

ForumNews

NATIONAL TRUST FOR
HISTORIC PRESERVATION®

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The Washington Trust for Historic Preservation's Stimson-Green Mansion is open to the public for tours and programs, and is available to rent. After switching to an insurance company more familiar with historic properties (National Trust Insurance Services), the organization obtained better coverage than before, including Historic Replacement Cost coverage, while paying less. Photos courtesy of the Washington Trust.

GETTING THE RIGHT INSURANCE FOR YOUR HISTORIC BUILDING

By Genny Dill

Ask yourself these questions:

- If our historic building were severely damaged, but not enough to declare a “total loss,” does our policy have high enough coverage limits to repair and restore the building?
- Do we have coverage if we lose our historic rehab tax credit and have to pay it back?
- Will our insurance company pay to hire

experienced restoration craftspeople if we have a fire?

- In the event of a total loss of our historic building, does our insurance company give us the flexibility to invest the insurance proceeds in a different historic building?

If your answer for each question is anything other than a solid “YES,” you may need to make some changes to your insurance plan. Understanding, and obtaining, the right

insurance for a historic building can sometimes be confusing, but it doesn't have to be.

When you are insuring a historic building—whether it is a museum, theater, church, office, or home—there are some basics that will help you to ensure that your building will be around for future generations.

IS REPLACEMENT COST REALLY REPLACEMENT COST?

Probably not the way you imagine it. Most standard insurance companies will give you their Replacement Cost coverage form, or Actual Cash Value coverage form, but do you really know what you are getting?

The general definition of Replacement Cost or Replacement Cost Value (RC or RCV) is the cost to replace with “like and kind quality” after a loss, without regard to depreciation. Sound good? Not for a historic building. Leaving your insurance company to define “like and kind quality” doesn't guarantee that your decorative moldings will be restored, or that the gargoyles on the roofline will be replaced with matching replicas. Most Replacement Cost policies will replace or repair your building using similar styles, as long as the materials are easily available and the labor costs meet their “standard guidelines.” That can mean no restoration specialists, no artisan craftspeople, and no materials that aren't found at the local big box hardware store.

Actual Cash Value (ACV) is even worse. The general definition of ACV is the cost to replace with “like and kind quality” after a loss, and after deductions for “depreciation.” Who decides what the depreciation is? The insurance company. Ugh!

There is a better solution, but you might have to check a few resources before finding it. Relatively new to the insurance market is Historic Replacement Cost. While there is not yet an industry-standard definition, the intention of Historic Replacement Cost coverage is to provide you with The Three

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GETTING THE RIGHT INSURANCE

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R's after a loss: *Replacement, Repair, and Restoration.*

With the Historic Replacement Cost coverage form, you can rest easily, knowing that if your building suffers a catastrophe, your insurance company understands the building's special needs for repair and restoration.

HOW MUCH COVERAGE DO WE NEED?

Whether your building is historic or newer, if you have not upgraded your building's coverage limit in the last five years, you are probably *severely* underinsured. Increased costs for labor, fuel, and the global imbalance of supply and demand for building materials have caused dramatic construction cost increases over the last five years, even for the basics. According to Marshall & Swift/Boeckh, a nationally recognized construction cost valuation model used for modern structures, construction costs increased 10 to 15% on the national average between 2004 and 2005. Some materials, such as plumbing supplies, increased by a dramatic 100%! Post-Katrina, Rita, and Ike, those price hikes are far more substantial, with some reports showing upward of 35% or more in increased construction costs between 2005 and 2008.

If your underinsured building also has a policy with a co-insurance clause, then you are in trouble. Most standard property policies contain a co-insurance clause, but unfortunately most people don't know what it means.

A co-insurance clause requires the policy holder to maintain a minimum limit of property insurance, in the form of a percentage of the actual cost to replace the property. Usually that percentage is 80 or 90%. Failure to maintain that limit of coverage allows the insurance company to decrease your claim payment by the same percentage as you are underinsured.

For example, if you have a policy with an 80% co-insurance clause, and a building that would cost \$1,000,000 to replace, you must have a *minimum* of \$800,000 in coverage on the building to avoid a penalty. If you have just \$500,000 in coverage then your claim payment would be decreased by 30%, paying you just \$350,000 on that

\$1,000,000 building. Not only would you not have had enough coverage in the policy, but now that reduced coverage limit is even further cut by the penalty. There have been cases in which a building was so drastically underinsured that the organization received just pennies on the dollar after the loss.

So how do you know how much coverage to have? While market values and real estate appraisals work for the sale and transfer of real property, they don't speak to the costs of building, rebuilding, or restoring the structure. Insuring your property for what you could buy or sell it for is never a smart idea, and will greatly reduce your ability to recover in the event of an underinsured loss. Cost estimates for new construction are also not appropriate for determining the replacement cost of a historic building, since they do not take into account the restoration or replication of damaged historic attributes such as intricately carved wood moldings, decorative panels, murals, etc.

The best way to determine the amount of insurance you need on your building is to obtain an insurance cost appraisal from an experienced appraiser with a background in historic restoration, or from a restoration contractor who provides this service. Don't forget to include costs for architect's fees, contractor fees, permits, and other services you will need during restoration.

Once you have your appraisal, contact your insurance agent to have your building's coverage limit increased to the appraised value.

WHAT ELSE?

Now that you have the two most important pieces of the insurance puzzle handled, check your policy to make sure that you have coverage for:

Outdoor Property: Any outdoor items such as stone walls, fencing, gazebos, and heritage gardens should be insured. Most policies will automatically provide a very small amount of coverage, but also offer the option to increase the limits of coverage to suit your specific needs.

Collections: Desks, copy machines, and other typical business property is usually adequately insured by a standard Business

Personal Property or Contents coverage form. But art, antiques, and collections need to be insured using a Fine Arts or Inland Marine form. This specialized coverage will provide either Replacement Cost or Market Value coverage for the items, and can be tailored to include items in transit, on loan to another organization, and on loan to you.

Historic Tax Credits: In the event that an extensive loss causes reclamation of your historic tax credit, by way of ineligibility for the local, state, or federal historic register, Historic Tax Credit coverage provides protection. For the life of the credit or

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The National Trust for Historic Preservation, a private, nonprofit membership organization, champions preservation by providing leadership, education, advocacy, and resources to people working to preserve, improve, and enjoy the places that matter to them. Its Washington, D.C., headquarters staff, six regional offices, and 28 historic sites work with the Trust's 270,000 members and thousands of local community groups in all 50 states. For more information, visit the National Trust's website at www.PreservationNation.org.

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**NATIONAL TRUST FOR
HISTORIC PRESERVATION**

Restored Performing Arts Venues Enliven Traverse City, Mich.

By Kathryn Bishop Eckert

These are tough economic times—especially in Michigan, hard hit by losses in the auto industry. But Traverse City is using its historical and cultural assets to overcome them.

Traverse City grew as a center for lumbering and manufacturing, then farming. After World War II, the area's lakes, rivers, and forests attracted vacationers, summer residents, and retirees from Midwest cities including Detroit, Chicago, and Cleveland (250, 305, and 403 miles away), Cincinnati, and Indianapolis. But Traverse City's downtown began a downward slide after outlying shopping malls arrived in the 1970s. The department stores and many smaller shops on Front Street closed. Still, the vacant brick commercial buildings from the 19th and early-20th century held potential.

In the 1970s preservation activists Jeff Corbin, Carol Hale, and Ken Zacks rediscovered the long-forgotten opera house on the upper two floors of a commercial block along West Front Street. City Opera House was constructed in 1891 by Bohemian Czech immigrants, and owned by descendants of one. Opera houses like this, with retail space below, were once common in medium-sized cities. Recognizing the unused theater as a cultural asset to the community, Corbin, Hale, and Zacks persuaded its owner, the Votruba family, to donate it to the city.

Listing the opera house on the national and state registers in 1972 substantiated its historic significance. Supporters established the private nonprofit City Opera House



City Opera House

Heritage Association (COHHA) in 1978 to lead the community in returning it to use. COHHA commissioned a feasibility study which showed that restoration of the handsome, intact, centrally located building was viable. The city owned the building; COHHA assisted the city in leveraging community support and in raising \$8.5 million (from foundations, private corporations, governments, and individuals), developing programming, and overseeing restoration.

A phased restoration plan, produced in 1995 by Quinn-Evans Architects, called for infrastructure and functional upgrades, restoration of the rich decor, performance and patron amenities, and an enhanced grand entrance. The project was executed in phases as funds were raised. The city bought an adjoining store to hold a grand lobby and elevator, allowing barrier-free access to the auditorium. After seven years of work, in 2004 the opera house reopened, featuring a flat-floor auditorium with movable seats, balconies, and re-created decorative ceiling panels. It is now in use more than 200 nights per year, accommodating parties and performances for up to 700 attendees.

But that's just part of the story. Another abandoned theater down the street also needed rescuing. The Lyric Theater had opened as a movie house in 1915. Following fires in 1923 and 1948, it was rebuilt and reopened, then shut down in the 1970s. Despite attempts of the State Theatre Group and Interlochen Center for the Arts to restore the theater as a regional performing arts center, it closed again in the early 1990s.

The Traverse City Film Festival—brainchild of filmmaker Michael Moore, who co-founded it with John Robert Williams and Doug Stanton in 2005—urgently needed a permanent home and a venue for films. The festival acquired the theater from Rotary Charities, which held a lien on the structure after an earlier owner defaulted and had worked to preserve it. In just six weeks hundreds of industrious volunteers and paid workers did a speedy, and under-budget, renovation. The 11,000-square-foot State Theatre opened to the public in November 2007 with new red plush seats,



State Theatre. Photos by Roger Funk.

up-to-date technical systems, improved sight and sound, replicated Art Deco wall sconces, and new paintings of the theater's earlier appearance adorning the lobby.

The six-day summer film festival is its signature attraction, with more festival events held at the City Opera House and other downtown locations. It is one of the largest film festivals in the Midwest. More than 80,000 people attended in 2008. At other times the theater hosts children's matinees, classic films, even Metropolitan Opera performances simulcast live via satellite.

Jeff Corbin reflects: "With the demise of the large department stores, our downtown was left without any anchors. But now City Opera House stages live performances, films, dances, and cherry-pie banquets, and blocks away the State Theatre shows movies. Restaurants and shops lie between. So we have a revitalized economy downtown because of cultural anchors as opposed to retail anchors."

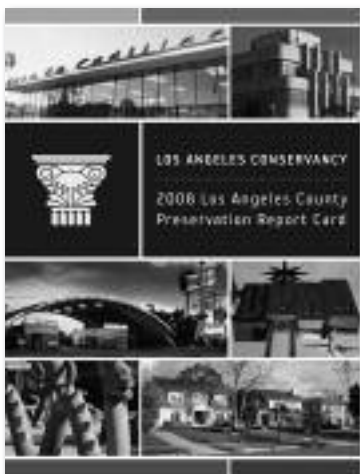
These are not isolated preservation successes. For example, in 1982 citizens halted demolition of the surplus High Victorian Gothic Traverse City Psychiatric Hospital, now a mixed-use development. As citizens and leaders address community challenges, Traverse City increasingly values its existing assets and produces savvy preservationists. ■

Kathryn Bishop Eckert is former Michigan state historic preservation officer, former National Trust Advisor, and author of *Buildings of Michigan* (in the *Buildings of the United States* series).

STATE + LOCAL NEWS

CALIFORNIA

The Los Angeles Conservancy has released its second *Preservation Report Card*, which assigns grades for the historic preservation policies of all 89 jurisdictions of Los Angeles County. The report card aims “to recognize those jurisdictions that actively foster preservation and encourage them to keep up the good work, as well as to offer practical models and motivation to those jurisdictions that have fewer protections in place.” Grades were determined based on specific criteria including whether the city has ordinances to designate historic landmarks and/or districts, how many of the city’s resources have been designated as historic, whether the city participates in preservation-related programs such as the Certified Local Government Program, and whether the city has surveyed its historic resources. Research was conducted by Conservancy staff through interviews with representatives and staff of each of the 89 local governments and review of existing preservation ordinances and historic resources surveys. The cities of Long Beach, Los Angeles, Pasadena, Santa Monica, South Pasadena, West Hollywood, and Whittier earned “A” grades for their preservation programs. A shocking 35 percent of cities were cited as “preservation truants” for their utter lack of protections for historic resources. This report card follows up on one released in 2003 (for the Conservancy’s 25th anniversary) and notes which cities have made significant improvements since then.



Download this from laconservancy.org.
Report design by [t42design](http://t42design.com).

NEBRASKA

Nebraska has its first statewide preservation organization—Heritage Nebraska. In June the board of the Nebraska Lied Main Street Program, which has been operating for 15 years, agreed to change its name and structure and expand its mission to include the traditional functions of a statewide preservation organization. First it got advice from Heritage Ohio (which also evolved from a Main Street program in 1998), from the Mountains/Plains Office of the National Trust, and from National Trust Advisor (now Emeritus) Maxine Moul, who had been director of the Nebraska Department of Economic Development. The group also held “listening sessions” around the state to learn what constituents hoped to get from a statewide preservation organization. The organization’s former executive and deputy directors, J.L. Schmidt and Elizabeth Chase, are now, respectively, executive director of Heritage Nebraska and Main Street director. Two new advisory committees, one for Main Street and one for preservation, will guide a re-formed board. Heritage Nebraska will hold the first-ever statewide preservation conference in May, and is also developing “Hidden Treasures” and “Fading Treasures” lists, and a program to celebrate the state’s historic theaters and Nebraskans in the film industry. It is a new Statewide Partner. Go to www.nebraskamainstreet.org or contact J.L. Schmidt at 402-323-7338, jlschmidt@usa.net, for more information.

NEW HAMPSHIRE

Green Guidelines: Promoting Environmental and Economic Sustainability Through Historic Preservation (available at www.nhpreservation.org) has been produced by the New Hampshire Preservation Alliance to inform and influence state policy makers. It describes how policy makers can support environmental and economic sustainability goals by adopting or bolstering specific state policies that use pro-preservation strategies. These include encouraging investment in downtowns and town centers, promoting sustainable agriculture and forestry, encouraging the use of older structures to create workforce housing, and investing in cultural and heritage tourism. The project received financial support from the Richard and Julia Moe Preservation Fund for Statewide and Local Partners of the National Trust for Historic Preservation.



Proposal for Boyd’s Theater and Hotel, by developer ARC Wheeler and Martinez+Johnson Architecture.

PENNSYLVANIA

Boyd’s Theater, an Art Deco masterpiece, is the last of the major movie palaces in downtown Philadelphia. Closed since May 2002, the building’s future was in doubt this year after its owners (Clear Channel, and then its subsidiary Live Nation) abandoned restoration plans and put it up for sale. Friends of the Boyd, Inc., formed in 2002, had been working with other local advocates, including the Preservation Alliance for Greater Philadelphia, to seek protections, and the National Trust listed it as one of America’s 11 Most Endangered Historic Places in 2008. Last August the city’s historical commission voted unanimously to designate the Boyd as a city landmark, prohibiting demolition and protecting the exterior. Now a new owner, local developer ARC Wheeler, proposes to fully restore the Art Deco character of the theater and build a large hotel and entertainment complex behind it. The city’s historical commission literally applauded the plan, and preservationists are pleased with this approach that makes the restoration project economically viable (even though the plan calls for a back portion of the theater to be demolished and rebuilt). The Preservation Alliance for Greater Philadelphia will serve as the developer’s nonprofit partner, helping to raise funds and secure historic rehabilitation tax credits. ■

NEWSMAKERS

SCOTT HUTCHESON, former executive director of the Louisiana Cultural Economy Foundation, has been named assistant secretary for cultural development in the Louisiana Department of Culture, Recreation, and Tourism, a role that includes serving as state historic preservation officer. He replaces **PAM BREAUX** who is now acting secretary of the department.



Scott Hutcheson

The National Trust welcomes **TANYA BOWERS** as director of diversity. She brings more than 10 years experience as a diversity and organizational development practitioner (most recently as associate director of the Office of Diversity and Inclusion at Boehringer Ingelheim Pharmaceuticals) plus six years as a policy/land use analyst and outreach specialist in New York City government.

The National Trust announces two additions to its Public Lands Program, working on the preservation of historic and cultural resources on public lands. **REBECCA SCHWENDLER**, Ph.D., a practicing archeologist, joins the Mountains/Plains Office as public lands advocate. She had been a cultural resources senior project manager for the Albuquerque and Denver offices of SWCA Environmental Consultants, and has led archeological excavations and public education projects. **DENISE RYAN** serves in the Washington, D.C., office as program manager for public lands policy. Previously she was legislative representative for public lands at the National Wildlife

Federation, deputy associate director of presidential personnel in the White House, and special assistant to the director of the Bureau of Land Management. **TI HAYS** continues to work as public lands counsel, but has moved from the D.C. office to MPO.

ADRIAN SCOTT FINE, director of the National Trust's Northeast Field Office for the past nine years, joins the Trust's Public Policy Department as director of the Center for State and Local Policy.

DAVID S. ROBERTS is the new program manager of information services in the National Trust's Center for Preservation Leadership. He worked at the Council for Excellence in Government since 2001, most recently as director, communications and special projects.

Historic American Buildings Survey photographer **JACK E. BOUCHER** retired in December. He started working for the National Park Service including HABS in 1958, left in 1966 to become chief of historic sites for New Jersey, then rejoined HABS in 1971. His architectural photos are the subject of a book and have been featured in numerous publications.

JOAN KENT DILLON, National Trust Trustee Emeritus and former Advisor, died in January. A preservation and civic activist and author (*American Theaters: Performance Halls of the Nineteenth Century, Barns of Cape Cod*), she spearheaded the efforts to restore the Folly Theater in Kansas City, Mo. (her longtime home, followed by Chatham, Mass.). She also held board positions with the Smithsonian Institution and League of Historic American Theatres. ■

WORTH KNOWING

What will the federal economic stimulus plan mean for preservation? More money to care for older schools and public buildings? to promote energy upgrades of existing buildings? to revitalize downtowns and stabilize residential neighborhoods? Track the progress and content of the American Recovery and Reinvestment Plan, with analysis, at www.PreservationNation.org/take-action/advocacy-center/platform/stimulus-tracker.html.

The National Trust named its 2009 Dozen Distinctive Destinations in January: Athens, Ga.; Bristol, R.I.; Buffalo, N.Y.; Fort Worth, Tex.; Franklin, Tenn.; Hot Springs, S.D.; Lake Geneva, Wis.; Lititz, Pa.; Santa Barbara, Calif.; Santa Fe, N.M.; Saugatuck-Douglas, Mich.; and Virginia City, Nev. Each year since 2000, the Trust has selected 12 vacation destinations across the United States that offer an authentic visitor experience by combining dynamic downtowns, cultural diversity, attractive architecture, cultural landscapes, and a strong commitment to historic preservation and revitalization. Learn more about these special places at www.PreservationNation.org/travel-and-sites/travel/dozen-distinctive-destinations.

Upcoming webinars offered by the National Main Street Center: "Upstairs Downtown: Successful Upper-floor Housing," April 2; "Green Main Streets: Practical Steps You Can Take Now," May 7. These interactive sessions are led by Main Street staff and other experts. Webinars are \$25, held 1–2 p.m. Eastern Time. An archive of past seminars is free to Main Street members. To learn more and to register, go to www.mainstreet.org/webinars.

Forty recipients of federal competitive Save America's Treasures (SAT) grants totaling \$10.52 million were announced in December. Historic places to benefit this time include Old Fort Niagara in Youngstown, N.Y.; Bishop's Palace in Galveston, Tex.; Eastern State Penitentiary in Philadelphia; Frank Lloyd Wright's Annie Pfeiffer Chapel in Lakeland, Fla., and Unity Temple in Oak Park, Ill.; and the Enola Gay Hangar in Wendover, Utah. The SAT program is administered by the National Park Service in partnership with the National Endowment for the Arts, National Endowment for the Humanities, Institute of Museum and Library Services, and President's Committee on the Arts and the Humanities, with the National Trust for Historic Preservation serving as a private

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GETTING THE RIGHT INSURANCE

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incentive, from the time of application to the end of the reclamation period—even if you have released that incentive to a third party—this coverage is essential. What many owners of historic property don't realize is that if the tax credit is reclaimed, your contractual obligation to the third party does not cease, and the third party will need to be repaid. Historic Tax Credit coverage can be difficult to obtain, as few insurers offer it, but is an option that is available through some insurance programs specific to historic properties.

Liability Coverage for Staff, Volunteers, and Programs: Learn more about this in a future *Forum News* article. Also visit the website of National Trust Insurance Services, www.nationaltrust-insurance.org.

HOW DO WE CHOOSE AN INSURANCE AGENT?

The fact is, many insurance agents are unprepared and lack the experience needed to properly insure a historic property. Work with an agent who has a track record of insuring historic properties, as well as providing risk management solutions for nonprofit organizations. An agent experienced with special events, liquor liability, fine arts, and other coverage important to your organization will help you to avoid pitfalls that most standard policies include.

Discuss your operations and programs openly with your agent, and work with him/her to come up with solutions that will not only properly protect your building and organization, but won't break the bank. ■

National Trust Insurance Services LLC—an affiliated entity of the National Trust for Historic Preservation and a partner of the League of Historic American Theatres—has extensive experience insuring historic theaters, small businesses, preservation organizations, historic sites, individual historic homes, Main Streets, and other historic and vintage properties. For more information about NTIS or its products, please call (toll free) 866-269-0944.

Genny Dill has worked in the property and casualty insurance market for nearly 13 years, the first half in her native state of California. She joined National Trust Insurance Services in 2004 and has been providing insurance coverage, technical assistance, education, and other insurance services to historic property owners, Main Streets, preservation organizations, and historic theaters nationwide.

HINTS FOR HOMEOWNERS

Increase your deductible. Most insurance companies give significant premium credits for higher deductibles. Nothing jeopardizes coverage availability and price stability quicker with insurers than several small claim submissions. Increasing your deductible to \$1,000, \$2,500, or \$5,000 is a great way to offset the increased premiums associated with insuring your building properly.

Insist on Guaranteed Replacement Cost coverage with an insurance company whose claims philosophy allows for the restoration (not just replacement) of your historic home. This would cover you for the full cost of rebuilding, or restoring, regardless of policy limit. Guaranteed Replacement Cost is essential for full protection. Some insurers no longer offer this coverage, or sell it at 115% or 125% of the policy limit, but it is available. Ask your agent to help you find out who offers Guaranteed Replacement Cost for historic homes in your area.

Consolidate policies with one insurer, when possible, to achieve package discounts, avoidance of coverage gaps, and easier administration, particularly if common effective dates are used.

"Itemize" significant valuable items such as jewelry, art, antiques, silver, cameras, and musical instruments on a Fine Arts floater, to avoid policy sub-limits and deductibles, as well as to obtain breakage coverage for fragile articles and agreed value for your valuables. Fine Arts coverage is broadly defined, with most insurers able to include paintings, sculptures, oriental rugs, folk art, multi-media art, antiques, and other items of rarity or significant value that do not otherwise have a coverage schedule (such as furs). This coverage is typically very inexpensive to purchase.

Take advantage of credits. Insurers offer many "credits" that lower the cost of insurance for homeowners who have taken steps to reduce risks. Consider installing central station monitored fire and burglar alarms. Credits are also available for buildings in gated communities, that are built or renovated with masonry construction, and that have had system upgrades. "Loss free discounts" may be given to clients who have not made a claim in a specified time period, usually three years.

Purchase "All Risk" coverage on dwelling and contents. Many homeowners' policies are written on a named peril basis, which provides more restrictive coverage.

Choose a quality independent agent or broker who has experience insuring historic properties and can offer you sound advice. Your insurance agent is a financial advisor whose job is to protect what matters most to you in the event of a loss.

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“This Place Matters!”

Visit our website for resources and ideas to help your organization plan and publicize Preservation Month activities.

Find out how to engage your members and supporters in highlighting places that matter in their community, and how to leverage Preservation Month to support your efforts.

Get details on our Online Auction, special deals at Historic Hotels of America, and more.



Learn more at

www.PreservationNation.org/preservationmonth

WORTH KNOWING

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partner. The program, which will mark its 10th anniversary in 2009, has made more than 500 competitive grants in all 50 states, the District of Columbia, Puerto Rico, and Midway Island. For details visit www.nps.gov/history/hps/treasures.

The History Channel announces its 2009–2010 Save Our History Grant Program, offered in conjunction with the American Association for State and Local History. For the sixth year, the network will award grants of up to \$10,000 to historical organizations to fund hands-on, experiential educational projects that teach students about their local history and actively engage them in its preservation. Museums, historical societies, preservation organizations, historic sites, libraries, government agencies, and other historical organizations are eligible to apply. Awards are also presented to teachers and students for their commitment to history education and preservation. Applications are due June 5. For guidelines, entry forms, and descriptions of previous winning projects, go to www.saveour-history.com. Also visit the website for free lesson plans and other resources for teachers.

Hampton Hotels has selected the “All-American Landmarks” in nine states that will be aided during 2009 through its Save-A-Landmark volunteer program. They include the Portland Observatory in Maine; The Neon Museum in Las Vegas, Nev.; and the Historic Atlas Theater in Cheyenne, Wyo. Hampton Hotels provides funding (\$3.5 million so far) and volunteer labor by its employees for restoration efforts. Founded in 2000, the program has helped 41 historic places to date and aims to preserve one in every state. It has earned Preserve America and National Preservation Honor awards. Go to hamptonlandmarks.com to learn more, or to browse an inviting database of roadside attractions and landmarks. ■

CALENDAR

March 11–15

US/ICOMOS International Symposium, New Orleans. Contact www.usicomos.org/symposium.

March 26–27

South Carolina Landmarks and Preservation Conference, Columbia. Contact <http://shpo.sc.gov>.

April 2–5

National Council on Public History Annual Meeting, Providence, R.I. Contact www.ncph.org.

April 15–17

Texas Historic Preservation Conference, Lakeway. Contact www.thc.state.tx.us.

April 16–19

California Preservation Conference, Palm Springs. Contact www.californiapreservation.org.

April 22–26

Meetings for Statewide and Local Partners staff and board members, Denver. Big Cities, April 22–23; biennial Spring Partners Retreat, April 23–26. Contact Hannah Smith, hannah_smith@nthp.org, 202-588-6174.

April 22–26

Society for American Archaeology Annual Meeting, Atlanta. Contact www.saa.org.

April 25

Rhode Island Statewide Historic Preservation Conference, Kingston. Contact www.preservation.ri.gov/conference.

April 25–29

American Planning Association National Conference, Minneapolis. Contact www.planning.org.

April 30–May 2

Utah Preservation Conference. Salt Lake City. Contact www.utahheritagefoundation.org.

April 30–May 4

American Association of Museums Annual Meeting & MuseumExpo, Philadelphia. Contact www.aam-us.org.

May 1–2

Heritage Nebraska Preservation Conference, Gering. Contact 402-323-7338, www.nebraskamainstreet.org.

May 1–3

North Dakota Preservation Conference, Bismarck. Contact www.prairieplaces.org.

May 5–7

Heritage Ohio Statewide Preservation & Revitalization Conference, Cleveland. Contact www.HeritageOhio.org.

May 10–14

International Making Cities Livable Conference, Portland, Ore. Contact www.livablecities.org.

May 14

Florida Statewide Preservation Conference, Palm Beach County. Contact www.floridatrust.org.

May 14–16

Michigan Historic Preservation Network Annual Conference, Grand Rapids. Contact www.mhpn.org.

May 15–17

Georgia Trust Annual Meeting & Spring Ramble, Augusta. Contact www.georgiatrust.org.

OUT THERE

9+ REASONS TO VISIT FORUM ONLINE

Welcome to the new Forum Online, at www.PreservationNation.org/forum. Here are just some of the ways you can put it to use:

- 1 Find a new job—or post one.
- 2 Keep informed about grants, fellowships and scholarships, awards, and meetings of diverse preservation-related organizations (Forum Newsroom).
- 3 Download, for free, current issues of *Forum News* and *Journal* (Forum Library). Order free back issues of the journal; access free downloads of “Model Policies” and other useful publications (Member Resources).
- 4 Get quick advice from colleagues, or share some. Sign up for Forum-L, the lively list-serve for Forum members. (See “Forum-L User Guidelines” under Member Resources.)
- 5 Explore new approaches to your preservation challenges. Do an online search of the Forum-L Archives, Forum Solutions Database, and past articles in *Forum News* and *Journal* (Forum Library).
- 6 Take full advantage of other Forum features. Did you know that you can purchase use of the Forum and Preservation Books mailing lists? Reprint *Forum News*

and *Journal* articles for free, with permission? Go to Member Resources to learn more.

7 Link to Preservation Books to browse a catalog of more than 150 preservation and Main Street publications—on topics from Advocacy to Zoning—and to order online. Remember to take advantage of the 25% discount for Forum members.

8 Connect to the rest of PreservationNation for a vast array of further options and features. Find out about National Trust funding programs, conferences and training (such as Preservation Leadership Training and Better Boards), preservation advocacy issues and tools, heritage travel destinations, and much more!

9 View the blog postings on PreservationNation to get insiders’ perspectives on current preservation controversies and campaigns.

And this is just the beginning. Check back frequently as we add more information and resources to make the Forum member website *the* website for preservation leaders.

HERE’S HOW TO GET STARTED:

If you have never used a login on www.PreservationNation.org, then go to www.PreservationNation.org and click “Register” on the right-hand side of the header. Complete the online form and create

a password. Click the “Register” button. Click “My Account” and add your Forum membership number to your profile.

If you have already used a login on www.PreservationNation.org but did not enter your Forum membership number, login to www.PreservationNation.org as you normally do. Click “My Account” and add your Forum membership number to your profile.

If your Forum membership number is part of your profile, then go directly to www.PreservationNation.org/forum. If you are not already logged in, you will be able to login from this page.

HERE ARE SOME HINTS ON USING THE NEW WEBSITE:

Be aware that this website—www.PreservationNation.org/forum—has replaced <http://forum.nationaltrust.org>.

With your next renewal packet, you will no longer receive a card with a user name and password. From now on, you’ll be able to create your own.

Please note that it may take up to 24 hours for our system to update.

Questions? Get more information at www.PreservationNation.org/forum (see “Tips for First-Time Visitors”). Or call us at 202-588-6296 or send an e-mail to forum@nthp.org. We’ll be happy to help you! ■

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