 2016. <http://www.aampmuseum.org/about-us.html>.

144 . Ibid.

engaging heritage programming by its many museums and cultural organizations. Diverse heritage programming allows for positive self-regard in one's culture and the positive attitude of empathy, understanding, and respect toward the culture of others, thus leading to the building of relationships and partnerships among communities.

## Chapter 4: Pennsylvania: Archaeology, Heritage Tourism, Creative Placemaking

The awareness of Pennsylvania's historical, ethnic, and built past has played a role in the creation and formation of several state agencies and statewide non-profit organizations devoted to heritage. These state agencies and statewide non-profit organizations aid in the administration of grants and programming opportunities, such as preservation and research, for museums and institutions across the state therefore making them important to discuss and analyze in this thesis. The state agencies and statewide non-profit organizations that will be discussed are the Pennsylvania Historical & Museum Commission (PHMC), of which the State Museum of Pennsylvania falls under and therefore will be discussed, the Pennsylvania Humanities Council, and the Pennsylvania Council on the Arts. This section will focus on state-level heritage programs devoted to tourism, the role of archaeology, and the use of creative placemaking.

### The State Museum of Pennsylvania

The State Museum of Pennsylvania, located in Harrisburg, was the first state-sponsored institution devoted to Pennsylvania's history as a whole. The notion of creating a state museum was first introduced in 1887 by Philadelphia representative, Henry K. Boyer, in the Pennsylvania State legislature with an appropriation bill for a building devoted to preserve archival materials, battle flags, historic paintings, maps, and other such materials.<sup>145</sup> The bill was passed;

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145. Smith, Eric Ledell. *The State Museum of Pennsylvania: A Centennial History, 1905-2005*. Harrisburg, PA: Pennsylvania Historical and Museum Commission, 2005. <http://statemuseumpa.org/wp-content/uploads/2013/09/100years.pdf>. Page 1.

however, it did not become realized due to the bill's veto by the Governor at the time, James A. Weaver.<sup>146</sup> Six years later, another bill was passed and signed into law for the erection of a building to house the state library, archives, and historical and natural collections of the state.<sup>147</sup> It wasn't until March 28, 1905, when Governor Pennypacker formally created the State Museum of Pennsylvania with the purpose of preserving objects and collections pertaining to the flora, fauna, art, history, archaeology, and culture of the state.<sup>148</sup> Over the years, the State Museum has greatly expanded its collections within the divisions of zoology, geology, history, education, archaeology, and fine arts.<sup>149</sup> The State Museum was originally located next to the Capitol; however, in 1964, the museum was moved to its current location on Third Street between Foster and North Streets adjacent to the State Capitol Complex.<sup>150</sup>

The State Museum offers a plethora of heritage programming options for its visitors.<sup>151</sup> The museum offers both permanent and changing exhibitions, as well as online exhibitions for those who cannot visit and those who wish to

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146. Ibid. Pages 1-2.

147. Ibid. Page 2.

148. Ibid. Page 3.

149. Ibid. Pages 3-6.

150. Pennsylvania Historical and Museum Commission. "About." The State Museum of Pennsylvania. Last modified 2014-2015. Accessed February 3, 2016. <http://statemuseumpa.org/about/>.

151. Pennsylvania Historical and Museum Commission. "Events." The State Museum of Pennsylvania. Last modified 2014-2015. Accessed February 3, 2016. <http://statemuseumpa.org/events/>.

continue their museum and historical experience online.<sup>152</sup> The inclusion of online exhibitions is both refreshing and necessary in this technological age of smart phones, tablets, and computers as collections are now accessible to all who have such technology. As our nation's museums move to digitize their collections, the next step, which the State Museum has done, is to create online exhibitions. The museum also offers community free days and celebrations, public archaeology days at an off-site archaeological excavation, and planetarium shows.<sup>153</sup>

The archaeology section of the State Museum hosts the annual program, Workshops in Archaeology, each year. The annual Workshops in Archaeology program is designed to provide the public with an overview of archaeological discoveries across the State. On November 14, 2015, the State Museum of Pennsylvania hosted its Workshop in Archaeology entitled "Weeds Seeds to Garden Seeds: The Archaeology of Farming in the Keystone State." (Appendix A: Figure 8) As the title suggests, the 2015 workshop was focused on discoveries relating to agriculture and the domestication of seeds in the Commonwealth. As I attended this workshop, I estimate there were over 100 individuals who attended this all day program. Seven presenters, ranging from practicing archaeologists, professors, and consultants, provided the public with data from the

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152. Pennsylvania Historical and Museum Commission. "Exhibits." The State Museum of Pennsylvania. Last modified 2014-2015. Accessed February 9, 2016.  
<http://statemuseumpa.org/exhibits/>.

153. Pennsylvania Historical and Museum Commission. "Events." The State Museum of Pennsylvania. Last modified 2014-2015. Accessed February 3, 2016.  
<http://statemuseumpa.org/events/>.

archaeological record about the contribution of various seeds and foods such as maize, beans, and squash, to the development of farming in Native American settlements and to historic and present-day communities. Between sessions, the audience was able to view demonstrations on flint knapping, artifact identification, and site recording in the Cultural Resources Geographic Information System.<sup>154</sup>

This public workshop spoke directly to Pennsylvania's agricultural heritage and provided a forum for the public to learn about the past through the scholarly and professional presentations by practicing archaeologists and academic scholars. As experts on the past and of past civilizations, archaeologists evoke exciting stories about exploration, excavation, and discovery of the past.<sup>155</sup> Heritage expert Cornelius Holtorf confers that popular culture portrays the archaeologist as a hero who is resourceful and adventurous, of which Indiana Jones is a prime example.<sup>156</sup> Many people, interested in this heroic fantasy, want to become involved in archaeological excavations to live this dream.<sup>157</sup> What is usually not portrayed in popular culture is the meticulous documentation,

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154. Wymer, Dee Ann, David Dunn, Mark A. McConaughy, Christina Rieth, Michael Stewart, Justine McKnight, Ken Basalik, David Mortensen, and James Herbstritt. "Weed Seeds to Garden Seeds: The Archaeology of Farming in the Keystone State." Lecture, 2015 Annual Workshops in Archaeology Program, State Museum of Pennsylvania, Harrisburg, PA, November 14, 2015.

155. Holtorf, Cornelius. "Heritage Values in Contemporary Popular Culture." In *Heritage Values in Contemporary Society*, edited by George S. Smith, Phyllis Mauch Messenger, and Hilary A. Soderland, 42-54. Walnut Creek, CA: Left Coast Press. Page 49.

156. Ibid.

157. Ibid.

analysis, and other extensive processes that occur during archaeological excavations.<sup>158</sup> In order to play into this fantasy, museums, including the State Museum, have started to offer public archaeology days on which the public is able to visit an active excavation site and can partake in the digging under the guidance of archaeology professionals.<sup>159</sup> As Holtorf says, “the process of doing archaeology is more exciting than its results.”<sup>160</sup>

While intriguing archaeological results were presented at the workshop and the public was introduced to modern day archaeologists working to exhume Pennsylvania agricultural past, the specialized theme of this year’s workshop limited the attendees to those who were only interested in agriculture or only generally curious about archaeology within the state. In my opinion, there was a missed heritage programming opportunity to design a collaborative archaeology and agricultural program at the Pennsylvania Farm Show where there would have likely been a greater visitor base for educational outreach on Pennsylvania’s agricultural and farming heritage.

Pennsylvania’s agricultural and farming heritage is showcased and honored every year for a week in January at the Pennsylvania Farm Show, located at the Pennsylvania Farm Show Complex and Expo Center in Harrisburg,

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158. Ibid.

159. Pennsylvania Historical and Museum Commission. "Events." The State Museum of Pennsylvania. Last modified 2014-2015. Accessed February 3, 2016. <http://statemuseumpa.org/events/>.

160. Holtorf, Cornelius. "Heritage Values in Contemporary Popular Culture." In *Heritage Values in Contemporary Society*, edited by George S. Smith, Phyllis Mauch Messenger, and Hilary A. Soderland, 42-54. Walnut Creek, CA: Left Coast Press. Pages 49-50.

PA. The Pennsylvania Farm Show honors this heritage through commercial and competitive exhibits of livestock shows, products, and educational displays.<sup>161</sup> This year, the State Museum exhibited artifacts pertaining to the development of agriculture from the transition from hunters and gathers to horticulturists.<sup>162</sup> I would be interested to see how visitors perceived these presentations by the State Museum. In 2011, the Pennsylvania Farm Show had more than 400,000 visitors during the week's timeframe thus would have provided an ample platform for the State Museum to educate citizens on the agricultural heritage of the state and opportunities for preservation of archaeological sites and farmland.<sup>163</sup> In my observation as a Lancaster County resident, farmland is being increasingly sold and turned into residential and commercial developments.<sup>164</sup> For example, the Mayer Hess Farmstead, a 19<sup>th</sup> century Italianate-style farmhouse and barns in Lancaster County, was sold to redevelopers for residential and commercial development.<sup>165</sup> In order to save agricultural heritage and farmland, the

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161. "Pennsylvania Farm Show: Facts & Figures." Pennsylvania Farm Show. Accessed April 6, 2016. <http://www.farmshow.state.pa.us/page/factsandfigures.aspx>.

162. State Museum of Pennsylvania. "Development of Agriculture in the Commonwealth." Event presented at 2016 Pennsylvania Farm Show, Pennsylvania Farm Show Complex, Harrisburg, PA, January 9-16 2016. The State Museum of Pennsylvania. Last modified 2014-2015. Accessed February 9, 2016. <http://statemuseumpa.org/event/farm-show-2016/2016-01-13/>.

163. "Pennsylvania Farm Show: Facts & Figures." Pennsylvania Farm Show. Accessed April 6, 2016. <http://www.farmshow.state.pa.us/page/factsandfigures.aspx>.

164. Knowles, Laura. "Preserving our Agricultural heritage." *Always Lancaster County*, February 21, 2016, Pages 5-6.

165. Nephin, Dan. "Preservation Forum aims to save Mayer-Hess Farmstead." *LancasterOnline* (Lancaster, PA), March 6, 2014. Accessed February 6, 2016. [http://lancasteronline.com/news/local/preservation-forum-aims-to-save-mayer-hess-farmstead/article\\_c2a84c3e-a5ac-11e3-a691-001a4bcf6878.html](http://lancasteronline.com/news/local/preservation-forum-aims-to-save-mayer-hess-farmstead/article_c2a84c3e-a5ac-11e3-a691-001a4bcf6878.html).



Lancaster Farmland Trust has made it its mission to preserve the beautiful farmland of Lancaster County.<sup>166</sup>

### Pennsylvania Historical and Museum Commission (PHMC)

The State Museum of Pennsylvania is overseen by the Pennsylvania Historical and Museum Commission (PHMC), the official history agency of the Commonwealth of Pennsylvania.<sup>167</sup> This state agency was created in 1945 with “the responsibility of collecting, conserving, and interpreting Pennsylvania’s historic heritage.”<sup>168</sup> The PHMC is able to accomplish this through the State Museum, State Archives, the Pennsylvania Trails of History, Bureau for Historic Preservation (PA SHPO), Bureau of Historic Sites and Museums, and the Bureau of Management Services.<sup>169</sup> The PHMC offers disaster planning, cultural resource management, community preservation, historical markers, and guidance with the evaluation of National Register eligibility.<sup>170</sup> While the Pennsylvania Historical and Museum Commission is an administrative entity and not a “museum,” their funding and grants directly affect museums and heritage

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166. Knowles, Laura. "Preserving our Agricultural heritage." *Always Lancaster County*, February 21, 2016, Pages 5-6.

167. Pennsylvania Historical and Museum Commission. "About." The State Museum of Pennsylvania. Last modified 2014-2015. Accessed February 3, 2016. <http://statemuseumpa.org/about/>.

168. Ibid.

169. Ibid.

170. Pennsylvania Historical and Museum Commission (PHMC). "Preservation." Pennsylvania Historical and Museum Commission (PHMC). Accessed February 4, 2016. <http://www.phmc.pa.gov/About/Public-Information/Pages/default.aspx#.Vtjp1Clzgfo>.

programming across Pennsylvania. One interesting PHMC program I would like to highlight is the Pennsylvania Trails of History.

The Pennsylvania Trails of History (PA-TOH) is a heritage tourism program focused on specific themes relating to historic sites and museums within Pennsylvania.<sup>171</sup> As defined by the National Trust for Historic Preservation, heritage tourism consists of “traveling to experience the places, artifacts and activities that authentically represent the stories and people of the past and includes natural, historic, and cultural resources.”<sup>172</sup> In defining a successful heritage tourism program, five principles have been identified through a three-year pilot program conducted by the National Trust for Historic Preservation, National Endowment of the Arts, and state tourism agencies in Indiana, Tennessee, Texas, and Wisconsin: authentication and quality, the protection and preservation of resources, “making” sites come alive, finding the right fit for your tourism strategy and community, and finally collaboration.<sup>173</sup> While these principles are basic in their approach, they are necessary to highlight as cultural and historic heritage is being utilized as a source for economic revenue and has the potential to become commodified.

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171. Pennsylvania Historical and Museum Commission (PHMC). "Pennsylvania Trails of History." Pennsylvania Historical and Museum Commission (PHMC). Accessed February 4, 2016. <http://www.phmc.pa.gov/museums/Pages/default.aspx#.VrPFFIJzgfo>.

172. National Trust for Historic Preservation. "Heritage Tourism." National Trust for Historic Preservation. Last modified 2016. Accessed February 9, 2016. <http://www.preservationnation.org/information-center/economics-of-revitalization/heritage-tourism/#.Uz7tU1flvqE>.

173. Brink, Peter H. "Heritage Tourism in the U.S.A.: Grassroots Efforts to Combine Preservation and Tourism." *APT Bulletin* 29, no. 3/4 (1998): 59-63.

The Pennsylvania Trails of History system constitutes the Military History Trail, Historic Homes Trail, Industrial Heritage Trail, and the Rural Farm and Village History Trail.<sup>174</sup> Within each of these designated trails, the PHMC has chosen specific historic homes or museums that encompass these historic and heritage-site based themes.<sup>175</sup> For example, the Rural Farm and Village History Trail lists the Landis Valley Village and Farm Museum, Ephrata Cloister, Somerset Historical Center, and the Old Economy Village.<sup>176</sup> The four Trails of History include 23 historical sites and museums, which seems to be a small number compared to the wealth of heritage-dedicated institutions in the state.<sup>177</sup> I contacted the PHMC to find out how sites and museums were selected. I was informed that all of the historic sites and museums on the Pennsylvania Trails of History are owned by the Commonwealth of Pennsylvania and managed by the Pennsylvania Historical and Museum Commission.<sup>178</sup> Furthermore, marketing personnel organized the Trails of History by coming up with four trail themes.<sup>179</sup> I

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174. Pennsylvania Historical and Museum Commission (PHMC). "Pennsylvania Trails of History." Pennsylvania Historical and Museum Commission (PHMC). Accessed February 4, 2016. <http://www.phmc.pa.gov/museums/Pages/default.aspx#.VrPFFIJzgfo>.

175. Ibid.

176. Ibid.

177. Ibid.

178. "Input Received: Pennsylvania Historical and Museum Commission Contact Form." E-mail message to author from Heather Myers, Web Administrator for Pennsylvania Historical and Museum Commission. February 5, 2016.

179. Ibid.

was also informed that the PHMC does not have any plans to add non-Commonwealth owned museums or sites to the Trails of History.<sup>180</sup>

As noted the Pennsylvania Historical and Museum Commission is missing opportunities for creating collaborative partnerships with non-Commonwealth owned historic sites and museums across the state. In not planning to add additional museums or historic sites to the trails, Commonwealth owned or not, the PHMC is limiting the heritage experiences for potential visitors and fails to highlight why Pennsylvania's diverse heritage is important. While these trails are marketed suggestions and visitors have the option of creating their own "trails," professionally-designed trails along with community collaboration would in my opinion make for a stronger heritage tourism strategy in Pennsylvania and would be more appealing to heritage tourists as well as bring economic benefits to the state and the communities in which these sites are located. For example, other themed trails could be centered upon the Underground Railroad, African American culture, Pennsylvania Dutch culture, Amish culture, and historic cultural landscapes to name a few.

In 1997, the Pennsylvania Department of Conservation and Natural Resources, in partnership with Pennsylvania Historical and Museum Commission, Preservation Pennsylvania, the Pennsylvania Department of Community and Economic Development, and the Federation of Museums & Historical Organizations joined together and prepared a report on the impact of

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180. Ibid.

heritage tourism in Pennsylvania.<sup>181</sup> The report determined that in 1997 there were 10.3 million heritage tourists who visited Pennsylvania and produced one billion dollars in tourism expenditures.<sup>182</sup> While this study was completed almost a decade ago, I argue that a stronger and more collaborative heritage tourism strategy for Pennsylvania has the potential to continue to both profit both the museums and state agencies through finances that can be provided for the continued protection, preservation, and sustainability of Pennsylvania's heritage sites and programming.

### Pennsylvania Humanities Council

Other state institutions which promote heritage at the state level are the Pennsylvania Humanities Council, a statewide non-profit organization dedicated to the humanities,<sup>183</sup> and the Pennsylvania Council on the Arts, a state agency dedicated to fostering the vitality of the arts throughout the state.<sup>184</sup> Both of these institutions are administrative in purpose in that they provide arts and heritage organizations with funding and programming opportunities.

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181. Ruth, Emma C. *Pennsylvania Heritage Tourism Study*. Compiled by D.K. Shifflet and Associates, Ltd. N.p.: n.p., 2010. Accessed February 9, 2016. [http://www.dcnr.state.pa.us/cs/groups/public/documents/document/dcnr\\_002133.pdf](http://www.dcnr.state.pa.us/cs/groups/public/documents/document/dcnr_002133.pdf).

182. Ibid.

183. Pennsylvania Humanities Council. "About Us." Pennsylvania Humanities Council. Accessed April 9, 2016. <http://www.pahumanities.org/about-us>.

184. Pennsylvania Council on the Arts. "Agency Overview." Pennsylvania Council on the Arts. Accessed April 9, 2016. <http://www.arts.pa.gov/WHO%20WE%20ARE/AGENCY%20OVERVIEW/Pages/default.aspx#.Vwki-XCd0fo>.

The Chester Made Initiative is a collaborative program supported by the Pennsylvania Humanities Council. In 2015, the Pennsylvania Humanities Council partnered with the City of Chester, PA, Widener University, Chester Arts Alive, The Artist Warehouse, Just Act, and Americans for the Arts in the creation of the Chester Made Initiative.<sup>185</sup> The Chester Made Initiative was created in order to “identify and promote arts and culture in Chester, Pennsylvania, and to harness their power as a force for community revitalization.”<sup>186</sup> In the past and in the present day the city of Chester has been plagued by violence and poverty, but the area has been experiencing urban revitalization through the approach of creative placemaking.<sup>187</sup> In creative placemaking, “partners from private, non-profit, public and community sectors strategically shape the physical and social character of a desired location such as a city, region, town, or neighborhood around arts and cultural activities.”<sup>188</sup> Fundamentally, creative placemaking is a bottom to top approach to economic revitalization and social engagement.<sup>189</sup> In order to gather data for a proposed arts and cultural district, story-telling sessions were used to identify events, heritage sites, people, businesses, organizations, and facilities that were deemed to be the creative soul of Chester; throughout

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185. Pennsylvania Humanities Council. "Chester Made." Pennsylvania Humanities Council. Accessed February 9, 2016. <http://www.pahumanities.org/initiatives/civic-engagement/chester-made>.

186. Ibid.

187. Ibid.

188 . National Endowment of the Arts, United States Conference of Mayors, American Architectural Foundation The Mayor's Institute on City Design. *Creative Placemaking*. By Ann Markusen and Anne Gadwa. 2010. PDF.

189. Ibid.

these sessions, the slogan, “Chester Made,” kept coming up and hence became the official brand and slogan for the heritage program.<sup>190</sup> Upon finishing the story-telling sessions, Chester’s Planning Department, along with faculty and students from Widener University, created a cultural assets map with the data.<sup>191</sup> This map will be used to promote culture, history, and heritage programming for residents and visitors, economic development through investment in creative industries, design making in land use and design, and facilitating partnerships through identifying opportunities to maximize assets including cultural industries, heritage sites, events, and organizations and facilities.<sup>192</sup>

The Chester Made Initiative is an effective application of using the placemaking approach to utilizing cultural resources, collaborative efforts, and direct dialogue of stakeholders to change their community for the better. This type of strategy could be considered as an aid for the creation of future community revitalizations around the arts and humanities.

#### Pennsylvania Council on the Arts

The other state agency, Pennsylvania Council on the Arts, is the administrator of grants and programs concerning the Arts throughout Pennsylvania. Within the Pennsylvania Council on the Arts is the Folk and

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190. Pennsylvania Humanities Council. "Chester Made." Pennsylvania Humanities Council. Accessed February 9, 2016. <http://www.pahumanities.org/initiatives/civic-engagement/chester-made>.

191. Ibid.

192. Ibid.

Traditional Arts Division, which, as their title suggests, focuses on sustaining folk and traditional arts across the state through “services-to-the-field, a statewide apprenticeship program, and an infrastructure partnership made up of seven regional organizations.”<sup>193</sup> During the winter of 2010 and through the spring of 2012, the traveling exhibition, *Making it Better: Folk Arts in Pennsylvania Today*, told the stories of 30 master artists representing intangible traditions such as African dance, Native American clay flutes, woodcarving, and Pysanky eggs.<sup>194</sup> This traveling exhibition, sponsored by the PA Council of the Arts, emphasizes that centuries old traditions still are flourishing and being expressed in communities.<sup>195</sup> While this exhibition has long been over, the components of the exhibition are still available online including biographies of the artists, essays, interviews, images, and resources for educators.<sup>196</sup> The Pennsylvania Council of the Arts, National Endowment of the Arts, and the Pennsylvania Humanities Council funded this exhibition.<sup>197</sup>

The *Making It Better* exhibition provided a great opportunity for exploration of folk and traditional arts; however, I argue that Pennsylvania’s programming for traditional and folk arts need to be expanded further. A way in which Pennsylvania could benefit from combining a heritage tourism plan, traditional

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193. Pennsylvania Council on the Arts. *Folk Art in PA*. Accessed February 9, 2016. <http://folkartpa.org/index.html>

194. Pennsylvania Council on the Arts. “*Making It Better*.” *Folk Art in PA*. Accessed February 9, 2016. <http://folkartpa.org/index2.html>.

195. *Ibid.*

196. *Ibid.*

197. *Ibid.*



and folk arts, and creative placemaking is through the creation of a Pennsylvania Folklife Festival. A folklife festival celebrates living heritage traditions such as dance, culture, food, the arts, song, and other aspects. For example, in Pennsylvania there is already the Kutztown Folklife Festival, which showcases Pennsylvania Dutch Culture, and the Philadelphia Folk Festival, which celebrates folk music. These well-attended regional festivals celebrate a specific heritage aspect of Pennsylvania, whereas a state-sponsored festival could resolve around different themes each year so that different forms of heritage can be showcased and celebrated. Visitors would be encouraged to attend the festival each year through the design of annual themes; this repeat visitation would provide economic benefits to communities, cultural organizations, and the state. In consultation with the state of Maryland, Pennsylvania could model their folklife festival on Maryland's one-day, free folklife festival or even the Philadelphia Folk Festival.<sup>198</sup>

While the Pennsylvania Historical and Museum Commission, Pennsylvania Council of the Arts, and the Pennsylvania Humanities Council are state level institutions with the responsibility for overseeing and funding the arts and the humanities in the state, collaborative program ideas are lacking. It is important that these agencies continue to look for new avenues for programs to not only continue to engage Pennsylvanians and visitors, but to continue to

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198. Maryland State Arts Council. "Folklife Festival." Maryland State Arts Council. Last modified 2015. Accessed February 10, 2016. <http://www.msac.org/folklife-festival>.

Visit Philadelphia. "Philadelphia Folk Festival." Visit Philadelphia. Last modified 1998-2016. Accessed February 28, 2016. <http://www.visitphilly.com/events/philadelphia/philadelphia-folk-festival/>.

celebrate and show value in Pennsylvania's heritage. A recommendation would be to invite citizens and other stakeholders to aid in the design and implementation of programs, such as the recommended state-sponsored festival.

## Chapter 5 Conclusion

Heritage allows the public to explore the linkage between the present and the past through “the reconstruction of the past determined by the needs of the present.”<sup>199</sup> As a source for social identity, collective purpose, and providing a sense of place, heritage needs to be protected and preserved; as UNESCO heritage expert Marie-Theres Albert has argued, heritage is “an irreplaceable resource for mankind.”<sup>200</sup> This linkage of the past and present constructs and shapes the future so that heritage is never merely just conserved and protected, but rather it is modified by each new generation’s engagement with it.<sup>201</sup>

As stewards of heritage, museums and other organizations have been recognized for their roles as places of learning, and as places where the public can use the lessons from the past to address present social and political issues.<sup>202</sup> By giving people access to the past, they will foster the respect for and

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199. Albert, Marie-Theres. "Culture, Heritage, and Identity" in *Cultural Heritage in the 21st Century: Opportunities and Challenges*, edited by Monika A. Murzyn and Jack Purchla (International Culture Center, 2007) Pages 49-56. Page 51.

200. Albert, Marie-Theres. "Culture, Heritage, and Identity" in *Cultural Heritage in the 21st Century: Opportunities and Challenges*, edited by Monika A. Murzyn and Jack Purchla (International Culture Center, 2007) Pages 49-56. Pages 49-51.

Lowenthal, David. "Stewarding the Past in a Perplexing Present" in *Values in Heritage and Conservation*. Pages 18-25. Los Angeles, CA. Getty Conservation Institute, 2000.  
[https://www.getty.edu/conservation/publications\\_resources/pdf\\_publications/pdf/valuesrpt.pdf](https://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/valuesrpt.pdf)

201. Albert, Marie-Theres. "Culture, Heritage, and Identity" in *Cultural Heritage in the 21st Century: Opportunities and Challenges*, edited by Monika A. Murzyn and Jack Purchla (International Culture Center, 2007) Pages 49-56. Pages 51-54.

Lowenthal, David. "Stewarding the Past in a Perplexing Present" in *Values in Heritage and Conservation*. Pages 18-25. Los Angeles, CA. Getty Conservation Institute, 2000.  
[https://www.getty.edu/conservation/publications\\_resources/pdf\\_publications/pdf/valuesrpt.pdf](https://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/valuesrpt.pdf).  
 Pages 22-23.

202. Shackel, Paul A. "Pursuing Heritage, Engaging Communities." *Historical Archaeology* 45, no. 1 (2011): 1-9. Page 5.

appreciation of the irreplaceable heritage in the present.<sup>203</sup> Heritage, through the telling of stories about the past, reaffirms individuals' social contexts and self-understanding.<sup>204</sup> In particular, when the public or students attend and participate in heritage programs designed by museums and other organizations, these programs act as valuable components in promoting, protecting, and interpreting our cultural resources. Together, such institutions and the public can be effective partners in the appreciation and stewardship of mankind's heritage.

This thesis has sought to present museum and non-museum based heritage programming in Pennsylvania at the local level of Lancaster, the big city level of Philadelphia, and the state level. Overall, heritage programming within Pennsylvania appears geared towards presenting historic heritage that of past events, past people, and past landscapes. It is important to conserve history and heritage, but at the same time it is important for Pennsylvanians to continue to create new artistic and cultural expressions for the present.<sup>205</sup> The state of Pennsylvania, and the United States, are melting pots of different cultures, ethnicities, religions, customs, and traditions. A great deal of heritage and heritage programming in United States is centered upon celebrating artistic or historic heritage of the past. Ethnic heritage has, in my opinion, started to grow in

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203. Holtorf, Cornelius. "Heritage Values in Contemporary Popular Culture." In *Heritage Values in Contemporary Society*, edited by George S. Smith, Phyllis Mauch Messenger, and Hilary A. Soderland, 42-54. Walnut Creek, CA: Left Coast Press. Page 45.

204. Ibid. Pages 45-46.

205. American Planning Association, and RMC Research Corporation. "The Role of the Arts and Culture in Planning Practice." American Planning Association. Accessed July 27, 2015. <https://www.planning.org/research/arts/briefingpapers/overview.htm>.

awareness with events such as the heritage months (Black History Month, National Hispanic Heritage Month, and Asian Pacific American Month were first observed and formalized in the latter half of the 20<sup>th</sup> century<sup>206</sup>) as well as political and social situations occurring around the world including wars and ethnic conflict, world health, and environmental challenges that have elevated the awareness of cultural and economic inequalities around the world. Heritage programs, while reinforcing and sustaining cultural, ethnic, and social identities, provide communities the opportunities for public engagement and for economic vitality. As all of the case studies were presented in urban settings, art and cultural activities, such as heritage programming, are economically driven as they attract more visitors which results in more economic and social prospects for urban development.<sup>207</sup> Despite these opportunities for civic growth and education, arts and heritage programming is limited by budget and funding challenges. One of the biggest surprises in compiling this report on Pennsylvania's heritage programming is the apparent oversight of the importance of community collaboration on the part of the PHMC for their program, Pennsylvania Trails of History. As a state agency that actively advocates for heritage and is a leader in the preservation field, to not employ and encourage strategies of collaboration in heritage programming among historic sites and museums, not just by those owned by the Pennsylvania Commonwealth, is

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206. Saint Louis University. "Heritage Months and Holidays." Saint Louis University. Accessed April 6, 2016. <http://www.slu.edu/cross-cultural-center/heritage-months-and-holidays>.

207. American Planning Association, and RMC Research Corporation. "The Role of the Arts and Culture in Planning Practice." American Planning Association. Accessed July 27, 2015. <https://www.planning.org/research/arts/briefingpapers/overview.htm>.

disheartening. In all, this study has shown a diversity of heritage programming and initiatives in the state of Pennsylvania, as well as the need to expand and create funding opportunities for new heritage initiatives; the lessons from the case studies in this thesis have been summarized. (Appendix B: Table 1)

While the case studies presented provide different and innovative approaches to presenting heritage, the following discussion presents broad recommendations and best practices towards the design and implementation of future successful heritage programs.

1. Pennsylvania museums and cultural institutions should present heritage programs utilizing continuous narratives as an education strategy. Most of the programs in this study, especially the heritage programs in Lancaster, are focused on presenting the heritage of the past whereas the heritage of the contemporary communities isn't included in the narrative. Heritage expert Cornelius Holtorf argues that "heritage today is not so much about education regarding the past, but about storytelling in the present."<sup>208</sup> Too often heritage is presented as being frozen in time, whereas heritage has in fact been passed down through the generations and modified to fit the individual's or communities' purpose in the present day. As stated in the Chapter 1 of this thesis, cultural heritage consists of intangible elements, traditions, customs, and values that are handed down from each generation, as well as tangible elements such as

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208. Holtorf, Cornelius. "Heritage Values in Contemporary Popular Culture." In *Heritage Values in Contemporary Society*, edited by George S. Smith, Phyllis Mauch Messenger, and Hilary A. Soderland, 42-54. Walnut Creek, CA: Left Coast Press. Page 50.

monuments, buildings, and artifacts. Both intangible and tangible heritage influence the collective identity of cultures of the world and individual identities through the interpretation and production of heritage.<sup>209</sup> This interpretation and production of heritage could be the presentation of material assets in institutions, cultural celebrations within a community, or the preservation of historic sites. All of these components help to shape and influence how humans perceive themselves individually and in the wider collective of the world. Therefore, making heritage relatable to the audience rather than separating it from ongoing community daily life implies community inclusiveness and reinforces these social and cultural identities within society.<sup>210</sup>

2. Pennsylvania should improve its heritage programming with the encouragement of increased collaboration among museums, institutions, and other stakeholders. A critical part of designing heritage programs is the collaboration between institutions and various stakeholders. The American Alliance of Museums states in their “Excellence and Equity” report that museum institutions should work with other formal and informal institutions in carrying out their public service missions.<sup>211</sup>

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209. Albert, Marie-Theres. "Culture, Heritage, and Identity" in *Cultural Heritage in the 21st Century: Opportunities and Challenges*, edited by Monika A. Murzyn and Jack Purchla (International Culture Center, 2007) Pages 49-56. Page 50.

210. Lowenthal, David. "Stewarding the Past in a Perplexing Present" in *Values in Heritage and Conservation*. Pages 18-25. Los Angeles, CA. Getty Conservation Institute, 2000. [https://www.getty.edu/conservation/publications\\_resources/pdf\\_publications/pdf/valuesrpt.pdf](https://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/valuesrpt.pdf).

In 2006, the Pennsylvania Historical Association hosted a panel discussion on history, heritage, and humanities programming within Pennsylvania. What emerged from the discussion was the notion of how it was strategically essential for collaboration in producing heritage programs. This acknowledgement for collaboration was influenced by four factors. The first factor was the funding shortfall for both public and private support for such programs and initiatives. Available proceeds for state and private funding are scarce and competitive in the present time and this appears to remain the case for future years; collaboration among institutions can offset programming costs. Another factor discussed in Chapter 4 is the effect that technology has in engaging the public. Technology such as the Internet or devices such as tablets or computers have challenged institutions to respond with new formats of heritage and cultural programming including online exhibitions, interactive materials, and a strong internet presence. The public, especially the post-baby boomer generation, now expects institutions to have some type of technology presence as well as utilize this technology in innovative exhibits and programs. Institutions must attempt to keep up with these demands if they want to attract younger audiences, a situation critical not only for economic benefits, but also, to educate our younger generations on the importance of history, diversity, and heritage therein creating the next generation of heritage stewards. Maintaining this technological expectation will be no easy feat and will be expensive to implement. The third factor in the declaration for collaboration is that of audience reception; who is the

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211. Ellen Cochran Hirzy, ed., "Excellence and Equity: Education and the Public Dimension of Museums," last modified 2008, PDF. Page 15.



focus of receiving such programs and why. Questions need to be explored about what the program structure should be: What is the point behind such programs? Who will benefit? How will the program impact communities? The final factor for collaboration is the sharing of knowledge. The sharing of knowledge and skills can benefit all institutions in their goals of presenting and preserving heritage. In moving forward with heritage programs, it is imperative for museums and institutions to work together and with their communities for heritage program import, the inclusion of authentic and diverse voices, and funding the creation and implementation of successful programs.<sup>212</sup>

3. The PHMC should implement a statewide initiative for cultural heritage programming. Funding for the arts and humanities has greatly diminished over the years to the point where these subject areas are no longer offered in some public schools. It is imperative that heritage institutions provide opportunities for the public, students, and teachers to learn about heritage. An example of such a statewide initiative would be to look towards Michigan's program, "Folkpatterns." Folkpatterns was a collaborative program designed by Michigan State University and the Michigan 4-H Youth Development for cultural heritage educational activities related students' personal history and traditions, local history, and culture.<sup>213</sup> The program enabled students and youth to explore their background

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212. Downey, Dennis B. "Crossing Boundaries: A Roundtable on New Directions in Pennsylvania Public History Programming: [Introduction]." *Pennsylvania History: A Journal of Mid-Atlantic Studies* 74, No. 4 (Autumn 2007). Pages 529-532. Page 531.

or the background of their community all the while learning basic skills of documentation, research, summarizing and presenting their findings, and learning how to preserve their records through museum archival practices.<sup>214</sup> The topics initially selected were those of family folklore, foodways, and heritage gardening with the Folkpatterns clubs receiving activity sheets and introductory booklets on folklife and cultural heritage documentation.<sup>215</sup> The program topics, as well as sequel projects, have expanded to include barn history, 4-H history, the National 4-H Sport-fishing curriculum, quilt documentation, Great Lakes Education project, and farm and Barnstead surveys.<sup>216</sup> The program has done a successful job in engaging Michigan's youth with heritage learning opportunities and thus could be an excellent heritage model for Pennsylvania programs. Another exemplary program would be Florida's Heritage Education Program. As a statewide initiative, the Florida Heritage Education program (FHEP), provides educational materials, teacher-in-service, and historical legacies.<sup>217</sup> Just like Folkpatterns, the FHEP stresses to teach both children and adults about the past and its relationship to the present.<sup>218</sup>

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213. MacDowell, Marsha, and LuAnne G. Kozma. "Folkpatterns: A Place-Based Youth Cultural Heritage Education Program." *The Journal of Museum Education* 32, no. 3 (Fall 2007): 263-73. Page 263.

214. Ibid. Page 269.

215. Ibid. Page 269.

216. Ibid. Pages 269-271.

217. Museum of Florida History. "Florida Heritage Education Program." Museum of Florida History. Last modified 2016. Accessed February 23, 2016. <http://www.museumoffloridahistory.com/education/outreach/heritageEducation.cfm>.

4. All Pennsylvania museums and cultural institutions should provide accompanying materials for any program that they are designing and implementing. Accompanying materials could include activity guides, learning kits, lesson plans, and other educational resources all of which would be accessible online.<sup>219</sup> Most institutions and organizations are already starting to put educational and public materials online as learning should occur before the visit, during the visit, and post-visit as well.<sup>220</sup> The Mütter Museum of the College of Physicians of Philadelphia case study of the online Civil War lesson plans showcases this need for accessibility whereas the University of Pennsylvania Museum of Archaeology and Anthropology negative case study example of *Unpacking the Past* showcased the limitations of not having an accessible program to all.

Heritage programming, as this thesis has explored, comes in a variety of program formats including tours, exhibitions, lectures, school programs, and public programs and different genres of heritage programming including ethnic, folk, and historical themes. In the changing contemporary times of today, U.S. citizens often forget about or neglect their own history and cultural traditions as well as lack knowledge about other world cultures and histories.<sup>221</sup> It is therefore

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218. Ibid.

219. van Buren, Maurie. "Ideas and Resources for Heritage Education." *The Journal of Museum Education* 13, no. 2 (Summer 1988): 11-12.

220. Ibid.

221. Bruninghaus-Knubel, Cornelia. "Museum Education in the Context of Museums Functions," in *Running a Museum: A Practical Handbook*. Paris, FR: International Council of Museums, 2004. Page 120.

essential and important for museums and other institutions to educate, preserve, and promote awareness of community, national, and international heritage for the benefit of all.<sup>222</sup> While this thesis focuses on programming at institutions located within Pennsylvania urban areas, further research needs to be done on heritage programming in institutions located in rural and suburban areas and how visitors experience cultural heritage education. Heritage is an irreplaceable resource that needs to be preserved and presented for all as heritage expert Freeman Tilden states, “through interpretation, understanding; through understanding, appreciation; through appreciation, protection.”<sup>223</sup>

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222. Ibid.

223. Tilden, Freeman. *Interpreting Our Heritage*. 3rd ed. Chapel Hill, NC: The University of North Carolina Press, 1977.

Appendix A

Figure 1. Dr. Leroy Hopkins, Jr. discussing Harriet Sweeney and the African American community in Lancaster County during his lecture, Pow-Wowing & Philanthropy: Harriet Sweeney and the African-American Community in Conestoga, PA. Photographed by Author at Ryder Hall on November 5, 2015.



Figure 2. Kenneth Serfass impersonating General Grant during his lecture, "A Conservation with General Grant." Photographed by Author at Ryder Hall on December 10, 2015.



Figure 3. A trained historical interpreter in the wool-processing workshop explains to students the usage of cards during the processing of wool.

Photographed by Author at Landis Valley Village & Farm Museum on November 5, 2015.



Figure 4. Students learning about Scherenschnitte, a “scissor cutting” craft used by the Pennsylvania Germans to decorate birth certificates, confirmation certificates, and special cards. Photographed by Author at Landis Valley Village & Farm Museum on November 5, 2015.





Figure 5. Students learning how to use a yoke to retrieve water like children would do in the 18<sup>th</sup> century. Photographed by Author at Landis Valley Village & Farm Museum on November 5, 2015.



Figure 6. Mural on the Martin Luther King, Jr. Recreation Center in Philadelphia, PA. Photographed by Author during the African American Iconic Images Collection Tour in Philadelphia on November 15, 2015.



Figure 7. Mural at the entranceway to the Martin Luther King Jr. Recreation Center in Philadelphia, PA. Photographed by Author during the African American Iconic Images Collection Tour in Philadelphia on November 15, 2015.

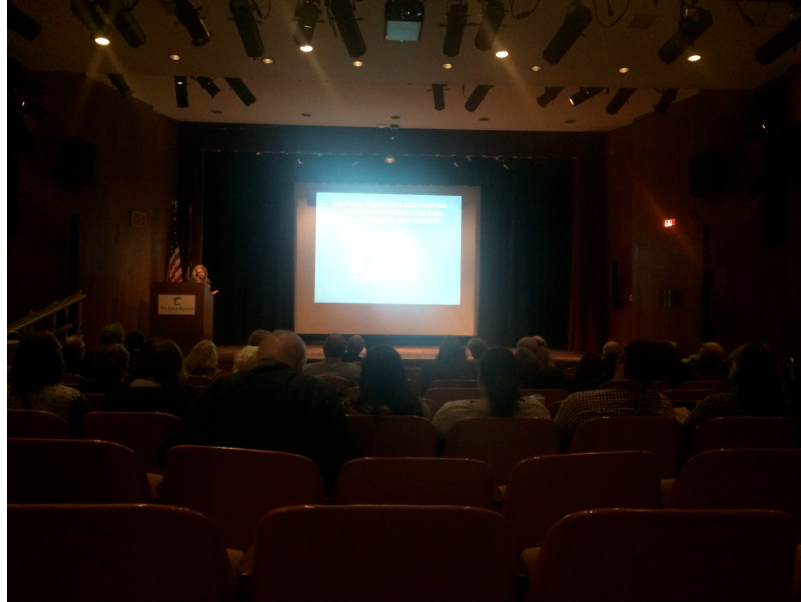


Figure 8. “Weeds Seeds to Garden Seeds: The Archaeology of Farming in the Keystone State” workshop hosted by and at the State Museum of Pennsylvania. Photographed by Author at the State Museum of Pennsylvania on November 14, 2015.

## Appendix B

<b>Summary Table of Presented Case Studies</b>					
	Central Questions Posed				
	How can heritage programs impact a community economically, socially, and politically?	When designing heritage programs, do the organizations seek input from members, community groups, or others from their community? Are there collaborations between these groups?	What themes/topics (community history, history, ethnicity) are programs being designed around? Why these themes/topics?	Are heritage programs being tied to educational requirements by the state or city? Could they be made to do so?	Are any programs designed with region or city tourist agencies or initiatives in mind?
Museum and Non-Museum Based Education and Public Programs					
Regional History Colloquium, Thirsty for History Thursdays	Socially; Connection to Lancaster's past	Yes; Collaboration with Fulton Opera House for Thirsty for History Thursdays	Community History; Organization dedicated to preserving Lancaster's past	Not Currently	Not Currently
Hands-on History Days	Socially; Connection to Lancaster's Past	Not Currently; Recommend to include Amish Village or contemporary Pennsylvania Germans	Community History; Museum dedicated to Pennsylvania German rural culture	Yes, PA Educational Standards	Museum is a site on PA-TOH; program isn't directly connected to PA-TOH
Latino Cultural Family Day, Day of the Dead	Socially; Programs highlight Latino culture	Collaborations present with Lancaster's Latino leaders and community	Ethnicity; 39.3% of Lancaster's population is Latino or Hispanic	Not Currently	Not Currently
Albert M. Greenfield African American Iconic Images Collection	Socially, Politically; Highlights social and political issues within the African American community	Yes; Collaboration among AAMP, Mural Arts Program, and the African American Community	Ethnicity, Community History; To capture African American experience in Philadelphia	Lesson Plans were supposed to be available on website; website is currently not available	Yes; Mural Arts Program is a public arts initiative in Philadelphia
Civil War Lesson Plans	Socially; Connects students to Pennsylvania's past	Yes; Collaboration in program design process	History	Yes, PA Educational Standards	Not Currently

(Table 1. Summary Table of Presented Case Studies)

Summary Table of Presented Case Studies						
Museum and Non-Museum Based Education and Public Programs	Central Questions Posed					
	How can heritage programs impact a community economically, socially, and politically?	When designing heritage programs, do the organizations seek input from members, community groups, or others from their community? Are there collaborations between these groups?	What themes/topics (community history, history, ethnicity) are programs being designed around? Why these themes/topics?	Are heritage programs being tied to educational requirements by the state or city? Could they be made to do so?	Are any programs designed with region or city tourist agencies or initiatives in mind?	
	Unpacking the Past	Socially; Connecting students to World history and heritage	No	History	Yes, PA Educational Standards	No; Propose traveling teacher module
	Workshops in Archaeology	Socially; Learning about Pennsylvania's past	No; Propose collaboration with PA Farm Show	History	No	Yes; Annual program by State Museum
	Pennsylvania Trails of History	Socially, Economically; Learning about Pennsylvania's past, economic benefits of heritage tourism	No; Lacks collaboration with non-Commonwealth owned sites	History, Community History	Not Currently	Yes, heritage tourism initiative by PHMC
	Chester Made Initiative	Socially and Economically; Learning about Pennsylvania's past and economic revitalization of area	Yes; Collaboration among various stakeholders in the community	Community History	No	Yes; designed as an initiative to bring in businesses and tourism
	Making It Better	Socially; Learning about Pennsylvania's past	Yes; Collaboration among organization and artisans	History, Community History	No	No; Propose annual state-sponsored folklife festival

(Table 1. Summary Table of Presented Case Studies Continued)



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