

# AMERICAN STUDIES NEWSLETTER

## The Future of Public Heritage

*Steve Miller, Bureau Director of Pennsylvania's Historic Sites and Museums for the Pennsylvania Historical and Museum Commission, in this rare interview offers students candid advice about the future of the field and careers in Public Heritage.*



### How have your experiences and education shaped your career?

I am like many others in regard to a career in the history museum field. If it is not by experience and education than I am pressed to imagine another path. We do not inherit these jobs nor are they granted by some accident of birth or incumbency. Some of us stumbled or walked in to our careers; others followed a fairly straight path from high school, to college, to grad school to internship and employment. I am among many peers who entered the field by chance or luck, loved it and figured out a way to stay in it and become more productive through further education and experience. Let me explain. I have learned through attendance at professional meetings over many decades and the after-hours conversations that followed. I also learned from professional journals and travel to 100s of historic sites and museums across the world that folks who were young in the '60s (cont'd on page 3)

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## From the Editor's Desk

Each time, the words are always a little different, but the sentiment behind the question is always the same. "Mr. Newsletter Editor," they say, "the economy remains sluggish, our debts and deficits soar, and our politicians cannot find common ground. And yet semester after semester, you churn out a peppy little newsletter that conveys, above all else, *optimism*. How do you maintain an even keel amid gloomy times?" Well, I have a confession to make. We here at the newsletter are not immune to dismal news. Like *Moby-Dick's* narrator, we too sometimes feel the "damp, drizzly November" in our souls. However, unlike Ishmael, we do not respond by joining funeral processions for people we never knew. Nor do we "quietly take to the ship" and venture out to sea. Instead, we find inspiration in the great American-Studies-related events planned for the coming year. If you want to shake off the doldrums and connect to our growing community of learners and doers, this newsletter tells you how.

This fall's newsletter is positively packed with stimulating material. To learn how the recession has influenced museums and careers in public heritage sites, our top reporter, Andrea Glass-Heffner, has interviewed an expert in the field. Given the importance of this topic to the region,



we have allocated more space than usual to this interview. And since this is an election year, Andrea and I have surveyed some of our politically-minded college professors to find out what the best election-themed films and novels are. If these articles please the mind, others are intended to spur action. First, I ask that you take special note of the "Call for Papers" and strongly consider sending a proposal; we hope to see you in Harrisonburg, Virginia in March, 2013. Second, please pay close attention to the article on the Honor Society. Along with providing you with an update, this article explains how you or your students can become involved with the nation's first and only American Studies Honor Society.

In closing, I urge you to create fresh knowledge, to learn about the storied past, and to never forget our stirring motto or fail to carry out its awesome mandate: *Enjoy Culture!*

John Haddad

Penn State Harrisburg

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## **The State of Public History (Cont'd from p. 1)**

in the western world and even beyond often gravitated toward outdoor experiences. I was a "back-to-the-land" (as we were called) person by predilection, education and experience and shaped very much by the times in which I grew up. For that time in the early 1970s I wanted nothing more than a small farm and to learn how to grow my own food and produce enough power through alternate means to live off the grid. My particular bent was living history. I saw an advertisement for an "Interpretive Farmer" at a living history museum in my community (Landis Valley Village and Farm Museum). I interviewed along with about 8 other historians and was the one hired. The difference between me and all the others was that I had bought that little farm when I was 20, raised cattle, sheep, rabbits and pigs, boarded horses and planted a medium-sized orchard and tended a large garden, canned and froze the produce, heated with wood-- but could claim no degree. I dropped out of a large university after one year of increasing indebtedness and a decreasing academic appetite. Fortunately for me, my agricultural skills trumped the history degrees in the room but I do not recommend this path to another. Within a few years I realized that being an interpretive farmer in a museum was rewarding but not enough. So, I went back to school, much more mature and ready to manage the responsibilities of a family, farm, a 150 year-old house and a university education.

After almost 9 years of nights and weekends I received my Bachelor of Arts in History, from Millersville University. I then applied for the Masters Degree Program in American Studies at Penn State, Harrisburg. During this time I was promoted from interpreter to exhibit preparator to museum curator to senior museum curator.

### **How has having an American Studies degree made an impact on your career?**

It has had a huge impact. The degree made it possible to earn a qualified rating on the Pennsylvania Civil Service list for Museum and Historic Site Administrator for the PHMC. Also, it was more than vocational and professional - it was personal. I gained confidence in my professional abilities over time through lots of trial and error--and correction. The "text and context" underpinnings of American Studies have guided me to many informed conclusions and subsequent decisions in both my professional life and personal experience. With confidence I can approach any unusual or challenging situation if I remember to think through what is being said, written, pictured, argued, or demonstrated and within which "context" and then have a reasoned response. It can be as simple as an historical or cultural interpretation or as complex as a bargained labor contract grievance. It helps to know that none of us are always right, or wrong, and that listening can be much more important than speaking--so long as one does eventually act. I have a twist on the "hindsight is 20-20" axiom which goes like this: "hindsight is more often 50-50." It means that looking back with only the context of the present will often land one on the wrong conclusion--about half of the time.

### **What do you feel is the future of the field?**

I am not sure I am qualified to respond. I sat on an advisory committee about 5 years ago for a new American Studies Undergraduate Program being instituted at a local university branch campus. I listened a lot and tried to understand the curriculum choices that were going to be offered (in the context of my experience) but could not quite comprehend the course outline that was being required to the amount of comparative literature or history (where I thought critical thinking was further developed). When I brought up the topic of professional opportunities in art and history museums for American Studies graduates you would have thought I walked in from the woods wearing only furs. I think the challenge was my American Studies experience was at the graduate level and I did not have (nor do I have) the language of education to support any "academic-setting" conclusions. What I do know is that American Studies is taught in many more places than it was just ten years ago. The applicants I see for jobs bring **(cont'd on page 9)**



The Eastern American Studies Association announces its 2013 conference “E Pluribus Unum?: Unity, Division & the Making of American Identity.” The conference will be in Harrisonburg, Virginia (an area heavily impacted by the Civil War and currently the most ethnically diverse city in Virginia), and will be hosted by Eastern Mennonite University (an historic peace institution known for its work with justice and reconciliation) in conjunction with the Lucy Simms Center (Harrisonburg’s historic African-American school). In this way, the location of the conference embodies its theme “E Pluribus Unum?” because this area of the Shenandoah Valley vividly demonstrates the ways politics, immigration, religion, and race have all factored into the struggle of what it means to be American – about how the Many have, and have not, become One. Papers and panels addressing this broad idea of American Identity, as well as those on any topic within the American Studies realm, are most welcome.

#### **Submission Guidelines:**

**Individual Papers:** Send a 200-word abstract and a resume no longer than two pages

**Full Panels:** Send a cover sheet with the title of the panel, the names of each participant (3-4 papers) and the titles of their presentations. Include a 200-word abstract of each paper as well as a resume no longer than two pages for each panel participant and for the moderator and/or commentator if appropriate.

All materials should be sent to [EasternASA2013@gmail.com](mailto:EasternASA2013@gmail.com) before January 10, 2013. Graduate Students whose proposals are accepted will be encouraged to submit their final papers electronically several weeks prior to the conference if they wish to be considered for the Simon J. Bronner Award for the outstanding graduate paper in American Studies. EASA member programs will also be contacted a month or two before the conference and each may then nominate one undergraduate to present at the Undergraduate Roundtable and compete for the Francis Ryan Award for Undergraduate Research. Both awards will be presented during the closing session of the conference.

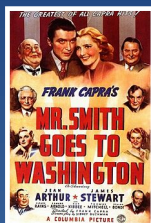
For your convenience, conference organizers have created a website with all hotel and registration information. The website allows conference goers to pay for registration using a credit card. Visit <http://www.emu.edu/easa/> for more information.



## Films and Novels That Will Inspire you This Election Season

We have polled American Studies and Political Science professors to bring to you their picks for the best political films and novels for the upcoming election season.

### TOP 10 FILMS



Mr. Smith Goes to Washington  
(1939)

One professor reminds us that this film was originally condemned for being too dark and pessimistic about what really goes on in Washington, D.C. He says that the film should remind us that "the republic's founding ideals will retain their glitter even if party bosses and their puppet candidates foul the process."



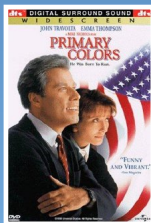
Speechless (1994)

In this film, Geena Davis & Michael Keaton write for opposing candidates during an election and end up falling in love with each other. It was inspired by the real-life romance/marriage of Jim Carville and Mary Matalin. One professor chose this film because "it is a funny and worthwhile reminder that: A) New Mexico is really beautiful; B) Opposites can and should attract when it comes to love, even if they have different political views."



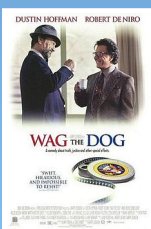
Seven Days in May (1964)

This film was chosen for its "great acting, tight plot, and the fact that it really moves along and is still engrossing. Kirk Douglas and his pal Burt Lancaster are believable in their roles and their problematic friendship, as Lancaster plans for a military coup and Douglas tries to prevent it. Based loosely on suspected plans by uber-right generals Edwin Walker and Curtis LeMay, this had the blessing of President Kennedy!"



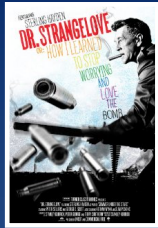
Primary Colors (1998)

One professor chose this as his favorite political film. He thought, "John Travolta's depiction of Bill Clinton was spot on and the mix of sincerity and personal duplicity ascribed to him seemed very convincing. The fact that the film had a real connection to the Clinton campaign I thought added to its believability."



Wag the Dog (1997)

"Wag the Dog" was another favorite for it is a "breath-taking quickie of a movie made while Hoffman and De Niro were waiting for their next gig. It is pure inspiration, stunning cynicism, even the definitive act of sarcasm. Imagine staging a phony war to distract the public from a president's dalliance. Or wait--is it live or is it Memorex? It's the real thing, baby."



Dr. Strangelove (1964)

One professor feels this is an obvious choice for it is a Kubrick classic led by Peter Sellers. He feels it is an "over the top satire but Sellers' portrayal of President Merkin Muffley is great, as a baffled intellectual trying to maintain his sanity among insane advisors and generals.



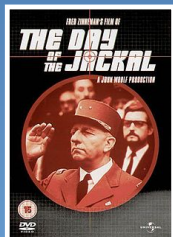
Charlie Wilson's War (2007)

I chose this film because it is "a fascinating glimpse into one Texas Congressman's inadvertent discovery of the resistance by poorly armed Mujahadeen fighters to Soviet occupation of Afghanistan in the late 1980s. The film follows this Congressman's efforts to learn more about the conflict, his cultural misadventures in Pakistan, and his success at getting some U.S. support to turn the war in the Mujahadeen's favor. The ultimate abandonment of the rebels after their success...leads to the Taliban takeover."



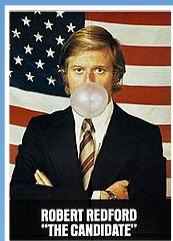
Advise and Consent (1962)

It may be a "slow, tedious, overly long, and now hopelessly dated film. For its time (1962) it was the most realistic portrayal of Washington politics, focusing on the nomination of a Secretary of State and all the political division that brings up. Henry Fonda as the nominee is all sincerity and American integrity, while most of the others are familiar political stereotypes of the era. I worked in the Senate a few years later as an intern and thought the movie did capture the personalities and dynamics pretty well."



Day of the Jackal (1973)

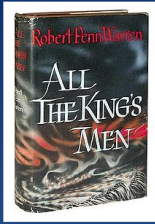
I feel that this is "perhaps the best political thriller of all time, one covering an attempt to assassinate French President Charles de Gaulle by a professional assassin, Carlos 'The Jackal.' The film follows the development of the assassination plot, the planned movements of Pres. de Gaulle to a public speech in a large square, the efforts to unravel the plot, and the near-assassination itself."



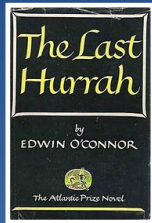
The Candidate (1972)

One professor believes that Robert Redford's "The Candidate" is peerless. It is "loaded with both irony and philosophy, it still speaks to us, even shouts at us if we let it. It's a commentary on the parties, the reformers, the campaigns, the issues, and especially the media. It's also a virtual documentary, a modern classic, an education, and a hoot to boot. Required viewing, regardless of ideology. Everyone is skewered when it's over. Enough to make you de-register and un-vote."

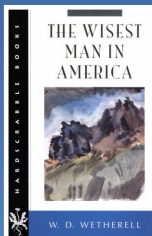
## TOP 5 BOOKS



All the King's Men (1946)  
Robert Penn Warren



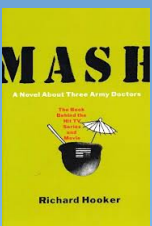
The Last Hurrah (1956)  
Edwin O'Connor



The Wisest Man in America (1995)  
W.D. Wetherell



Fear and Loathing on the  
Campaign Trail '72 (1973)  
Hunter S. Thompson



MASH: A Novel About  
Three Army Doctors (1968)  
Richard Hooker

The novel won a Pulitzer for fiction and the movie an Oscar, but several agreed that the novel works better than the film. "The story is not so much about Willie Stark, the Huey Long-like politician, as it is about Jack Burden and the fascination of intellectuals with politics and power. Burden can't escape the deceit and corruption brought about by Stark, even though it leads to embracing evil and personal loss. Perhaps the novel worked because the rather Gothic approach fit the Deep South context where politics was both show and blood sport.

One professor feels that "this ranks right up there with *All the King's Men* when it comes to great political novels, and it shows that personalities count for plenty when it comes to politics, and that sometimes, it hurts to say good-bye even if we know we have to."

I feel this novel is "a little gem about the friendship between a columnist and his subject. The columnist is about to retire, the subject is a New Hampshire backwoodsman who correctly predicts every NH primary winner. The observations on the crap that goes into politics are priceless. A former student of mine summed it up in class: 'I thought this book would be about elections and primaries, but it turned out to be about life, love, and stuff like that.' "

"I read it when I was in high school and I found a chronicle of a drug addled, but politically savvy reporter following the 1972 presidential campaign fascinating. I still remember Thompson's detailed description of why then candidate Edmund Muskie was probably using the East African hallucinogen Ibogaine as hilarious and riveting. But I also learned a lot about politics and political history at the end of the 1960s."

"Perhaps the best political satire of all time" and it started as a novel. "The characters are very well developed, with highly professional doctors wondering why they are there and the less competent straight arrows questioning nothing. There are some marvelous comedic scenes."

## Honor Society Enters Second Year

In the Fall of 2011, EASA piloted the first American Studies honor society – *Epsilon Alpha Kappa*. These Greek letters stand for “excellence in the study of American culture,” and the first cohort of students met the high standard implied in the name. The society welcomed over 30 students from six different institutions. This year, we would like to add more institutions to the Honors family. If you are teaching at a college or university with an American Studies program, please get in touch with the president of the society – John Haddad of Penn State Harrisburg (jrh36@psu.edu). He will go over the ropes with you, and let you know how your program can become involved.

Students wishing to join *Epsilon Alpha Kappa* must meet several requirements. Though a complete list of requirements can be obtained by contacting Dr. Haddad, the most salient of these concern GPA and scholarly/creative work. Students must achieve a minimum GPA of 3.4 in courses relating to American Studies and must submit a piece of research or creative work assessed as “excellent quality” by an induction committee (consisting of three professors) from the student’s campus. After paying the induction fee, the student will receive both an official certificate and a red, white, and blue honors cord to be worn at graduation. The student will also have the option of being inducted into the Society at the annual EASA conference, and his or her name will be published in the EASA Newsletter.

We have one additional aspiration for the Honor Society. Our hope is that on individual college campuses, *Epsilon Alpha Kappa* might evolve into something more than just a means to recognize distinction in American Studies. Students and faculty associated with the society might come together to organize American-Studies themed events. For example, one might imagine honors students working in conjunction with a faculty member to schedule field trips, to invite guest speakers to campus, and to organize trips to conferences. So as you consider bringing *Epsilon Alpha Kappa* to your program, please consider its full potential as a possible bringer of community.



Penn State Harrisburg

### *American Studies Program*

*Careers in American Studies*

**October 11, 2012 • 6:00 – 8:00 p.m.**

**Gallery Lounge, Olmsted Building, Penn State Harrisburg**

During Homecoming week, please join us for an informal get-together. Connect with classmates, make new contacts, and hear from a distinguished panel of alumni and friends about careers in American Studies.

#### **Panelists:**

Cate Barron, Editor, The Patriot News

Matthew Singer '85, '92g, Senior Communications Officer, Philadelphia Museum of Art

Michael Cassidy '89, '05g, Executive Director, Human Services Committee, PA House of Representatives

Lindsey Harlow '11, Management Assistant, US Army Heritage and Education Center

*Reservations Appreciated. Refreshments will be served.*  
Visit [Harrisburg.psu.edu/homecoming-2012](http://Harrisburg.psu.edu/homecoming-2012) or call 717-948-6561



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## **The State of Public History (Cont'd from p. 3)**

American Studies degrees from across the Midwest, the South and of course, the Mid-Atlantic. American Studies now reaches back to the high school level and the course work at every level, including PhDs., is evolving to meet the needs of the students, the colleges and universities and employers, especially in the public sector. The Commonwealth of Pennsylvania employs American Studies graduates in more agencies and departments than the Historical and Museum Commission.

### **What role will the PHMC play in shaping the field and the direction of the larger museum community?**

I think the role of PHMC in shaping the field and direction of the museum community has been structurally limited during the recent past. That statement is true for nearly every state-wide history organization in America, no matter what its founding charter or enabling legislation. I have also seen that the role of our kind of organization ebbs and flows over time--and I mean decades and quarter-centuries. Despite this, we have some of the best and most significant historic sites and museums in the nation here in Pennsylvania, to say the least. We have and continue to keep pace with changing technology better than almost every other state agency despite the lack of fanfare for those successes. We were the first state agency to engage in social media, the first in mobile applications for smart devices and the first to use QR codes for marketing and media as well as exhibit label copy. We started cell-phone tours over five years ago at some of our sites and are now studying augmented reality applications to assist further with interpretation. We have begun to turn main exhibit halls into Wi-Fi centers so our visitors with smart devices may direct more of the experience to their preference.

That said, the "mega-statewide" history organizations are not ascendant. Economic challenges continue to drive nearly every decision as we try creatively and intently to get out ahead of it. I do believe we have reached that point where there is nowhere left to go but up. For PHMC, evolution is no longer a choice, it is mandatory and we have begun to turn the ship. I say that for a number of reasons. The workforce, our workforce, is graying at least at the nominal rate of the whole American workforce. Boomers are retiring at a quick pace and we have not reached the middle of the "pig in the python." Over the next 5-7 years I see almost half of the Bureau of Historic Sites and Museums personnel retired--along with the folks in Historic Preservation and Archives as well as many in the State Museum of Pennsylvania. There was a time when PHMC placed staff in nearly every national history organization on boards, advisory committees and top leadership roles. I think that day will come again but it will only be through new, younger staff who bring the brightest and best in new strategic, globalized thinking with better integrated theories and a willingness to work hard for the things that they think are right. They will mesh well with the mid-career folks (as they always have) to define the delivery of history "products" to increasingly diverse and dispersed audiences.

### **Our readers and students would like to hear an update on the mission, vision and direction of the PHMC's historic sites and museums?**

We just completed a strategic planning process for the agency and have nearly completed one for sites and museums. We see P3 (Public Private Partnership) as the only viable future as far out as we can envision. Fortunately for us, we have been in the P3 business for decades, though not evenly or equally across the commonwealth. Each of our sites has a Friends group, often called "Associates." Historically, these 501 (c)3 not for profit corporations were the icing on the cake that often supplied only a museum store and a small lunch bar. Some have been much more than that for over ten years. We are trying to move them into a significant fund raising force and want them to build capacity as quickly as possible. The results are uneven. Some are embracing that role and helping us to lead while others have been very slow to respond. The model we envision, while not fully formed and certainly not decided is something like this:

PHMC will be the stewards of the physical resources--buildings and collections and our not-for-profit partners will be in charge of programming. That leaves lots of ground in the middle to be determined and will probably take seven to ten years to "decide." Paramount in all of this is our determination to connect to our communities and deliver the best that history can provide at a cost that everyone can afford. I still believe that history, history done well, can be cathartic and even healing. To be so, there must be a strong Public in the P3 construction.

### **How does the PHMC view itself today in relation to the work of other state historical agencies?**

We have looked at other state historical agencies and societies and find most in the same or in a more depleted condition. For example, the state legislature in Ohio reduced funding for the Ohio Historical Society to the level that would be required to mothball the facilities and then turned around and offered that amount of funding to their local Friends groups as a "grant" of sorts to keep the programs going. Many have accepted the "offer" and have kept their site open on a limited basis. Some of you may know of the recent events in Georgia where the legislature and the Governor reduced the amount of funds for the recently completed Georgia Archives (a 41 million dollar project with a state complement in the 40 range) to now have only enough money to fund the Director, Assistant Director and a janitor. The safety of the archival collection cannot be assured under that scenario and as I write this, promises to reopen have not been delivered.

In the context of those scenarios we find ourselves to be, well, better off. We are able, so far, to operate our most significant sites, though the sites with the most severe cutbacks might wish to argue that point. Curiously, we are building new visitor centers at Washington Crossing Historic Park, the Pennsylvania Lumber Museum and we just completed one at Drake Well Museum in Titusville. We are investing bonded capital in major repairs and renovations at Cornwall Iron Furnace, the Railroad Museum of Pennsylvania, Eckley Miner's Village, Daniel Boone Homestead and at Washington Crossing. In the last four years over 44 million dollars has been released for projects in the Bureau of Historic sites and Museums and a majority of the work is still in design.

### **How have things changed since the Pennsylvania state budget cuts of 2009 and what direction do you see the PHMC taking in the future?**

The budget cuts in 2009 devastated the Sites and Museums program. In December of 2007 the BHSM had 236 employees. By August of 2008 that number was down to 208, but allowed us sufficient staff to operate nearly fully 23 historic sites and museums. By December 2009 we were down to some 118 positions and we now have 95. The PHMC, agency-wide has reduced over this same period from over 375 positions to 205. Sites and Museums operate 11 facilities on nearly all the hours we did previously with the other 12 placed with the community group. Most have been able to keep the site open on some basis. We call these 12 sites the new members of the Placed Property Program (another P3 but not to be confused with Public/Private Partnership) Two to three are rarely open. Since 2008 when the Bureau was more fully funded we had a nearly 30-year old program of "Placed Properties" which included some 17 sites). These other, older placed properties mostly left our active administration in the early 1980s when cutbacks also occurred. Today, the placed property program is larger than the active program and we are working to reduce the backlog of spinning these off to community groups through legislative transfers of 99-year leases.

Under our new Executive Director, Jim Vaughan, PHMC is reaching out to other state agencies to find synergies. For example, we hold nearly all of the commonwealth's collections related to archeology, geology and paleontology in addition to our natural history and historical artifacts. We believe that the Department of Conservation and Natural Resources (DCNR) would find our permanent exhibit halls in the State Museum of value to their customers and we could use the help of additional personnel to tell those stories better.

We have also turned the Pennsylvania Heritage Society, a state-wide support group for the whole agency, into the Pennsylvania Heritage Foundation. This organization with its new board is to become the agency arm for private fund raising to support the new P3 endeavors.

**Here is the million-dollar question: Some say that the museum field is in crisis. How would you respond to these claims and what guidance can you offer to students currently focusing on museum studies? Do you feel it is still a viable career path and how can a degree in American Studies give students a competitive edge in the marketplace?**

I do not believe that the museum field is any more in crisis than many other fields that are always changing. It is like the notion that change is the only thing that is constant and the rate of change is the only thing that changes. I believe that the museum field is rapidly changing and in particular history museums are changing. The question is whether we are in a standard mode of change or are we in what David Hackett Fischer calls "deep change." I am pretty sure it is deep change. We are a bit like newspapers but I don't want anyone to take that simile too far. For one thing, our visitation is up and membership is growing across the system. This is fairly new data so understanding it is not contextualized. Like newspapers, we are learning how to reshape our "product" so that it is accessible across many platforms, not just newsprint—or an historic site visit. People are taking cell-phone tours of the Ephrata Cloister (Lancaster County)—in Minnesota. Our Facebook likes are up and growing fairly rapidly (67 per day this week while we are advertising on Facebook, Pandora and Accu-Weather). We are digitizing our collections as quickly as we can so that anyone, anywhere in the world, will have access to our material "stuff."

The other "old school" model that plagues some of our colleagues in the field is what I call the "bank" model. There was a time in the relative recent past (25-35 years ago) when our history museums (and to a lesser degree art museums, zoos, science museums, arboreta, etc.) were like the old banks—open nine to five (or less!), closed Saturday and Sundays and all holidays because the operating theory was: "We have the money, people have to come to us to get it—at our convenience." To be fair museums were never quite that bad—but: we believed that we had the "stuff," we controlled it, only we really understood it, appreciated it and could speak (to one another) intelligently about it and people would come to see it at our convenience, more or less. Banks learned that other financial institutions that put in drive-up windows, stayed open on some evenings and Saturday mornings and offered customized money products and "specials" thrived while their staid colleagues were falling further and further behind. There are still (STILL!) people in this field who cringe at any word of our exhibits, catalogs, web sites, lectures, tours, etc. being "products."

**Do you see the PHMC continuing to be a leader in the museum field in Pennsylvania 5 years from now?**

Yes. We are leading by example and by that I mean we are adjusting to change both because we have had our budget reduced by 50% and because we see the mutable public responding to new and different ways of presenting our "products." To be fair, PHMC never had much of a "brand" outside smaller and smaller history circles. Neither did the Bureau of Historic Sites and Museums. Our brand is "Trails of History" here in the bureau. PHMC is tiny in terms of state agencies—I always joke that Penn Dot has more attorneys than we have staff. Our budget is "decimal dust" as one accountant friend called us in terms of the state budget. Another said, "you guys are not even big enough to be a rounding error." There is still very significant pride, education and experience producing a future for Pennsylvania's History within this small state agency.

I see our current response to change, both from within and without, as positive and especially on our best days I see us as futuristic. We think the historical sites and museums of the future are places that you may visit from anywhere in the world, though the best experience will always be a "real visit." School programs

will meet the highest scholastic standards at every level. We will integrate programs for each academic guest from primary grades to graduate school in a way that meets the respective curriculum and standards and is engaging at every tread on the ladder. Out transient visitors, whether digital or in person, will find exhibits and interpretation that engages him or her at their level and allows each to pursue the experience in his/her own time and manner. We will embrace emerging technologies as they are developed and be prepared to launch when they are "on the street." We will publish academic work in real time in the same manner that we publish visitor response to a physical artifact or a remotely, digitally curated exhibit. We will help our colleagues in public history prepare for what's next.

**What internships, fellowships, and job opportunities are available with the PHMC for recent graduates?**

There are many opportunities. At all of our administered sites, the places where we maintain significant levels of professional staff, there is the opportunity for an internship. All you need to do is go on the PHMC web site, click on either "Sites and Museums" or "Trails of History" to find a historic site or museum near you or in your area of interest. I strongly recommend a broad-based experiential internship in all phases of museum work (curator, archivist, education (interpretive services), public relations/marketing, museum store, historic preservation, library, site administration) to understand better how a museum works, what role you might play in it and where the options lie in the field. If you already know that you want to be an archivist or a historic preservation specialist then you will want to contact those bureaus (listed on the PHMC web site as Bureau of Archives and Bureau of Historic Preservation). This year alone we had the support of nearly 30 interns across all three of these bureaus. Archives and Preservation are Harrisburg-based along with the State Museum of Pennsylvania, which also sponsors internships.