

Rock Hill, SC

Interpretive Planning Framework Final • October 2018



CONSERVATION BY DESIGN

Table of Contents

BACKGROUND	3
About the Project	
Focal Point Destinations	
ABOUT THE VISITORS	6
About Rock Hill	
Rock Hill Demographics	
Tourism Impacts	
Visitor Needs and Expectations	
WHY INTERPRET?	9
What Interpretive Goals and Objectives Do	
Interpretive Goals for Rock Hill	
INTERPRETIVE THEMES & STORYLINES	11
Central Theme	
Sub-Themes and Storylines	
EXISTING INTERPRETATION	13
INTERPRETIVE NICHEs FOR FOCAL POINT DESTINATIONS	15
MOVING FORWARD	17
APPENDICES	18
Appendix A—Expanded Theme Structure	
Appendix B—Working List of Individuals for Interpretation	
Appendix C—Demographics	
Appendix D—Case Studies: Successful Historic House Museums	
Appendix E—Survey of Emphasis Areas of African American Cultural Centers	

Background

ABOUT THE PROJECT

This interpretive planning framework provides an overarching approach to historic interpretation in the Knowledge Park district of Rock Hill, addressing efforts by three local organizations/projects currently conducting or planning interpretation—including the African-American Cultural Center, Historic Rock Hill, and the Bleachery Heritage Project at University Center.

This document expands on the analysis undertaken through a parallel interpretive planning process specific to University Center, a 23-acre mixed-use development currently being constructed on the former site of the Rock Hill Printing & Finishing Company (The Bleachery). Commissioned by the City of Rock Hill, consultant firm Conservation By Design, Inc. (CBD) initiated this project in May 2018. During a site visit, Certified Interpretive Planner Melanie Pierson met with project stakeholders to gather input and assess site conditions at each of the focal point destinations.

This interpretive planning framework documents the analysis and recommendations developed through the planning process—including overarching goals for interpretation, a proposed theme structure, and the suggested interpretive niche for each of the focal point destinations. Key to this framework is the idea that the individual organizations/sites work together to collectively deliver the interpretive messages that are best told at each site.

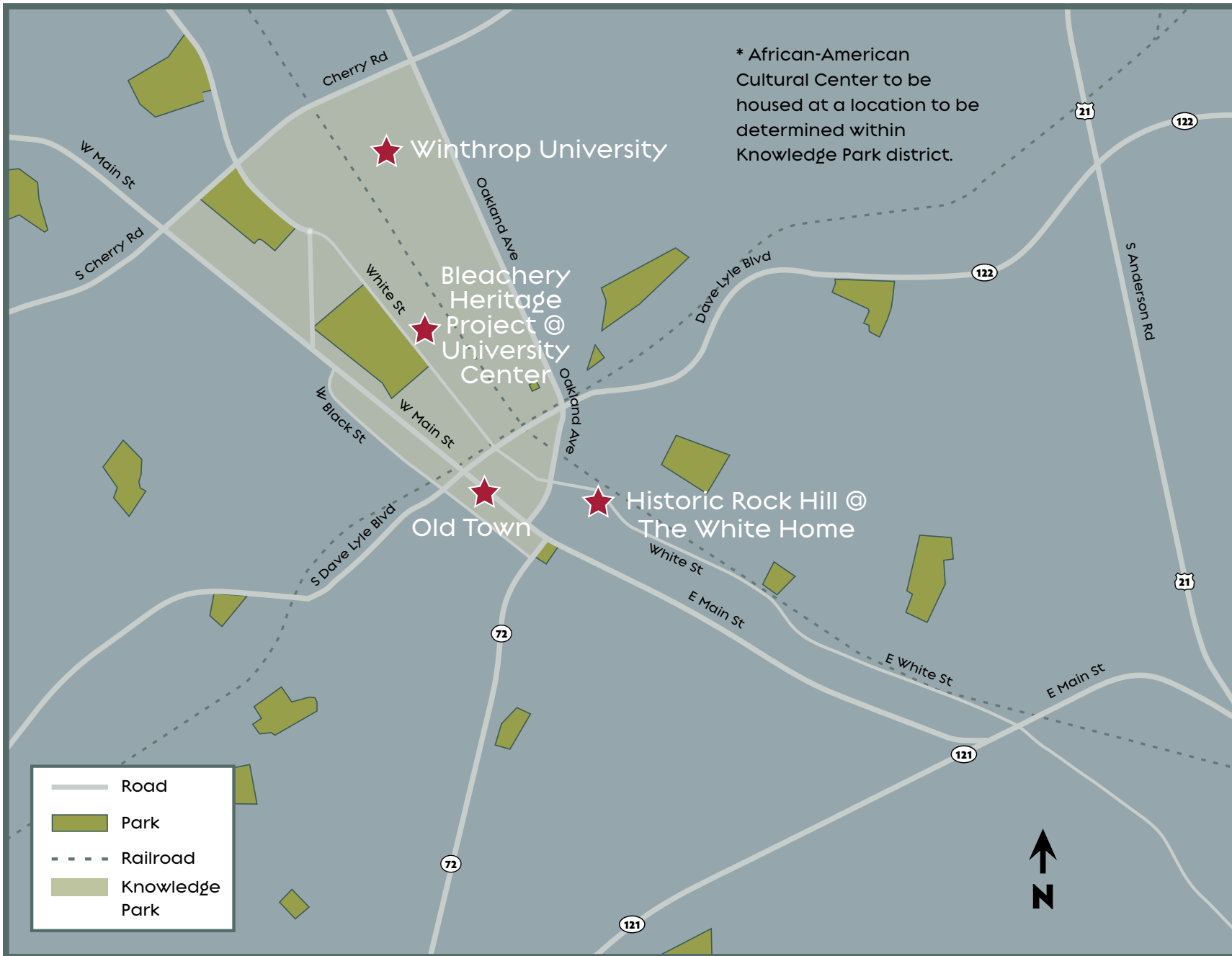


What Is Interpretation?

“a mission-driven communication process that forges intellectual and emotional connections between the interests of the audience and the inherent meanings of the resource.”

—National Association for Interpretation

Background



Background

FOCAL POINT DESTINATIONS

All of the focal point destinations described herein are part of Knowledge Park, an economic development strategy and walkable, urban business district located in Rock Hill. The Knowledge Park strategy supports the development of a modern knowledge-based economic engine in the former textile corridor that built the foundations of the Rock Hill economy. Knowledge Park's boundaries are flexible and ever-expanding, with the core of the district stretching from Winthrop University to Fountain Park.

AFRICAN-AMERICAN CULTURAL CENTER

The African-American Cultural Resources Advisory Committee is an official committee of local residents commissioned by the Rock Hill Parks, Recreation & Tourism Department, and provides input regarding promotion and preservation of the Rock Hill African-American community and its history. The group is working to establish an African-American Cultural Center in Rock Hill and continues to collect artifacts, images, and oral and written histories in anticipation of such a facility. The group is currently developing a strategic plan and feasibility study as part of its efforts to gain further support from the city, and is actively searching for a location within Knowledge Park.

HISTORIC ROCK HILL @ THE WHITE HOME

Located at 258 E White St., the White Home was constructed around 1839 and was home to five generations of the White family between 1839 and 2005. It is operated by the nonprofit organization Historic Rock Hill as a small historical museum and is home to its administrative offices.

THE BLEACHERY HERITAGE PROJECT @ UNIVERSITY CENTER

Located in the textile corridor between Winthrop University and downtown Rock Hill, this 23-acre mixed use development was once home to the Rock Hill Printing & Finishing Company, the largest textile printing and finishing company in the world (also referred to as The Bleachery). Upon buildout, University Center will feature commercial office space, a championship level indoor athletic complex, hotel, restaurants and retail establishments, student housing, apartments, and outdoor festival spaces. The site was also home to the earlier Rock Hill Buggy Company and Anderson Motor Company. An interpretive planning process is currently underway for this site.

Background

OLD TOWN

Rock Hill's historic downtown core is known as Old Town and includes the largest concentration of historic buildings and architecture in the city. Numerous interpretive sites and opportunities for interpretation exist within this area.

In addition to the White Home, Old Town is home to Freedom Walkway, the Main Street Children's Museum, several historic markers, the Comporium Telephone Museum, the Arts Council of York County, Five & Dine restaurant, and the site of the original train depot, which was the birth place of the city. Old Town is home to several sites where significant civil rights events occurred.

Old Town is also home to multiple districts and buildings listed on the National Register of Historic Places. The Rock Hill Downtown Historic District encompasses several historic churches and commercial buildings. The Marion Street Area Historic District and Reid Street-North Confederate Avenue Area Historic District are historic residential areas. Individually recognized buildings include the People's National Bank Building and the Gettys Center (former US Post Office and Courthouse).

Beyond Old Town, the greater Knowledge Park area also includes many additional National Register sites, including Laurelwood Cemetery, Winthrop University, Mount Prospect Baptist Church, the Rock Hill Body Company, two buildings at University Center, the Rock Hill Cotton Factory, the Afro-American Insurance Company Building, the Charlotte Avenue-Aiken Avenue Historic District, the Anderson House, the Stokes-Mayfield House, and Hermon Presbyterian Church.

About the Visitors

Effective interpretation is enjoyable and relevant to visitors' lives. In order to provide experiences that are enjoyed by our visitors, we must first understand their needs, expectations, knowledge base and values. For the purposes of this interpretive planning process, the term "visitors" refers to all categories of people who spend time in Rock Hill, including residents, employees and tourists.

ABOUT ROCK HILL

Founded in 1852, Rock Hill is the largest city in York County and is the 5th largest city in the state of South Carolina. It is a full-service community with convenient access to the Charlotte metropolitan area located 25 miles to the north. It hosts three colleges, including Winthrop University, and features many recreation amenities such as trails and parks.

With the decline of the local textile industry, the City has sought to reinvigorate its once thriving economy. It is investing and partnering with others to build a knowledge economy and has embraced sports tourism as a means of economic development, as well.

ROCK HILL DEMOGRAPHICS

According to U.S. Census data¹, Rock Hill's population has grown nearly 10% since 2010—a greater rate of growth compared to both the state and national growth. The population in Rock Hill is considerably younger than the state population; just 12.5% of the population is aged 65 or older compared to the state's ratio at 17.2%. Rock Hill is also significantly more diverse than the statewide population; with African-Americans making up nearly 40% of the population; Asians, 2.6%; and two or more races claimed by 2.7%. The number of Hispanic or Latino residents is less, however, than both the state and national statistics.

Rents are higher in Rock Hill compared to the state overall, and the rate of owner-occupied housing units is accordingly lower. Residents with a bachelor's degree or higher is slightly higher than that of the statewide population, but several percentage points lower than the national population. The percentage of high school graduates is on par with the national population.

At \$41,291 (2016 dollars), median household income is significantly lower than both the statewide and national income levels (\$46,898 and \$55,322, respectively). Nearly 1 in 5 persons is experiencing poverty.

See the Appendix for more detailed demographic statistics.

¹ <https://www.census.gov/quickfacts/fact/table/sc,rockhillcitysouthcarolina/PST045217>

About the Visitors

TOURISM IMPACTS

In 2016, York County ranked in the top ten among South Carolina counties for total tourism expenditures, supporting more than 2,000 tourism-related jobs in the county and generating more than \$20 million in state and local tax receipts².

Accordingly, tourism is a significant driver of Rock Hill's economy, specifically sports tourism, as mentioned previously. For example, tournaments for softball, baseball, soccer, cycling, lacrosse and tennis generated an estimated \$40.3 million in economic impact during the 2017 season, while the UCI BMX World Championship event held over 5 days in July 2017 generated approximately \$19.2 million in economic impact³.

The Rock Hill Parks, Recreation & Tourism Department (RHPRT) expects the Sports and Event Center located at University Center to open in Spring 2019. This new facility will host local indoor sports leagues as well as major tournaments and events. The facility will also provide year-round walking opportunities on its indoor track. RHPRT reports that tournament event weekends are already solidly booked throughout its opening year.

² "The Economic Impact of Travel on South Carolina Counties 2016," prepared by the U.S. Travel Association, Washington, D.C.

³ "Annual Report: Fiscal Year 2018," prepared by the Rock Hill Parks, Recreation & Tourism Department, Rock Hill, SC.

VISITOR NEEDS AND EXPECTATIONS

When planning and designing visitor experiences, it is important to remember that visitors need to know where they are and what's expected of them. As psychologist Abraham Maslow outlined in 1954, people need to have their basic needs met—food, water, safety, and security—before they can attend to personal growth or take in new information.

Restrooms, wayfinding and orientation, and etiquette information all play into creating an environment where visitors are relaxed and able to receive information. Visitors need to feel welcome, comfortable, and clear about how they should interact with each of the focal point destinations. Any facilities that are open to the public must be well maintained, sanitary, and safe.

Why Interpret?

Interpretation is purposeful and mission-based. It offers experience-based learning opportunities that increase awareness, build personal connections with a place and its resources, and foster stewardship behaviors.

Information alone, however, doesn't inspire these changes. Merely understanding a topic isn't enough. To be effective, new information must spark insights and connections that are directly relevant to a visitor's life, interests and values. Interpretation addresses both the intellectual and emotional realms of the visitor.

WHAT INTERPRETIVE GOALS AND OBJECTIVES DO

Interpretive goals and objectives provide guidelines for developing interpretive products and services. They also provide metrics with which to evaluate their effectiveness. They address both the values guiding the interpretation, and the impacts that interpretation can have on targeted audiences.

Interpretive Goals and Objectives

Interpretive goals and objectives are statements that articulate the intended purposes and objectives of interpretive activities. Goals encompass what management wants interpretation to do for a site, its visitors, and the community. Goals should guide the planning process from the outset. Objectives describe the specific desired changes we wish to inspire in our visitors. Objectives, therefore, should describe visitor behavior and be expressed in measurable terms.

Goals:

- State what you expect interpretation to do for the organization
- May be short-term or long-term
- Are stated using terms like "enhance understanding," "increase awareness," and "foster stewardship"—generally not easy to measure

Objectives:

- Are stated in specific and measurable (either qualitatively or quantitatively) terms describing visitor behavior or performance
- Provide details about how goals will be accomplished
- Lay the groundwork for accurate and meaningful evaluation of interpretive experiences

Why Interpret?

INTERPRETIVE GOALS FOR ROCK HILL

The following interpretive goals apply throughout the City of Rock Hill:

INTERPRETIVE GOAL 1: Foster a sense of appreciation for the industries that formed the foundation of our lives in Rock Hill today.

INTERPRETIVE GOAL 2: Enhance the visitor experience by inspiring a deeper sense of place.

INTERPRETIVE GOAL 3: Increase support for preservation of history in Rock Hill.

DEVELOPING LOCATION-SPECIFIC OBJECTIVES FOR FOCAL POINT DESTINATIONS

Visitor objectives are to be developed for each focal point destination, describing what visitors will know, feel and do as a result of their experience and provide details about how goals will be accomplished.

Interpretive Themes & Storylines

Picture the focal point destinations in Rock Hill as embodying a compelling story, and the process of interpretation as a storytelling art. Because interpretation is purposeful, we set interpretive goals to describe what we want these stories to do and objectives to tell us how well our storytelling is working to help us achieve those goals.

Themes are where the art comes in. They are the core messages behind a story's facts. Their job is to highlight the deeper meanings of our historic and cultural resources, helping the visitor not only understand their importance, but see themselves as part of their ongoing story. A well-thought-out thematic structure, therefore, forms a unifying foundation for successful interpretation.

A good interpretive theme is expressible in a single, powerful sentence that contains only one idea—an idea that weaves the tangible aspects of the resource (the facts) with their intangible meaning(s). Themes are compelling and memorable. However, a theme isn't necessarily repeated verbatim in a particular story; instead, it forms the framework around which a story is built. Think of a theme as the "take-away" that you want visitors to remember, absorb, care about, and incorporate—not only into their knowledge base, but their lives. Themes answer the all-important question, "So what?" or "Why would our visitors want to know this... why would they care?"

A community as rich as Rock Hill holds many stories, creating the opportunity to develop strong themes. As varied as they are, though, these themes are still organized into a unified message hierarchy that works as a system: one central, overarching theme capturing the significance of Rock Hill as a whole, and no more than 3-5 supporting sub-themes. Sub-themes are just like themes—single, compelling statements of meaning—but their job is to expand on and illustrate the central theme by organizing the area's storylines into meaningful categories. We limit sub-themes because of the way the human mind uses memory and assigns meaning.

Every story told on behalf of Rock Hill's history and significance, therefore, can stand alone yet can (and should) illustrate one or more sub-themes. This is how interpretation works its magic. By framing all stories around a thematic structure, every interpretive experience in Rock Hill will, in the visitor's mind, connect to a growing and very personal understanding of and appreciation for this community. Over time, each linked experience builds toward a stewardship ethic for each focal point destination and advocacy for historic preservation in general.

The central theme and sub-themes developed for this plan apply across all of the focal point destinations in Rock Hill (and perhaps other sites as well). As location-specific interpretive strategies are developed, additional storylines will tier to the following sub-themes. See the expanded theme structure in Appendix A.

Interpretive Themes & Storylines

CENTRAL THEME

The social fabric of Rock Hill demonstrates resilience and an unbreakable spirit in times of challenge and change.

SUB-THEMES AND STORYLINES

1. **Rock Hill history has been home to many courageous people who have worked for the betterment of their community.**
 - a. Economic progress in Rock Hill is due to the efforts and innovation of entrepreneurs.
 - b. Rock Hill has been home to many brave people willing to take personal risks.
 - c. Community institutions have improved life in Rock Hill.
2. **Industry in Rock Hill has shaped the community in many ways.**
 - a. Neighborhoods have seen tremendous change throughout the city's history.
 - b. Although some settlers had already moved to the area, it was the arrival of the railroad that triggered the establishment of Rock Hill.
 - c. Innovative electrification infrastructure facilitated the growth of industry in Rock Hill.
 - d. The opening of the Rock Hill Cotton Factory transformed the town's cotton industry.
 - e. The Rock Hill Buggy Company brought international acclaim to Rock Hill manufacturing.
 - f. The Anderson Motor Company produced the South's finest automobiles.
 - g. The Rock Hill Printing & Finishing Company (aka the Bleachery) became Rock Hill's largest employer and shaped the community for generations.

Existing Interpretation

FOCAL POINT DESTINATIONS

While the African American Cultural Center and The Bleachery site are as yet still in conceptual and/or development stages, the following focal point destinations have active interpretation:

- **Historic Rock Hill @ The White Home**—This museum features period furnishings and exhibits related to the formation of the town from the White family's perspective, including many historic photos and a vast collection of receipts kept by Ann White.
- **Old Town**—Freedom Walkway is located between White and Main streets near the Five & Dine diner and incorporates wall and floor murals with a series of interpretive panels. This walkway honors individuals throughout Rock Hill's history that have stood up for social justice and equality, including the Friendship 9—a group of African-American students at Friendship College who made history as protesters that refused to pay bail and contribute monetarily to the criminal justice system. This and other protests of the time helped overturn segregation and make public places accessible to all. Additional individuals are honored on new interpretive panels each year. Previously developed panels are rotated out to a special display in City Hall, while information on all individuals honored to date can be viewed online at www.freedomwalkway.com. Several historic markers are also located throughout Old Town.

The Main Street Children's Museum features play space inspired by the work of local illustrator Vernon Grant. And located off of Elk Avenue, the Comporium Telephone Museum tells the story of the Rock Hill Telephone Company, now known as Comporium.

A self-guided tour of Old Town interprets historic sites and stories. Recordings available by phone and a brochure provide guidance to participants.

THROUGHOUT ROCK HILL

In addition to the focal point destinations just described, visitors are exposed to a number of additional opportunities to learn about the City's rich history, including:

- **Sidewalks**—A number of historic plaques are located throughout Rock Hill at significant historic locations, including the Cotton Factory, Laurelwood Cemetery, and at Old Town locations. These traditional plaques feature information about the historic significance of each featured location.
- **Area Buildings**—Roots and Recall is an online, volunteer-run resource that collects, preserves, and shares historic information. Originally started as a way to document location-specific history, this site now encompasses all of South Carolina. Participating historic buildings feature a placard and QR code that links to a website featuring historic information about that specific location.

Existing Interpretation

- **Rock Hill Cotton Factory**—The original cotton factory from 1881 has been rehabilitated and is being used as corporate office space. An Anderson car and weaving loom are on display in the lobby, along with a photography exhibit depicting Bleachery employees at work before the plant ceased operations. A large public sculpture out front and historic photos in the street-level windows add to the building's interpretation.
- **African-American Business District Monument**—Located on the corner of Black St. and Dave Lyle Blvd., this brick façade exhibit tells the stories of the African-American businesses displaced by the urban renewal programs of the 1960s & 70s.
- **Celriver Plaza at Riverwalk**—This memorial plaza is located at the former site of the Rock Hill Celanese Celriver Plant, which manufactured synthetic textiles. Interpretation documents the processes and people of the plant.
- **Catawba Cultural Center**—This heritage center is located in a historic school house on the Catawba Indian Reservation, and provides cultural immersion classes to Catawba children and adults. The center hosts the Tribe's historical records, runs afterschool and summer programming for tribal youth, and operates a craft store featuring items made by Catawba artists and artisans. The historic Yehasuri trail is also located here.
- **Louise Pettus Archives and Special Collections @ Winthrop University**—This archive and research center hosts more than 1,500 collections of photographs, papers, newspapers, oral histories, books, and other assets related to South Carolina history.
- **Culture & Heritage Museums**—York County operates a number of sites that provide interpretation or house interpretive resources:
 - The Museum of York County emphasizes interpretation of natural history, featuring a naturalist center, hands-on programs and an extensive specimen collection. The site also includes a gift shop and planetarium.
 - The Main Street Children's Museum located in Old Town offers programming and play space inspired by the artwork of American illustrator Vernon Grant, who lived and worked in Rock Hill.
 - Brattonsville is a historic plantation featuring more than 30 historic structures near Rock Hill. The site provides living history demonstrations that portray Scots-Irish and African-American life in the South Carolina upcountry from the 1760s to the late 19th century.
 - The McCelvey Center is home to the county's historical archives, as well as the Southern Revolutionary War Institute and the historic Lowry Family Theater.
- **York County Convention & Visitor's Bureau**—The Visitor Center located in Old Town serves as a key visitor access point offering information about lodging, dining and activities for visitors throughout York County.

Interpretive Niches for Focal Point Destinations

We make the following observations and assumptions about the featured focal point destinations:

- University Center is expected to be the highest traffic location. Considering day-to-day presence by employees and residents, along with hotel guests, sporting event attendees, and retail and restaurant patrons, visitation at this site will significantly outpace visitation at both the White Home and the African-American Cultural Center. Interpretation at University Center will direct visitors to these other sites for additional information and opportunities to deepen their Rock Hill experience.
- Historic Rock Hill is interested in expanding the scope of interpretation at the White Home to address the history of Rock Hill in general.
- Organizers of the African-American Cultural Center intend for it to serve as a community resource—a place for celebration and appreciation of the African-American community in Rock Hill.
- Interpretation of the African-American experience in Rock Hill must occur city-wide. While the African-American Cultural Center may be the repository for more detailed storylines, objects and artifacts, these sub-themes must be addressed at all of the focal point destinations.
- Interpretation related to Vernon Grant should be featured at the Main Street Children's Museum in Old Town, with additional collections housed at the Museum of York County. Interpretation of Vernon Grant and his work do not relate thematically to the themes of industry presented throughout University Center, and should therefore be avoided at that site.

Interpretive Niches for Focal Point Destinations

NOTE: The following narrative suggests the PROPOSED interpretive niches for each of the focal point destinations, and does not necessarily reflect current conditions.

FOCAL POINT DESTINATION

PROPOSED APPROACH TO INTERPRETATION

African-American Cultural Center

This proposed cultural center will serve as a community resource, and may involve support from the City or a local university.

Through exhibits, a community garden and event space, genealogy resources, and regular classes, roundtables/lectures and programs, the AACC will welcome residents and visiting cultural enthusiasts to celebrate and deepen their understanding of the African-American experience in Rock Hill.

Interpretive storylines at this site will explore the evolution of the African-American experience in Rock Hill, leading site visitors to feel a sense of personal empowerment and an interest in learning more and taking action. Visitors to the site will be encouraged to add their voice to the collective Rock Hill experience.

Regular coordination and collaboration with Historic Rock Hill will enhance and cross-promote programming and events at the AACC. Site managers will ensure that key locations relating to the African-American experience in Rock Hill are documented by adding content to the Roots & Recall web site.

University Center

Once complete, this multi-use complex will be considered the primary visitor access point in Rock Hill (among the focal point destinations).

Through exhibits, thematic site design, and large format environmental graphics, residents and visitors will be exposed to the central theme of resilience and the effect of courage and industry in shaping the Rock Hill community.

Detailed storylines presented on site will relate to the buggy and motor companies, The Bleachery, and to specific individuals in the community who have demonstrated entrepreneurship throughout history.

Visitors to the site will be referred to the White Home and AACC to expand and deepen their heritage experience. Exhibits will be developed in collaboration with representatives from the various relevant history organizations, including but not limited to Historic Rock Hill (possibly serving as the lead organization), York County, and the African-American Cultural Resource Committee.

White Home

This historic home will serve as an active center for Rock Hill's history.

Public access will be limited to scheduled programs and events; no drop-in tours accommodated. Dialogue-based visitor interactions will shift the guided tours away from facts and objects to discussions and issues. These theme-driven tours will change over time, encouraging repeat visitation by locals. Displays will invite people to touch and interact in the house's rooms.

Through guided tours of the house and neighborhood, as well as social events, interpretation at the White Home will address historic topics by making them relevant today. Interpretation will emphasize that this was a home where people lived, and a neighborhood where people still live today. Historic preservation education will include topics related to preservation of family histories, as well.

Regular coordination and collaboration with the African-American Cultural Center will enhance and cross-promote programming and events at the White Home.

Old Town

This historic downtown core includes a number of amenities and attractions for area residents and visitors.

Walking amongst the array of historic buildings will provide residents and visitors with a tangible glimpse of the original character of the city's downtown core.

Interpretation in the Old Town area will focus on marking the locations where significant events occurred and honoring individuals in Rock Hill's history that have demonstrated courage and a commitment to social justice and equity.

Residents and visitors will be directed to institutions where a deeper and more meaningful interpretation of events can occur, including the African American Cultural Center and The White Home.

Moving Forward

We make the following recommendations for moving forward with implementation of this framework:

- **Establish Interagency Interpretive Committee**—Designate representatives from each of the focal point destination organizations to participate in regular coordination meetings with city and county departments addressing interpretation. Occurring on a monthly basis to start, these meetings will allow participants to share upcoming projects and initiatives and identify opportunities for collaboration and sharing of resources. The group shall serve as peer reviewers on any interpretive projects in development or being conceptualized.
- **Inventory Interpretive Assets**—To continue the spirit of collaboration, focal point destination organizations shall inventory interpretive assets and share this inventory with the committee above.
- **Develop Test Case for Collaboration**—Choose an interpretive project of mutual benefit to develop and implement together. Consider starting with the interior wall graphics for the sports arena currently being constructed, as described in the interpretive plan for The Bleachery.
- **Learn About Other Communities**—Communities around the world have been working to preserve and enhance the sense of place in their community. Refer to the excellent book "[Put the HEART Back in Your Community: Unifying Diverse Interests Around a Central Theme](#)" by Lisa Brochu and Tim Merriman for many examples (Heartfelt Publications, 2011). <http://a.co/d/cSS1EH8>

Appendix A—Expanded Theme Structure

CENTRAL THEME

The social fabric of Rock Hill demonstrates resilience and an unbreakable spirit in times of challenge and change.

SUB-THEMES AND STORYLINES

1. **Rock Hill history has been home to many courageous people who have worked for the betterment of their community.**
 - a. Economic progress in Rock Hill is due to the efforts and innovation of entrepreneurs.
 - i. African-American employment and economy
 1. Limitations to African American employment
 2. Parallel economy created by African American community
 - ii. Transportation industry
 1. Railroads
 2. Horse drawn vehicles
 3. Motorized vehicles
 - iii. Cotton industry
 - iv. Textile industry
 - v. Knowledge economy
 - b. Rock Hill has been home to many brave people willing to take personal risks.
 - i. Civil rights
 - ii. Women's rights
 - iii. Native American sovereignty and treaty rights
 - c. Community institutions have improved life in Rock Hill.
 - i. Churches

Appendix A—Expanded Theme Structure

1. Gospel choirs influenced popular music.
 - ii. Education
 1. Church-supported schools (including Clinton College and Friendship Junior College)
 2. Rosenwald schools
 3. Equalization schools
 - iii. Community organizations
 1. Fraternal Orders (including Free Masons, Elks, Order of the Eastern Star)
 2. Local collegiate and alumni chapter of fraternities and sororities
 3. Service organizations (including Rotary and Kiwanis)
 - iv. Health advocacy organizations
 - v. Parks and recreation
- 2. Industry in Rock Hill has shaped the community in many ways.**
 - a. Neighborhoods have seen tremendous change throughout the city's history.
 - b. Although some settlers had already moved to the area, it was the arrival of the railroad that triggered the establishment of Rock Hill.
 - i. Contributions of the Black and White families
 - ii. The community of Ebenezer declined the construction of the Charlotte and South Carolina Railroad, which routed it through Rock Hill instead.
 - iii. A second railroad—the Charleston, Cincinnati and Chicago Railroad, or Three C's—arrived in 1888.
 - iv. The two railroad companies worked together to build a two-story depot.
 - c. Innovative electrification infrastructure facilitated the growth of industry in Rock Hill.
 - d. The opening of the Rock Hill Cotton Factory transformed the town's cotton industry.
 - i. The factory, built in 1881, was the first textile mill in Rock Hill and heralded the development of the "textile corridor."
 - ii. The development of a cotton mill in Rock Hill created a stabilizing effect on the local cotton industry.
 - iii. The mill was the first in the state to use steam power.
 - iv. The mill processed raw cotton into fabric and yarn.
 - e. The Rock Hill Buggy Company brought international acclaim to Rock Hill manufacturing.
 - i. By 1900, the company was an industry leader, annually selling 6,000 wooden wagons and buggies known for their high quality and reliability.

Appendix A—Expanded Theme Structure

- ii. The company installed the city's first telephone line as a way to find out about deliveries coming in on the railroad—precursor to the establishment of the Rock Hill Telephone Company.
- iii. The buggy company demonstrated equality in its employment practices, employing skilled African-American tradesmen at appropriate wages at a time when they were generally excluded from such positions across the South.
- f. The Anderson Motor Company produced the South's finest automobiles.
 - i. The advent of the automobile challenged the Rock Hill Buggy Company, which adapted to the changing times by reinventing itself as the Anderson Motor Company.
 - ii. The Anderson cars were marketed at a higher price than other American automobiles due to their quality and trim packages.
 - iii. Anderson cars were offered in multiple paint colors at a time when competitors like Henry Ford only offered its Model T in black.
 - iv. At its peak in 1923, the factory produced 35 cars a day.
 - v. Several Anderson innovations—including a floor-mounted headlight dimmer switch—have persisted in the automotive industry.
 - vi. Of approximately 6,300 automobiles that were produced by Anderson between 1915 and 1925, only 13 are known to exist today.
- g. The Rock Hill Printing & Finishing Company (aka the Bleachery) became Rock Hill's largest employer and shaped the community for generations.
 - i. City leaders convinced a New York textile company to open its Southern plant in the vacant Anderson Motor Company buildings.
 - ii. City leaders revamped the city's water supply system in order to meet the needs of the Bleachery.
 - iii. For nearly 70 years, the plant bleached, dyed, finished and printed fabric for use around the world.
 - 1. The Bleachery made camouflage for use by the U.S. military during World War II.
 - 2. More American flags were printed here than anywhere else in the world.
 - iv. The Bleachery was the largest cloth printing and finishing company in the world.
 - v. At the height of operation, the Bleachery employed a third of the population in Rock Hill.
 - vi. The Rock Hill Printing & Finishing Company provided many benefits for employees and their families, including Christmas parties and gifts, and recreation facilities.

Appendix B—Working List of Individuals for Interpretation

The following is an initial list of individuals who will be featured in interpretive products and programs as exemplifying a particular interpretive sub-theme or storyline. This list is not intended to be exhaustive, and serves as a working list that will be added to over time and as information becomes available.

Entrepreneurs

- John Gary Anderson
- Bales Barber
- Sam Harris
- A.D. Holler
- James Morrow Ivy
- Elder Robinson
- Henry Toole
- Ann White

Civil Rights & Equality

- Friendship Nine
- Freedom Riders
- Elder Nero A. Crockett
- Leroy Ellison
- Dr. M. P. Hall
- Reverend Cecil Ivory
- Rev. W. M. Robinson
- Addelene Austin White (bus boycott)

Wartime Heroes

- Bobby Plair, Sr (Montford Marine)

Politics

- Juanita Goggins (first AA woman elected to SC House of Representatives)

Appendix C—Demographics

	ROCK HILL	SOUTH CAROLINA	UNITED STATES
US CENSUS CATEGORIES			
POPULATION			
Population census 2010	66,558	4,625,381	308,758,105
Population, percent change—2010 to 2017	9.8%	8.6%	5.5%
Population estimates 2017	73,068	5,024,369	325,719,178
AGE & SEX			
Persons under 5 years old	6.9%	5.8%	6.1%
Persons under 18 years old	23.1%	22%	22.6%
Persons 65 years and over	12.5%	17.2%	15.6%
RACE AND HISPANIC ORIGIN			
White, alone	52.6%	68.5%	76.6%
Black or African American	39.7%	27.3%	13.4%
American Indian or Alaskan Native, alone	0.1%	0.5%	1.3%
Asian, alone	2.6%	1.7%	5.8%
Native Hawaiian and Other Pacific Islanders, alone	0.1%	0.1%	0.2%
Two or more races	2.7%	1.9%	2.7%
Hispanic or Latino	4.9%	5.7%	18.1%
White alone, not Hispanic or Latino	50.1%	63.8%	60.7%
POPULATION CHARACTERISTICS			
Veterans, 2012-2016	4,517	373,890	19,535,341
Foreign born persons, percent, 2012-2016	4.7%	4.8%	13.4%
HOUSING			
Owner-occupied housing unit rate 2012-2016	49.8%	68.4%	63.6%
Median value of owner-occupied housing units 2012-2016	\$136,000	\$143,600	\$184,700
Median selected monthly owner costs with a mortgage, 2012-2016	\$1,174	\$1,185	\$1,491
Median gross rent, 2012-2016	\$846	\$811	\$949
FAMILIES & LIVING ARRANGEMENTS			
Households 2012-2016	27,607	1,839,041	117,716,237
Persons per household 2012-2016	2.43	2.55	2.64
Language other than English spoken at home, persons age 5+ years, 2012-2016	6.8%	6.9%	21.1%
EDUCATION			
High school graduate or higher, percent of persons 25+ 2012-2016	87%	86%	87%
Bachelor's degree or higher, percent of persons 25+, 2012-2016	26.9%	26.5%	30.3%
HEALTH			
With a disability under age 65, 2012-2016	7.5%	10.4%	8.6%
Persons without health insurance under age 65	14.5%	11.9%	10.1%
INCOME & POVERTY			
Median household income (in 2016 dollars), 2014-2016	\$41,291	\$46,898	\$55,322
Persons in poverty	19%	15.3%	12.7%
GEOGRAPHY			
Population per square mile, 2010	1,851.9	153.9	87.4

Appendix D—Case Studies: Successful Historic House Museums

NOTE: The following case studies may be helpful to Historic Rock Hill and the African American Cultural Center, as well as any organization looking to make history relevant to visitors. Takeaways include addressing how history-focused institutions attract new types of visitors and create reasons for repeat visitation.

As part of the interpretive planning process, Conservation By Design conducted a series of interviews with representatives of historic house museums considered to have successful operations. We reached out to the American Association for State and Local History's workshop leader Max van Balgooy—who offers workshops on how historic homes can stay relevant in today's society—for recommendations on which sites to feature. Consider the lessons learned and successes of these sites:

ALEXANDER RAMSEY HOUSE

St. Paul, MN

ramseyhouse@mnhs.org; 651-296-8760

Interview on July 24, 2018, with Jane Becker, former Site Manager

The Situation

The museum was open year-round, held special events, and conducted school tours. It was fully staffed with only 3-4 people visiting on most days. This was not sustainable and in 2009 the Minnesota Historical Society closed the site except for 6 weeks around Thanksgiving and Christmas with a focus on Victorian Christmas. It was closed for one year to "hit the reset button."

The museum received a state legacy grant for redevelopment. Jane had been an interpreter at the site. She saw the bottom falling out, knew what was not resonating with the visitor, and knew untold stories of the site. Jane was hired to do the redevelopment and she and one other person did all the research and implementation. Jane served as site manager 2010-16.

The Process

They started by conducting three visitor panels during the winter of 2011. Most participants had never visited, and most were not members. A wide range of ages were represented. They gathered information on good themes and topics to present and what to retire. Visitor perception was that everyone associated with the history of the house was wealthy, white and rich.

Actions Taken

Four big take-aways came from the visitor panels:

1. The museum programs needed to funnel visitation to predetermined times (not just any time for drop-in).
2. The programs needed to move from education (reciting facts about people and objects) to interpretation (personal meaning and relevance to visitors today).
3. Participants wanted some time to be social and network.
4. People want stories, not facts.

As a smaller site in the Minnesota system, this museum did not receive much funding. As a result, Jane implemented easy low-cost fixes suggested by the visitor panels—including removing all stanchions from the rooms and replacing them with volunteers and interpreters. Human interactions laid the expectations to groups as they entered. Red runners were expanded and placed to be "paths." The volunteers and interpreters then invited visitors to stay on the red runner path. These simple changes made rooms seem more open and friendlier. In addition, easy audio components were added to the Christmas program. The museum also redid the tour route with new narrative, interpretation, and new story themes. This made the house seem new and fresh.

Initially, typical house tours were discontinued—no drop-in open hours at any time. The idea was to drive people to specific times to visit using programming. Staff had to be willing to work hours that visitors were available (evenings) and not just 8:00-5:00, Mon-Fri. They designed events and experiences for various audiences while always providing modern day context.

In 2012, the first two new programs were designed to tell stories that were formally not addressed at the museum. They opened up slices of stories which previously were not addressed, and which could be discussed in more

Appendix D—Case Studies: Successful Historic House Museums

detail during a program than was possible during a tour. Finally, there were series programs which encouraged repeat visitation...

1. History Happy Hour

- \$25 non-members/\$20 members
- 21 years and up
- 2 drink maximum and donated food
- Monthly
- Whimsical/quirky topics in history other than Ramsey family such as Victorian underwear, bicycling, vacationing, corsets, steam trunks, photography, etc;
- Encouraged to be social before and after presentation
- Speakers were from community but were not necessarily (intentionally) historians
- Informal, 20-40 minutes
- Grew to two a night - 5:30 - 7:30, 8:30 - 10:30 (younger audience and from longer away such as St. Paul in the later time slot)
- Volunteers helped out
- \$150 to speaker

2. Ramsey after Dark theme tours

- \$10 non-members/\$8 members
- 2 Fridays a month
- Focus on Ramsey family—tackle difficult topics of family and museums such as mental illness (used their letters to tell the family stories), resilience, syphilis, death penalty “crime and justice” when Ramsey was governor
- Utilized a lot of dialogue
- Brought in different community partners

The museum later added a cooking series. They used the history of the house and times to move history from the past to the present, and dialogue with guests on how the topics from the past are relevant today.

The museum is now open Saturday and Sundays to the public. However, public tours are not the proverbial “house tour.” Instead, “What do you save?” is the theme and the tour is a dialogue with the visitors. Topics come up organically and vary by tour, so guides needed to have a different kind of training.

Another general tour topic is around the idea of power. The house is presented as a House of Power and power can be viewed in different ways.

Results

- In 2012, school and group tours as well as camps were reinstated. However, the curriculum was changed from facts and objects to discussions and issues. There is a finishing school program for girls. The summer camp is based on history mysteries.
- Annual visitation in 2009 was 5,000; now it is 13,000. They did not lose traditional visitors—those visitors came to the new programs. In addition, new audiences came—couples, younger people, families. Visitors became repeat visitors to attend the series topics, no longer has a “been there, done that” feel.
- Staff ooze the feeling that everyone is welcome, they are not just saying it to be polite.
- Won the 2013 AASLH award Leadership in History.

“History is essential and you need to get people thinking that way.”

Appendix D—Case Studies: Successful Historic House Museums

CRANE HOUSE

Montclair, NJ

montclairhistory.org/nathaniel-crane-house; 973-744-1796

Interview on July 31, 2018, with Jane Eliasof, Executive Director

The Situation

The museum is located in an upscale, suburban progressive area with a population of 39,000—a very diverse area socio-economically and racially. The area was a Great Migration site in early 20th century, with some descendants still living there.

From 1965-2014, the Montclair Historical Society told the story of the family and objects in the house. In 2010, “you could shoot a cannon through the home” and not hit anyone. The house was not relevant. It needed to make money and to make a difference. They asked themselves “if we closed tomorrow, would anyone care?” Many feared the answer was “no.”

Actions Taken

They developed a new mission statement and said “yes” to all ideas which supported that mission. They identified what was integral to the site and chose to tell that story in more depth.

The name was changed from Montclair Historical Society to Montclair History Center. “Historical Society” conjured up images of little old ladies and implied a membership only organization. The concept of a “center” was friendlier.

New partnerships were established by renting out second floor of empty rooms to four businesses. A plot of land in back was rented out to a farming coalition (2012). These provided a steady flow of people through the museum as well as an income. Having chickens on-site through the farming coalition led to a chicken club and then a farm camp. Focus is on the history of farming.

In 2014, the interpretation of the house was changed. Instead of the story of the house and artifacts, interpretation told the story of black women through the artifacts. Stories of the past—such as segregation—were used to explore current events of today. There became more of an emphasis placed on dialogue and less “telling”-based programming.

The site established a film series called “The Price of Freedom.” It occurs three times per summer with a different film each time. The group watches the film and then discusses it. Guides talk about Crane and his influence on the community as a launching point. This series brings in 350 people total.

Walking tours in town—neighborhoods and cemeteries. One downtown tour also stops at 6-8 restaurants for refreshments. Ends with beer and wine and a discussion on the restoration of buildings. The site hopes to expand this to four neighborhoods. It draws people from a wide area.

Cheese Fest for the first time this year was a bigger success than planned. Hoped for 250 people and had 1,100.

They discontinued having interpreters/volunteers wearing period clothing that was not reflective of that time and people.

Results

- The museum did not stop doing any previously offered programs, but lessened education facts and told more relevant stories.
- Moved from being a decorative arts museum to a social history museum.
- Increase in number of visitors.

Appendix D—Case Studies: Successful Historic House Museums

PRESIDENT LINCOLN'S COTTAGE

Washington, DC

lincolncottage.org; 202-829-0436

Interview on July 31, 2018, with Callie Hawkins, Director of Programming

The Situation

The house is relatively young as a historic house museum—the 10th anniversary is this year. The charge at opening was to do something transformative. They continually redefine what is “transformative.”

Museum is on the gated grounds of a military base which is now a retirement home for military retirees. Should it be needed, the facility could be reactivated as an active military base. They also serve neighbors living right outside the gates as well as tourists. The historic house is the cultural anchor of the neighborhood.

The Process

They set out to find out what the community wanted/needed. Staff did a lot of community listening and observing. Staff are truly involved in the community. The Director lives there. Several staff are involved in the arts network. Staff made the effort to be present where community members are, rather than ask the community to come to the museum.

They worked with local businesses—businesses close to the museum rather than those across town—for all fund/awareness raising events.

They performed many formative evaluations of exhibits before opening.

Actions Taken

They followed the arch of history at this place and asked “Where does that lead us today?” Lincoln did not own or build the house. He used it as a retreat—a place to grieve the loss of a son, write the Emancipation Proclamation, and work on immigration reform. What are these issues today? Site staff do not hide that it is a political site but is not partisan.

It operates as a museum of ideas, not objects. Site programming is unique in that it uses Lincoln's life at that house as a lens to see the importance of ideas—the need to nurture ideas and provide them room to grow.

They decided to focus on the untold stories of Lincoln as one of America's heroes. They made the decision to tell less-flattering stories as well; truthful stories in a current culture and a time of untruths. Interpretation emphasizes that Lincoln was not larger than life and untouchable and shows his humanity. Interpretation tells unfamiliar stories of a familiar person.

The site is open for guided tours only and all guides are paid employees (20 total staff). Tours are based on dialogue, not artifacts and information. The site has just completed a visitor impact study (<http://www.lincolncottage.org/home-for-brave-ideas/> for strategic plan and visitor services impact study).

Aside from tours, docents also assist with the room rental program.

The Results

- The site has limited the number of tours to three programs they do really, really well for schools. The focus is on universal life lessons and dealing with previously hidden stories like teaching about slavery as part of moral development.
- The organization lives its mission in how they treat employees and how they run their gift shop (fair trade, vendor contracts, etc). Everyone who works there knows what the organization is about.

Appendix D—Case Studies: Successful Historic House Museums

BRADFORD HOUSE

Duxbury, MA

duxburyhistory.org/historic-houses/bradford-house; 781-934-6106

Interview on August 1, 2018, with Erin McGough, Executive Director

The Situation

This historical society consists of five historic properties and 160 acres of conservation. The home and its contents were donated to the historical society in 1968. The family is well documented. The original purpose of the site was to tell the story of a ship captain and his family, yet another property does an excellent job of telling the maritime story and people go there for this information. As a result, visitation was down to almost zero at Bradford House.

Winter storms in 2014 left severe damage to the building and money was going to be needed to make repairs. Site managers needed new topics and approaches to get people excited about the house enough that they wanted to give money to a needed capital campaign.

The Process

The “reinvention” started in 2012/13 with acknowledgement of the structural needs and undertaking of new research. In 2013/14, efforts were made to find funding for what needed to happen. Preliminary education of the community took place in 2015/16 with the capital campaign in 2016. A “new” Bradford House opened in 2017.

One staff member was interested in the next generation of Bradfords—four sisters. This is where the real story of the house was; its unique niche. Relevant topics included Civil War nursing, aging, and women’s roles.

Actions Taken

The staff and board had to be open to doing things differently. The accepted notions that the house was pristine and looked like it had in the past had to be broken—it was not true.

Staff talked to people throughout the community about the upcoming changes. These intentional conversations went on for years. Staff and board

members needed to excite residents about the upcoming changes enough to donate to the capital campaign.

The exhibits were the culmination. Rather than traditional period rooms, each room features an exhibition. Exhibitions offer the opportunity for a variety of experiences such as being family-friendly, having hands-on components, and engaging in ongoing dialogues with current events (“what would you be willing to put on the line?”).

They put away artifacts that were fragile and eliminated the “don’t touch” philosophy.

They looked carefully at the artifacts they had and asked what stories they told. They explored which topics they could explore which were not already being told in town at other sites. They looked at what would create dialogue that connects the past to the present. This analysis resulted in:

1. A sign on the outside of the house talks about how the family ended up there. This gives some of the facts about the house and identifies it as a museum and not another residence.
2. The first room presents an introductory video. It tells the love story of the parents after the Revolutionary War and what it was like to raise four girls.
3. The second room focuses on each of the four sisters individually. Stories of their social network, their education, their community and their involvement in social change are told through cases of personal objects and letters and their personal library.
4. The first upstairs room discusses social movements that the sisters were involved in, such as abolition and temperance. The exhibit looks at what it meant to be a woman at the time. Civil War nursing is addressed and is compared to what other women in Duxbury were doing during the Civil War.
5. The second upstairs room explores what it was like to be women owning a house and aging in it. This story is told through period medical artifacts, crutches, wheelchair, compost toilet, etc.

Appendix D—Case Studies: Successful Historic House Museums

6. A final smaller space upstairs is for exhibitions changing on a yearly basis. These stories are formed around a few objects which will not support a full exhibition.

The Results

- With a new approach and new exhibits, the museum was able to tap into school curriculum in new areas.
- Exit interviews have people saying “This reminds me of....” showing that visitors are making connections of the past to the present.
- Visitation is doubling every year.
- Received an AASLH award.

LESSONS LEARNED BY ALL FOUR HISTORIC HOUSES

- Need to tell stories and not recite facts of house, people, and artifacts.
- Need to look at issues which tie past to present.
- Need to use a visitor dialogue approach rather than a teach and tell approach.
- Visitors want time to be social and network.

Appendix E– Survey of Emphasis Areas of African American Cultural Centers

As part of the interpretive planning process, Conservation By Design conducted a brief survey of emphasis areas of a sampling of African American Cultural Centers. Our efforts to conduct interviews were not successful.

AFRICAN AMERICAN CULTURAL CENTER, INC.

Buffalo, NY

africancultural.org

Formed in 1958, this non-profit is known for its dance and drum performance company. It also sponsors an afterschool and summer youth program.

AFRICAN AMERICAN CULTURAL CENTER

University of Connecticut • Storrs, CT

aacc.uconn.edu

This university-affiliated cultural center focuses on providing support for African American students and celebrating black heritage. It sponsors a wide variety of programs including a welcome back pizza party and game night, peer mentoring, Black History Month events, Dr. Martin Luther King University-wide observance, Mr. and Miss AACC UConn pageant, Community Service, Scholarship Awards Day and Senior Banquet, lectures, workshops, exhibits, soul food and movies of academic/cultural worth.

BLACK/AFRICAN AMERICAN CULTURAL CENTER

Colorado State University • Fort Collins, CO

baacc.colostate.edu

This university-affiliated cultural center strives to create a family environment of support to black students. Programming includes academic support, leadership development, community service, social justice, cultural celebrations, Black Male Think Tank, Black History Month, Being Black and... series, Black Women's Summit, Soul Food and Gospel, festival, Rites of Passage program.

AUGUST WILSON CENTER–AFRICAN AMERICAN CULTURAL CENTER

Pittsburg, PA

aacc-awc.org

This non-profit is located in a house, and focuses on community events such as concerts, Blues and Heritage Festival, Soul Sessions, poetry slams, film festival, jazz festival, and lectures.

AFRICAN AMERICAN CULTURAL CENTER

Los Angeles, CA

africanamericanculturalcenter-la.org

This non-profit formed in 1965. Programs include lectures, workshops, a conference, readings, performances, plays, exhibitions, films, publications, educational programs, Kwanzaa, soul sessions, book circles, and social groups.

Appendix E—Survey of Emphasis Areas of African American Cultural Centers

AFRICAN AMERICAN CULTURAL CENTER

University of Illinois • Chicago, IL
aacc.uic.edu

This college-affiliated cultural center formed in 1991 and is part of the Office of Diversity. It focuses on community events and partnerships, campus garden, cooking, urban public policy fellowship program, symposiums, soul foods, films, tutoring, brown bag discussions, arts festival, and art exhibitions.

NORTH CAROLINA AFRICAN AMERICAN CENTER

North Carolina State University • Raleigh, NC
oied.ncsu.edu/divweb/aacc/

This university-affiliated center appears to have gone through several name changes. It features a library and art gallery and offers a variety of programs.

ASSOCIATION FOR BLACK CULTURE CENTER

Knox College • Galesburg, IL
abcc.net

This association is comprised of African American Cultural Centers from Colleges and Universities from across the country. They offer an annual conference, regional mini conferences, and a book "Culture Centers: Politics of Identity and Survival!"

We also note that African American Heritage Centers offer potential models that may be useful to consider when formulating the identity of the Rock Hill facility. Consider the following:

MITCHELL CENTER FOR AFRICAN AMERICAN HERITAGE

Delaware Historical Society • Wilmington, DE
dehistory.org/our-sites/8-home-page/visit-us/our-sites/181-center-for-african-american-heritage

The purpose of this historical society-affiliated site is to collect, preserve, research and present the history and heritage of Delaware's African Americans. The site offers museum and web exhibitions, oral histories, educational programs, lectures and special events to complement historical society programs on African American history and culture.

JEFFERSON SCHOOL AFRICAN AMERICAN HERITAGE CENTER

Charlottesville, VA
jeffschoolheritagecenter.org

Located in a historic school turned intergenerational community center, this heritage center honors and preserves the rich heritage and legacy of the local African-American community to promote a greater appreciation for their contributions locally, nationally, and globally. The site offers a bookstore, exhibits, student and group tours, workshops and classes, concerts, films, lectures, special events, tastings, and theater performances. Tours are led by adult guides, as well as by specially trained young people of color. The site offers a genealogy lab, as well as an extensive oral history and yearbook collection. Restored to its original condition as a school, the facility is available for rent for conferences, meetings, receptions and other events.

Appendix E—Survey of Emphasis Areas of African American Cultural Centers

KENTUCKY CENTER FOR AFRICAN AMERICAN HERITAGE

Louisville, KY

kcaah.org

This facility preserves the individual stories about the history, heritage, contributions and accomplishments of African Americans in Kentucky and the region. It is working to increase the public's knowledge and engender appreciation for the traditions and culture of African American people in the city, state, and nation, and serve as an economic engine for the community. The facility hosts exhibits, performances, films, special events, school and group tours, workshops and classes. Meeting room rentals are also available.

OBSERVATIONS

- Cultural centers unassociated with colleges and universities tend to focus on community gathering and sharing of heritage. Those with colleges and universities focused on academics and support to individuals aimed to achieving success.
- A quick survey of Native American Cultural Centers, Hispanic Cultural Centers, and Asian Cultural Centers showed that while some of these are associated with colleges and universities, a higher percentage of these compared to African American community centers were standalone non-profits.

QUESTIONS TO CONSIDER

- What are the similarities between cultural centers and museums?
- How is a cultural center unique?
- How can a cultural center and history museum complement each other's offerings?
- What services and/or benefits will the cultural center offer to the community?