

**“OUT WITH THE OLD, IN WITH THE NEW: RETHINKING CLERMONT AS A HISTORIC SITE,”
KYM S. RICE**

In the most recent issue of *History News*, Gary N. Smith, the director of Texas’ Dallas Heritage Village, writes persuasively of the “broken model” that underlies many museum private-public partnerships that were built on financial relationships with local and state governments or other entities and often stretch back to the institution’s founding. These ventures are now endangered, due to the profound economic changes that have taken place, or are taking place, throughout our country, particularly among organizations that rely on funding from municipal and state jurisdictions. Smith’s article recounts the multitude of issues that plague historic house museums and historic sites today, which the author sums up, as “declining attendance, deteriorating buildings, and lagging public support.”ⁱ These are indeed the perennial problems shared by many small history-oriented museums across America--- and those that were identified by an influential series of conferences sponsored by the National Trust for Historic Preservation at the former Rockefeller estate, Kykuit, overlooking the Hudson River, in 2002 and 2007.ⁱⁱ Most successful museums today, regardless of their orientation, are in the process of reconceptualizing themselves to focus on their audience and their stakeholders. Frequently this has required significant organizational and strategic change in order to truly generate a new vision.

It is important for us to keep these issues front and center as we consider the appropriate uses for the house, its historic archives, the outbuildings, the farm and its extensive acreage. Our prior meetings and discussions have offered an all too rare opportunity to consider all the options for a site like Clermont before its use is determined. A study of Connecticut’s historical sites by Reach Advisors in 2009 found that the number one reason identified by the general public for a historic site or historic

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house museum to exist is a compelling story.ⁱⁱⁱ The emphasis on storytelling in museums today has something to do with our current wealth and celebrity-obsessed contemporary culture. This is what motivates visitors to visit successful historic sites like the Biltmore Estate in Ashville, North Carolina, and Elvis Presley’s Graceland in Memphis. But even Biltmore and Graceland have to care about (and invest in) costly visitor services, improved interpretation and other site enhancements.

As one considers the various elements that make up Clermont’s history, we need to think hard about how engaging and important its story would be to a group of visitors, whether community members or tourists to the Shenandoah Valley. As a way to consider different possibilities for interpretation, my paper surveys, although in no great depth, new successful models undertaken by other historic house museums and historic sites that the Trustees of Clermont and the Department of Historic Resources might adapt (or adapt parts of) for site in the future. As the Kykuit conference findings suggest, “Innovation, experimentation, and collaboration ...are essential to achieving historical site sustainability on a broad scale.”^{iv}

More than half the 19,000 institutions in the United States that today identify themselves as museums, are categorized as history museums. The predominant number of these are historic houses or historic sites, although only a small percentage are accredited by the national American Association of Museums. The Pew Charitable Trust recently estimated there are more than four historic sites/historic house museums for every county in the United States. A 1988 survey by the National Trust documented that some 70% of these museums are in rural areas or in locations with populations of less

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than 50,000 people. Bottom line, they are not reachable by public transportation or are located in communities not large enough to sustain them.^v

The American predilection to save these places is well-known. It stretches back to the early and mid 19th-century, epitomized most famously by Ann Pamela Cunningham and her creation of the Mount Vernon Ladies Association in 1854 to rescue George Washington’s estate, Mount Vernon. By modern times, Americans were conserving much more than just the domestic residences of “Great Men.” We have preserved everything conceivable--- from the famous native Pueblo Indian remains at Chaco Canyon to the textile mill complex in Lowell, Massachusetts representing the industrial revolution to Civil War battle fields to many local town landmarks. Much of what we have saved is entirely worthy of our attention and concern. It is interesting though to consider that many history museums throughout America actually have recent roots. A significant percentage were created since the Bicentennial of the American Revolution in 1976. And new museums are born all the time. Witness the creation of Patsy Cline’s Historic House in Winchester by “Celebrating Patsy Cline, Inc., a nonprofit corporation committed to preserve and perpetuate the legacy of Patsy Cline and her music.” As of January, 2011, this organization has raised \$100,000 to begin the restoration of the home where Patsy Cline lived for nine years and began her early career.^{vi}

Yet despite this growth, many new historic house museums or historic sites have not been successful, either in drawing a sustained audience or maintaining financial solvency. Let me quote directly from Smith’s *History News* article:

...despite the bleak outlook for many existing historical houses and villages, new ones continue to be formed, often using this same business model that has already proven to be problematic for other historic properties. Many community leaders, civic employees, and preservation advocates are seemingly disconnected from the larger history museum field

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and unaware of the long-term financial implications of saving a historic structure and converting it into a public property. Once a property is restored and open to the public, they think their work is done, and this outlook sets in motion a cycle that inevitably leads to decline.^{vii}

Although there is no evidence that this will happen to Clermont, the site cannot go in this direction. Whatever course is ultimately decided upon for the property, it must be influenced and guided by the new realities that historic houses and sites are grappling with today.

Some museums have chosen to close or divest themselves entirely of their costly properties. In 2003, facing decreasing revenues that reflected lower overall attendance, the Colonial Williamsburg Foundation shocked many in the preservation and museum community when they closed their property located 12 miles outside of the historic area, Carter’s Grove, and announced their intention to sell it, which they did in 2008 for almost 16 million dollars to a dot.com millionaire. In spite of a significant investment by Colonial Williamsburg in the property over time, including Colonial Revival interpretation complete with extensive garden, a visitor’s center that featured exhibits, a 25 minute film, and a shop, a reconstructed slave quarter that was well regarded by many historians, an archaeology museum, a carriage ride program, and a series of significant archaeological investigations that resulted in the recreation of 17th-century site, Wolstenholme at Martin’s Hundred. Despite all this effort and cost, Carter’s Grove failed to attract enough visitors to break even. Observers, particularly Marian Godfrey at the Pew Charitable Trust, praised Colonial Williamsburg for using the money from the sale of Carter’s Grove to expand its educational programming in a time when resources to support such programming is down.^{viii}

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Yet attendance issues at historic sites and historic houses are somewhat at odds with what we know about Americans and history museums overall. Twenty years ago the Institute for Museums and Library Services reported that some 86 million people visited American history museums annually; the number is probably more than twice that today.^{ix} This apparent popularity of history museums and historic sites with museum goers gives some credence to the claim that Americans assign special significance to their past. The historian Mike Wallace, among others, points out that we live in an age that consumes popular versions of the past on a daily basis. Look no further for the evidence than the preponderance of historical television shows, genealogical research Internet sites, family reunions, personal antique collecting, commemorations, and the fascination with costumed re-enacting. Museums continue to hold a special place within this pantheon. According to one often cited study that gauged the popular uses of history among Americans, interviewees reported that they trusted history museums above these other sources to give them a balanced, unbiased reporting of events.^x Americans seem to want museums not only to help us make sense of the past but also to re-enforce our perceptions of it, seeking, in Wallace’s words, evidence of “the past’s ongoing constitutive power in the present” in the institutions that we visit.^{xi}

While this all seems like good news for Clermont, the growth of heritage tourism in the United States does not necessary translate into more visits to historic house museums or historic sites. There is significant competition today for all Americans’ leisure time and pocketbook. According to one source, shopping is the top heritage tourism activity---and data from the Virginia Tourism Commission bears this out for the Commonwealth. “Main streets, historic markets, walking tours, and other similar

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attractions are capturing the heritage tourism market.”^{xii} Personal interest in family history also is an important driver in heritage tourism. In recognition of this, the Handley Regional Library in Winchester recently added a section on genealogy research on its website, which provides some online research collections for visitors who are not on site but also potentially drives them to the Stewart Bell Jr. archives itself where in addition to documentary and secondary research, visitors can also use computers to seek out information about other relevant local research collections, sites and organizations.

While museum leaders in conference presentations and articles in museum journals have asked in recent decades whether we need another historic house museum or historic site, I would put it another way. How can we re-establish the importance of historic houses and sites in the minds of American audiences? Can we change the equation by considering other uses and purposes for many historic buildings and sites that make different uses of that history? A repurposing that while it respects the house or site’s story, preserves it in ways that are different from those typically engaged in by most nonprofits. In part, we in the museum and the historic preservation community have complicated matters by establishing such high standards for every aspect of our work at these institutions, creating standards that take significant financial resources to fulfill, particularly with respect to physical preservation and the conservation of collections. What Jim Vaughan, formerly of the National Trust, calls the “Rembrandt Rule:” “treat every object as if it were a Rembrandt.” Today historic sites and historic house museums, with the approval of many conservators, are rethinking whether intrusive HVAC and fire protection systems that erode a structure’s historic fabric are, in fact, necessary. By one estimate made in 2005, United States museums hold almost 5 billion artifacts, a high

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percentage of which receive sub-standard care. They are not housed correctly, monitored for conservation treatment, or fully catalogued.^{xiii} Should we make deaccessioning (collections disposal) easier for historic sites and historic house museums? This is not to advocate irresponsibility but instead for what Vaughan calls “pragmatic stewardship” that “places as much emphasis on our visitors as we do on our collections.” Vaughan and others who attended the Kykuit conference contend this is the best way that museums can make themselves more sustainable in the future.^{xiv}

Typically, historic sites depend on the “gate” (admission fees, shop purchases, special events and rentals) for a significant portion of their operating budget. Although the growing heritage tourism industry may supply a certain segment of visitor support, no museum can rely on that. It usually equates to only about 25% (or less) of most museum budgets. It was the consensus at Kykuit that historic house museums and sites instead must look to strengthen their relationships with the communities that surround them and ultimately this population is more important to sustainability than tourism.

New York City’s phenomenal Lower East Side Tenement Museum, which many museum professionals consider the greatest historic house museum to be created in modern times, does much more than lead tours of their now six restored tenement apartments representing different time periods in the building’s history or their historic neighborhood. The museum, which made a commitment to connect the past to the present part of its mission, has taught English-language classes to neighborhood residents (many of whom are Chinese immigrants, many in the US illegally) from their earliest days. Today, this program has evolved into a more sophisticated ESL program called Shared Journeys that offers a detailed menu of classes and tours. Although the media has

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criticized the Tenement Museum for gentrifying its once shabby, formerly low rent neighborhood, the museum’s continuance and emphasis placed on these programs have helped it build good will among local constituents.^{xv}

Historic house museums and historic sites have begun to recognize that there is strength in numbers, in creating joint ticketing like the Michigan Adventure Pass (MAP) that provides free admission to southeastern Michigan’s cultural organizations to anyone who shows a valid library card. Other collaborative projects range from shared exhibitions to walking tours to opportunities for staff development. In Philadelphia, four historic sites including Cliveden, with support from the Heritage Program at the Pew Center for Arts and Heritage, have together created the History Hunters Youth Reporter Program. Students who participate not only visit the four historic sites and learn their specific and contextual histories, but they become reporters who, equipped with reporters’ notebooks and press passes, write about their direct experiences with this history. Their work is posted on the site website and some pieces even have been published in the *Philadelphia Inquirer*. The Greater Hudson Heritage Network’s Historic House Practicum was supported by a multi-year training grant from the Institute for Museums and Library Services. A wide variety of sites participated in the program which sought as project goals to re-invigorate the museums’ mission; to initiate change among their practices; to find ways to invite new audiences to the sites; to encourage professional collaborations among participants; and to improve overall presentation and planning to sustain their value to local communities.^{xvi}

In 2009 Stratford Hall Plantation on Virginia’s Northern Neck held a conference on the future of Historic House museums that brought together many museums and

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practioners to discuss how not only how we can preserve this important resource for future generations to come but how we can engage audiences. We talked about how more theatricality can be introduced into historic house museums tours and spaces, and how to better use social media as a marketing tool. We considered the introduction of Geo-Caching (played by more than 3 million people worldwide on GPS devices), the costs of developing specialized apps and computer-based games for smart phones and I Pads to enrich interpretation that could be accessed at the site and also outside it. Look at the “Visualizing Early Washington” project at the Imaging Research Center, University of Maryland, Baltimore County, featuring a sophisticated computer recreation of early 19th-century Washington, or the University of East Anglia’s interactive photorealistic 3-D program called Virtual Past.^{xvii} The Tullie House Museum in Cumbria in the UK utilized a far less expensive method as preparation for their new gallery on the Roman frontier in Britain by starting a Twitter campaign to generate interest. Tullie developed a character named “I Tweetus” who conveys historically accurate information about the day to day life experienced by an ordinary Roman soldier stationed at the edge of the Roman Empire.^{xviii} If I had to pick one word to characterize what came out of the Stratford Hall conference--- it would be Change. House museums and historic sites must change if they are going to survive.

No museum professional seriously questions the necessity of preserving the tangible material representations of our past but let’s consider other methods that work. For some many years, states or local counties have established official resident curator programs that have preserved less important historic sites and their buildings by placing a caretaker resident on the premises, who, in some cases, instead of paying rent, assumes

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responsibility for the property’s upkeep and minor renovations. Donna Harris and other small museum specialists argue that we in the museum community need to consider new purposes that not only make good economic and preservation sense but also connect the past to the present appropriately.^{xix} For example, the Barton Center for Diabetes Education, the largest nonprofit organization in the United States serving children with diabetes, which includes an extensive summer camp program, encompasses the Clara Barton Homestead on its 200-acre campus in North Oxford, Massachusetts. It has restored the house now called the Clara Barton Birthplace Museum, opens it regularly in the summer for tours, and rents it for special events. The creation of the Barton Center brought together two local entities that each supported diabetes treatment and research and had worked together in the past. This included a long-standing but flagging organization created at the Barton Homestead called the Women’s National Missionary Association of the Universalist Church that originally purchased the property and established the first camp for children with diabetes on the site in the 1930s. Although it took several steps to ultimately reach its creation as the Barton Center, the group initially came together when the National Missionary Association no longer could maintain the Barton house in the late 1970s.^{xx} Not everyone is happy about this kind of repurposing. Citizens of Prince George’s County, Maryland, recently successfully opposed the plans to turn Marietta House, the former home of U.S. Supreme Court Associate Justice, Gabriel Duvall, into offices for the county’s division of historic sites and museums. How long Prince George’s County can keep Marietta House open with an annual visitation of 400 people remains to be seen.^{xxi}

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Other sites have chosen to invest in additional resources and programming to attract visitors who possibly stay longer. The previously mentioned Stratford Hall, for example, has maintained its traditional mission to interpret the Lee family and the history of the Northern Neck while modernizing its facility and expanding its programming. It closed its money-losing onsite seated restaurant for a sleeker, more efficient sandwich and coffee kiosk, extended its walkable nature trails and expanded its programming to include antique car shows, festivals, and popular candlelight ghost tours. About the latter, Stratford reasoned that visitors asked about ghosts on nearly every tour, so why not produce a tour that focused on them. Ten Chimneys, outside Milwaukee Wisconsin, which preserves the residence of the 20th-century American theatre actors, Alfred Lunt and Lynn Fontanne, has also built an important center for Theatre Arts in the Mid-West that includes workshops for kids and performances by well-known actors. By the way, Ten Chimneys estimates that ¾ of their visitors have never heard of the Lunts before their visit, but surveys of their house tours show a high satisfaction rate among visitors who describe their experience at Ten Chimneys as interesting, entertaining, fun and exciting. The Jane Addams Hull-House Museum in Chicago supports an Heirloom farm urban garden, maintains a seed library that community members can use for their own gardens, and sponsors a related program on local food and its preservation. Every Tuesday, from 12 to 1 pm, Hull-House holds a soup kitchen that is open to all (staff, tourists and community members) where everyone enjoys a lunch of homemade soup and bread while discussing the latest issues that effect the neighborhood, the city, and the world. They call this activity “Re-Thinking Soup.” It is only one of the very creative community-based programs that the Hull-House Museum is involved in that not only honors the social

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activism exemplified by Jane Addams and her work at Hull in the early 20th-century but continues her legacy by linking it to contemporary society.^{xxii}

Studies have shown that individuals with special interests (sometimes called affinity groups) want to dedicate their time (and on occasion, their money) to volunteer experiences that they consider valuable. A non-profit organization called “Adventures in Preservation,” located in Boulder, Colorado, taps into “Preservation Enthusiasts” interest in old houses while teaching them accurate methods of historic preservation. Recent current American projects include work in the Bellanca Air Service Hanger in New Castle, Delaware, and the Barton-Pell Mansion Museum on Long Island. According to “Adventures in Preservation’s” web site: “Volunteer with Adventures in Preservation and you’ll do more than protect the past. You’ll build communities, restore valuable buildings, and promote economic development, all through the ecologically sustainable approach of historic preservation. You can make a real difference with one week of your time.” The New Castle 6-day workshop costs \$1500 including lodging and breakfast but irrespective of transportation and includes cheaper options for Delaware residents and members of local preservation organizations.^{xxiii} Clermont might be a great laboratory for this type of organization or launch itself such an endeavor for the greater Shenandoah Valley.

While remaining centered on preservation and interpretation, radical experiments that feature collaborations with artists also have transformed historic structures. This includes “Project Row Houses,” which takes place in Houston’s predominantly African American Ward 3. In close association with the local residents, abandoned row houses have become art installations and also the impetus for related projects to benefit the community including a Summer Arts Camp for teenagers and programs for young

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mothers and immigrants.^{xxiv} Historic structures can become spaces for the imagination in all sorts of ways. One of the most ambitious projects underway anywhere is in London’s Kensington Palace. Kensington Palace is well known for its association to the current royal family and the late Princess Diana, but it has been site of several centuries of British history and holds important archival and object collections. While parts of the Palace are undergoing faithful restoration, “The Enchanted Palace Project” is open through 2012 and it is a critical success. Using the history of Kensington Palace and the royal and more ordinary people who lived within in, artists, fashion and theatrical designers working together with museum curators have transformed 15 rooms in the Palace’s public spaces traditionally experienced by visitors as “inaccessible, unwelcoming and intimidating.” Room tableaux encompass real historical collections and tell real stories, not just “about power and ambition but also the loss and personal sadness people experienced with them.” The interpretation of each space is conveyed by a combination of docents, actors, and didactic panels. The project’s website has a wonderful game designed for children to play based on the storyline. Importantly, the Enchanted Palace has drawn in a local as well as a tourist audience (something well-known historic sites tend not to do).^{xxv}

How will Clermont determine its future direction? It has many interested parties that it must satisfy---the local community in Berryville and Clarke County, the state of Virginia (who owns the land and buildings at Clermont), the trustees (who control the assets and hold the fiduciary responsibilities), and the historic preservation and museum community. Obviously, a consensus must be reached between the Department of Historic Resources and the Trustees on what to do with Clermont and how to manage it. At the

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same time, the local residents who are Clermont’s stakeholders must have a chance to weigh it too because they will be required to support whatever operation eventually occurs on the property. In as much as possible, community members should be permitted to share authority with all the official partners in determining Clermont’s fate. I recommend, as part of their Master Plan, the Trustees undertake a kind of market survey/audience research endeavor that puts forth a number of possibilities for Clermont and compiles local opinion, but also features extensive one on one interviews with a variety of residents. Good data is already available through the Virginia Tourist Commission on Cultural/Heritage tourism in the state. I looked through the most recent available data for 2008-2009. Colonial Williamsburg is Virginia’s top attraction among the 25 attractions most visited by tourists traveling to the state, followed by---not in order--- Jamestown, the Yorktown Battlefield, the Yorktown Victory Center, Monticello and Mount Vernon. Locally, the Blue Ridge Parkway, the Shenandoah National Park, the Appalachian Trail, Luray Caverns, and Civil War battlefields are all on that top 25 list.

The data shows that most tourists visiting cultural heritage sites in Virginia come by car. How will historic houses and sites like Clermont fare if gas prices continue to rise? In 2009, Winchester was the 12th most visited city in Virginia and the statistics also reveal a noticeable increase in its Spanish-speaking population. This mirrors larger demographic trends taking place in the US as a whole that will impact museums and their potential audiences in the future.^{xxvi}

Clearly Clermont is not sustainable as yet another historic site in an area that already has a surplus. In addition to two historical societies in Berryville and Winchester, there is already a substantial museum complex located in Winchester that interprets the

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Shenandoah Valley’s history. It is run by an organization with more substantial resources than Clermont (with an endowment about three times larger, annual expenses of almost 4 million in 2009, and revenues of about \$141,000).^{xxvii} The Clermont Master Plan needs to look closely at not just what Glen Burnie does well, but also should consider the programs undertaken by all the other museums and historic sites throughout the Clarke County-Winchester region in a systematic way so that the trustees can consider what is lacking in terms of interpretive experience.

Would a strong fine art craft program take advantage of work by the many artists who live in the area and also supply a means to bring together the public and tourists with regular exhibitions, classes, and programming? Such a focus would link the past to the present by promoting a new relationship to the material history of earlier Valley cultural and artistic traditions. Perhaps even closer to the Clermont’s preservation mission (and co-ownership with the State Department of Historic Resources) might be a Center for Green design and sustainability practices. In a partnership with a nonprofit start up, Woodlawn, a National Trust site in Alexandria, Virginia, is reimagining itself as a center for sustainable agriculture. Could Clermont’s present farming operation become a springboard for a center focused on agricultural innovation related to the organic food movement? This would celebrate Clermont’s story itself as well as provide context for understanding the Valley’s deep agricultural history, and capitalize on the national interest in food and our nationwide problem with obesity. One could imagine chefs in residence, food and wine tasting events and festivals involving local vineyards, a community garden with a farm stand, experiments in heirloom plants and livestock, work

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with local school lunch programs to improve nutritional standards and eating habits, and readings by food history, cookbook and travel writers.

None of these larger ideas precludes interpreting Clermont’s story in a small permanent exhibition space within the house. Regularly scheduled tours of the property that focus on the house’s architectural history could take place several times a week, presented by a cadre of local, volunteer docents. The Josephine School African American community seems eager to take the lead on helping with the interpretation of Clermont’s slave quarter. They are natural strategic community partners and stakeholders for Clermont’s African American history as it goes forward to establish its public use----and a good source for future volunteers. Give them some real authority for decision making about Clermont’s interpretation.

The Trustees’ next step is to produce a long-range plan that maps out Clermont’s next twenty-five years. In detailing the site’s intellectual and fiscal sustainability, the Trustees need to establish Clermont’s mission as an essential part of executing a bold vision for the property. At the same time, the plan must encompass a fiscally responsible and sound strategy that realistically speaks to local community interests and needs. In the words of.”^{xxviii} Jim Vaughn who organized the Kykuit Conference, “America’s historic sites offer unique opportunities for learning, for reflection, for inspiration. At their best, they can be powerful places that provide great value to their communities. They can offer programs, services, and experiences that are relevant to many of the most pressing issues of our day. America’s historic sites should be places to nurture the human spirit.” With careful planning, Clermont can become this kind of 21st-century historic site.

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- ⁱ Gary N. Smith, “Partnerships with Local Governments: A Broken Model?” *History News* 66, 2 (Spring 2011): 21. See also Carol B. Stapp and Kenneth C. Turino, “Does America Need Another House Museum?” *History News* 59, 3 (Summer 2004): 7-11.
- ⁱⁱ James Vaughan, “Sustainability of Historic Sites in the 21st Century: The Call for a National Conversation” (Final Conference Report), April 2007 <http://www.preservationnation.org/forum/library/journal-marketing/spring-2008/> (accessed 20 June 2011).
- ⁱⁱⁱ Connecticut Cultural Consumer Study Executive Summary, February 2009, <http://www.ctculture.org/chc/program-resources/hrc/Reach%20Advisors%20Exec%20Summary.pdf> (accessed 30 July 2011).
- ^{iv} Vaughan, “Sustainability.”
- ^v Donna Ann Harris, *New Solutions for House Museums* (Landham, Md: AltaMira Press, 2007): 7-8.
- ^{vi} “Patsy Cline’s Historic House Renovation Milestone,” media release, 19 January 2011, on www.winva.com (Accessed 1 June 2011).
- ^{vii} Smith, 22.
- ^{viii} Marian Godfrey and Barbara Silberman, “A Model for Historic House Museums,” *Virginia-Pilot* editorial, 1 January 2008, available at http://www.pewtrusts.org/news_room_detail.aspx?id=34834 (accessed 30 July 2011).
- ^{ix} Warren Leon and Roy Rosenzweig, *History Museums in the United States: A Critical Assessment*. Urbana: University of Illinois Press, xvi.
- ^x Mike Wallace, *Mickey Mouse History and Other Essays on American Memory*. Philadelphia: Temple University Press, 1996, viii-xiv; Roy Rosenzweig and David Thalen, *The Presence of the Past: Popular Uses of History in American Life*. New York: Columbia University Press, 1998.
- ^{xi} Wallace, x.
- ^{xii} Alexander Balloon, “Three Years After Kuykuit: Historic Site Stewardship and the 21st Century,” 13 October 2010, <http://aballoon.wordpress.com/2010/10/13/three-years-after-kuykuit-historic-site-stewardship>, (Accessed 1 June 2011).
- ^{xiii} Heritage Preservation, Inc., *A Public Trust at Risk: The Heritage Health Index Report on the State of America’s Collection* (Washington: Heritage Preservation Inc.): 1-2, available on <http://www.scribd.com/doc/12928521/The-Heritage-Health-Index-Report-on-the-State-of-Americas-Collections> (accessed 30 July 2011).
- ^{xiv} James M. Vaughan, “Rethinking the Rembrandt Rule,” *Museum* (March/April 2008), <http://www.aam-us.org/pubs/mn/rembrandtrule.cfm> (accessed 31 May 2011)
- ^{xv} Details about “Shared Journeys” are available at <http://www.tenement.org/> (accessed 30 July 2011). For additional information about the origins of the LESTM see Ruth J. Abram, “Planting Cut Flowers” *History News* (Summer 2000): 4-10 and also Julia M. Klein, “How Historic Sites Can Matter in the Here and Now,” *New York Times*, 10 December 1999.
- ^{xvi} The Michigan Museum Adventure Pass (MAP) is in its 4th year and is described at <http://www.detroitadventurepass.org/> (accessed 30 July 2011); more detailed information about the History Hunters Youth Reporter can be found at <http://historyhunters.org/intro.html> (accessed 30 July 2011); the Greater Hudson Heritage Network’s Historic House Practicum took place between 2007 and 2009, http://www.greaterhudson.org/Programs/Handling_History/2009_Practicum/2009_practicum.html (accessed 30 July 2011).
- ^{xvii} A sample of the “Visualizing Early Washington” project can be seen at <http://www.irc.umbc.edu/2010/02/01/washington-reconstruction/>; samples of the Virtual Past project are located at <http://www.virtualpast.co.uk/showcase.php> (both accessed 30 July 2011).
- ^{xviii} Rebecca Atkinson, “Case study: social media characters” *Museum Practice*, 15 March, 2011, <http://www.museumsassociation.org/museum-practice/social-media/15032011-itweetus> (Accessed 27 April 2011) and Kathryn Hadley, ‘I, Tweetus’: Roman Life Retold” *History Today* blog, 18 November 2010, <https://www.historytoday.com/blog/news-blog/kathryn-hadley/%E2%80%98i-tweetus%E2%80%99-roman-life-retold> (Accessed 30 July 2011).
- ^{xix} Harris, 139-153.
- ^{xx} For information about the Homestead and the organization, see http://bartoncenter.org/bcsite/front_page (accessed 30 July 2011).
- ^{xxi} Abby Brownback, “Glenn Dale’s Marietta House to Stay Open, May Add Programs,” *Gazette*, 30 March 2011, http://ww2.gazette.net/stories/03302011/prinnew142437_32573.php (accessed 30 July 2011).

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^{xxii} “The Ghosts of Stratford Hall” and other programs are described on the Stratford Hall website <http://www.stratfordhall.org/>; information about Ten Chimneys can be found at <http://www.tenchimneys.org/> and details about Jane Addams Hull-House Museum programs at <http://www.uic.edu/jaddams/hull/> (all, accessed 30 July 2011).

^{xxiii} See <http://adventuresinpreservation.org/> (accessed 27 May 2011).

^{xxiv} For information about Project Row Houses, <http://projectrowhouses.org/> (accessed 1 June 2011).

^{xxv} An audio slideshow tour of the Enchanted Palace is available on the BBC website, <http://news.bbc.co.uk/2/hi/entertainment/8584628.stm>. The game is available at <http://www.enchantedpalace.org/> (accessed 30 July 2011). The website for the organization Historic Royal Palaces (of which Kensington Palace is one) includes a number of children’s games based on the sites’ histories.

^{xxvi} A number of research reports related to cultural heritage tourism in Virginia and in the Shenandoah Valley specifically, including the latest FY2007-2009 Profile of Leisure Travel in Virginia is available through the Virginia Tourism Commission website, <http://www.vatc.org/research/visitation.asp> (accessed 30 July 2011). See also “Community Profile, Winchester, Frederick County, Va,” January 2011, www.winva.com and “Historical Attractions” and other demographic material at <http://www.clarkecounty.gov/visitors/historical-attractions/print.html> (Both, accessed 1 June 2011).

^{xxvii} Glen Burnie’s most recent federal 1090 form is available via GuideStar.com.

^{xxviii} Vaughan, “Sustainability of Historic Sites in the 21st Century.”