

RAILWAY MUSEUM

QUARTERLY

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arm

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The 2010 ARM Conference featured a trip over the spectacular ex-BC Rail line on the Whistler Mountaineer to Whistler Mountain resort. West Coast Railway Association's Canadian Pacific heavyweight mountain observation car #598 runs in the consist, providing revenue to the association and a great way to view the railroad. Jim Vaitkunas photo.

RAILWAY MUSEUM QUARTERLY

Railway Museum Quarterly is published quarterly by the Association of Railway Museums and distributed free of charge to member and affiliate member institutions and individuals. The opinions expressed herein are not necessarily those of the Association. Articles appearing in RMQ may be reprinted in whole or in part provided proper credit is given the source. Submissions are always welcomed, along with accompanying photos. Articles covering programs, initiatives, major events and undertakings of member institutions are of special interest.

ARM Membership

Membership in the Association of Railway Museums is open to nonprofit organizations preserving and displaying at least one piece of railway or street railway rolling stock to the public on a regularly scheduled basis. Other organizations, businesses and individuals interested in the work of the Association are invited to become affiliates.

All members and affiliates receive Railway Museum Quarterly as a benefit of membership. For more details, or to report address changes, please contact the Association of Railway Museums, 1016 Rosser St., Conyers, GA 30012, or email to scg@lagniappeassociates.com.

Call us at (770) 278-0088 or visit our Web site: www.railwaymuseums.org.

Directors

Richard Anderson, Northwest Railway Museum, richard.anderson@railwaymuseums.org

David Dunn, Railroad Museum of Pennsylvania, david.dunn@railwaymuseums.org

Bob LaPrelle, Museum of the American Railroad, bob.laprelle@railwaymuseums.org

Peter Murphy, Exporail, peter.murphy@railwaymuseums.org

G. Mark Ray, Tennessee Valley Railroad Museum, mark.ray@railwaymuseums.org

Ken Rucker, National Capital Trolley Museum, ken.rucker@railwaymuseums.org

Jim Schantz, Seashore Trolley Museum, jim.schantz@railwaymuseums.org

Eric Sitiko, HART-TECOLine Streetcar Museum, eric.sitiko@railwaymuseums.org

Kyle Wyatt, California State Railroad Museum, kyle.wyatt@railwaymuseums.org

Officers

President: Bob LaPrelle

Vice President: David Dunn

Secretary: Ellen Fishburn, secretary@railwaymuseums.org

Treasurer: Ken Rucker, 1313 Bonifant Road, Silver Spring, MD 20905-5961, ken.rucker@railwaymuseums.org

Committees

Renewal Parts: Rod Fishburn, Chair, parts@railwaymuseums.org

Staff

Suzanne Grace, Executive Director, 1016 Rosser St., Conyers, GA 30012
scg@lagniappeassociates.com

Railway Museum Quarterly

Aaron Isaacs, Editor, 3816 Vincent Ave. South, Minneapolis, MN 55410, (612) 929-7066,
rmqeditor@railwaymuseums.org

The Association of Railway Museums is a Professional Affiliate Member of the American Association of Museums.

Organizational Mission: The purpose of the Association of Railway Museums is to lead in the advancement of railway heritage through education and advocacy, guided by the principles set forth in "Recommended Practices for Railway Museums" and incorporated in other best practices generally accepted in the wider museum community.

PRESIDENT'S COLUMN

By Bob LaPrelle

As we settle into a new year, thanks are in order to several organizations and individuals for a job well done in 2009.

First and foremost, a big thanks to our members for their continued support of ARM. Your membership enables the organization to represent the railway preservation community with the collective strength of all of us. As you will read elsewhere in this issue of RMQ, association and collaboration are key to tackling our challenges that lie ahead.

I would also like to thank our host site for a great Fall 2009 Conference. The West Coast Railway Heritage Park in Squamish (Vancouver), B.C. did an outstanding job of hosting the ARM membership during the week-long event in September. Don Evans and Susan Steen, along with the board, staff, volunteers, and presenters at the West Coast Railway Heritage Association are to be commended for their hard work and dedication. WCRA's itinerary of educational and informative programs along with fun and entertaining activities made for a nice balance between enrichment and leisure activity. It was also exciting for us to celebrate the beginning of West Coast's next phase of construction on their roundhouse and conference facility. We are also very grateful to Peter Armstrong and the Armstrong Hospitality Group for our rail trip to Whistler and tour of the Rocky Mountaineer in Vancouver.

The fall conferences are a signature event for ARM and the single most important tool to share ideas and fellowship among each other. Check ARM's website for updated information on future conferences including reduced rate hotel accommodations and optional tours. ARM is also soliciting proposals for future conference sites. This is an opportunity to showcase your organization and share your knowledge and accomplishments with the railway preservation community.

We are also grateful to the volunteers at ARM. Thanks go out to those who serve on the board, hold officer positions and committee assignments, along with the parts exchange group and our representatives to AAM, FRA and other initiatives. Finally, our thanks to Aaron Isaacs at RMQ and our Executive Director Suzanne Grace for continuing to add value to ARM each year. While most associations saw a decline in membership last year, ARM actually saw a net increase. We are also honored to have added our new international

ARM/TRAIN JOINT SPRING MEETING AT THE STRASBURG RAIL ROAD

Friday-Saturday April 9-10, 2009

The Association of Railway Museums and the Tourist Railway Association are having their first joint Spring meeting to plan future cooperation between the two organizations. Other national rail preservation leaders will be there to discuss how the industry can best move forward.

Friday: Separate ARM and TRAIN Board meetings

Saturday: All-day meeting between ARM and TRAIN. The public is invited to observe.

Strasburg Rail Road will run extra trains Friday thru Sunday in addition to the regular passenger train. All trains open to conference attendees.

ADDITIONAL ACTIVITIES

Sunday: Informal summit of rail preservation leaders

Monday-Wednesday April 11-13 Engineering Standards Committee will meet to work on the ASME boiler code. These meetings are open to the public.

Contact Ann Musser at the railroad (ann@strasburgrailroad.com) or 717-687-8421 to make reservations.

Lodging: Historic Strasburg Inn, 1400 Historic Drive, Strasburg, PA 17579, 717-687-7691

There are 67 rooms blocked at \$79, 04/08/10 thru 04/13/10, with checkout on the 14th. There are also 8 suites blocked at \$99. An 11% tax will be added.

To access the rate use the function name of "Strasburg Rail Road Train Meeting". Cutoff date for reservations at these rates is 03/08/10.

members from Mexico and Kenya in 2009.

I had the pleasure of meeting with several of you at the fall conference and learning of your accomplishments and concerns throughout the past year. Obviously, the economic downturn is the greatest immediate challenge to all ARM members. Those of us who rely on private funding are experiencing individual, foundation, and corporate giving at greatly reduced levels. Others among us who are reliant on public funds are seeing budget cutbacks and staff reductions.

While we will have challenges in 2010, we also introduced many innovative ideas at the fall conference. We're becoming much more diverse in our approach to railway preservation. Just a few years ago, conference topics were centered around the more practical aspect of our operations. While the crafts are essential to all of us, we are also placing a high priority on the business side of our field. We are becoming much more entrepreneurial and marketing savvy. This is a very

encouraging and valuable component of the conference experience.

Another important topic that is on the minds of many members is our ability to continue operating historic equipment as rail transportation comes under greater regulatory scrutiny. Many of you have a stake in the implications of increased regulation on operating museums and tourist railways. ARM has and will continue to place a high priority on addressing this issue. While the Association and its members are strongly committed to safety in all aspects of operation, we are also a unique industry within an industry when it comes to the application of standards.

Operational, historic railway equipment is unique, but no less of an asset to its owners and operators than their modern common carrier counterparts – particularly on tourist railways. Beyond preservation, we have an expected return on our investment in each piece, and an obligation to its care, maintenance, and safe operation – just like the Class 1s. This is an educational process as much as anything. It is

incumbent upon us to point out the uniqueness, historical significance, and economic benefits of ensuring the future of our operations.

ARM will continue to participate in the regulatory process through information gathering and sharing. We will stress, and at times take the lead on safety issues as an industry association while emphasizing the special needs and considerations of our business. We have formed a committee of ARM members who operate historic equipment to address your concerns and establish a timely and effective method of responding to future issues. We will continue to liaison with the FRA and keep abreast of the latest regulatory activity while providing valuable input about the special needs and considerations of our business. We are also working with sister organizations including, TRAIN and RPCA to develop collaborative ways of ensuring the continued safe operation of our valuable assets in the 21st Century.

We will address several key issues in 2009. We are looking forward to a

productive joint ARM/TRAIN board meeting this April in Strasburg, PA. The two boards will explore ways in which to collaborate on issues and initiatives common to both organizations. This collaboration is important to the future of our discipline. Aaron Isaacs and John Hankey explore this subject in two very eloquent and informative pieces that follow.

So read on – there are many exciting ideas and initiatives in store for ARM members in 2010.

Finally, all of us with the leadership at ARM wish each of you a happy and prosperous New Year. Please do not hesitate to contact us if we can be of assistance.

A NATO FOR TRAINS?

By Aaron Isaacs

Who speaks for the railway preservation movement? I am certainly not the first to notice that our industry's public voice is fragmented among multiple organizations whose roles overlap. ARM represents the largest of the rail museums, some of whom run tourist railways and own major archives. The Tourist Railway Association (TRAIN) represents many of the same museums, plus the tourist railway industry and the vendors that supply both ARM and TRAIN members (but wait—some of them are also ARM members). The National Railway Historical Society predated both ARM and TRAIN, yet quite a few of its chapters are ARM and/or TRAIN members. The NRHS umbrella includes full-fledged museums, non-museum ownership and operation of vintage equipment and archives. Then there's AAPRCO, which represents private rail passenger car owners, all of whom preserve vintage rolling stock. The Railway & Locomotive Historical Society, which predates all other preservation groups, concentrates on the scholarship side of preservation. Yet there are many single-railroad historical societies that do the same, as do some museums. The National Model Railroad Association represents modelers, yet many museums make extensive use of models as interpretive tools.

It's hard even for industry insiders to keep the players straight. How must it appear to outsiders who have occasion to deal with us? If you were a governmental agency that regulates railroads and was about to propose a new rule, or a congressman deciding the future of Transportation Enhancement funding, would you know whose voice should be heard and respected?

Last year two episodes threw a scare into all of us. A rumor (it may yet be

true) had the Federal Railroad Administration ratcheting up regulation, and a congressman introduced an amendment to eliminate Transportation Enhancement funding for rail museums. Were we ready to respond as a unified industry? No. We were caught off guard and scrambled to prepare some sort of response.

Several years ago there was an abortive attempt to unify the industry under a single banner, at least for purposes of countering external threats. It went nowhere. Too few people were interested and there was clearly some protection of turf happening. However, the events of the past year, including the Great Recession, have put cooperation back on the table. Elsewhere in this issue, John Hankey makes the case for greatly increased cooperation among the organizations listed above, which he dubs "Train World".

Your ARM Board has been elevating the issue of cooperation with TRAIN over the last year. ARM and TRAIN have many more things in common than they have differences. Both organizations have seemed to fall short of the critical mass needed to accomplish their goals. Many of their activities (conferences, publications) duplicate each other.

In 2001, the two organizations held a joint annual conference. It was a great success, drawing about twice as many participants as either of the two separate conferences. The decision was made to do it again in 2006 and once again it was a huge success. The next joint annual conference is 2011 in Chattanooga.

Having tasted the benefits of cooperation, both Boards decided to do more. April 9-10, 2010 will see the first ever joint ARM/TRAIN Spring Meeting. Both Boards agreed to explore combining their two publications, RMQ and Trainline and that may happen in 2010.

Joint meetings and the real possibility of a joint publication have raised the question, should ARM and TRAIN consider merging? I don't want to alarm our members, but it seems logical to take a look at it. Currently there are two administrative structures with paid staff, two publications and two sets of conferences. Many organizations pay double dues to join both. The separate annual conferences sometimes don't produce a financial surplus.

There are certainly arguments against a merger. ARM has always met in September or October, but TRAIN's meetings are in November, after the operating season. Some worry that tourist railroads don't have the proper

respect for historical accuracy, or that museums don't have a proper appreciation of what it takes to turn a profit running tourist trains. No one would deny that the cultures of the two organizations differ.

Let me clear that I'm not taking a position on merger. However, people are approaching the Spring meeting with an open mind.

Some form of cooperation will definitely be on the table at the Spring meeting. Representatives of other rail preservation organizations will also be there to observe and participate. The idea of an industry-wide cooperative alliance, a rail preservation "NATO", will probably be discussed. If you're interested in these issues—and want to see some world-class preservation at the Strasburg Rail Road and the Railroad Museum of Pennsylvania, come to Strasburg on April 9-10.

HANGING TOGETHER—OR FINDING OURSELVES HANGED SEPARATELY

By John P. Hankey

John Hankey's work as a railroader, historian, curator, and museum consultant spans four decades. RMQ asked him to offer an assessment of what the railroad heritage community faces as the new year--and hopefully, the economic recovery--begins. His point is to invite us to see things differently, ask hard questions, and understand that we are all in this together. Much of what follows is based on research Hankey has been doing for some years on the history and practice of railroad preservation. RMQ looks forward to opening a lively--but civil and respectful--discussion.

We are going to remember this year. Not so much because we survived 2009, but because 2010 will be pivotal for reasons we don't yet clearly perceive.

I'd like to propose a few "areas of concern" and suggest possibilities from the perspective of a friendly observer of "Train World" (a useful and respectful shorthand for the diverse community of interests we created over the last century).

They are based on my experience in cultural resource management, history, and not-for-profit administration. If some of my opinions seem forceful or forward, I certainly intend no offense; my hope is to help open an honest and mature discussion that will help us all craft a secure and collegial future.

Relevance

Why should people in the 21st Century give a tinker's dam about what they perceive to be a 19th and early 20th Century industrial enterprise? Why should they understand "trains" as interesting, romantic, fun, and worthy of support when they are simultaneously dealing with Islamist terrorism, climate change, energy insecurity, and the latest gizmo from Apple or Google?

Culture and society do not stand still, especially in America. At one time, almost everyone had direct, close involvement with railroading. Even up to the creation of Amtrak, our popular culture routinely referenced trains. The Monkees took "The Last Train to Clarksville." Arlo Guthrie made Steve Goodman's "The City of New Orleans" a Top-40 hit. In movies like Hitchcock's "North by Northwest," the trains themselves often seemed like characters.

Television shows like "Petticoat Junction" and "The Fugitive" relied on an abiding cultural familiarity with railroading. Yet when Hollywood remade "The Fugitive" as a big-budget movie thirty years later (in 1993), the train was merely an opportunity for catastrophic spectacle. Should we believe that a 90-degree collision with a nearly-empty prison bus is going to send a GP-9 sailing through the air? Of course not. But the process of letting ignorant outsiders define railroading was well underway.

Keeping the thread of relevance strong and widely shared should be a core objective of railroad heritage as a field. That might be the most compelling argument of all for making railroad heritage an integral part of the freight and passenger rail resurgence. We can help "railroading to come" represent itself as the natural progression of a backbone American technology.

In turn, the rail resurgence can support railroad heritage in real ways. Our job will be to figure out what works to mutual advantage, and to remind people of all ages and backgrounds that railroading helped create the world they live in--and that it will shape their future.

Leadership

We work in an environment dramatically different even from ten years ago. The short version is that railroad heritage leadership needs to be more like contemporary corporate or cultural resource management leadership, and less like traditional "club" or "historical society" leadership. The corollary is that the members of railroad organizations need to support their leaders as they make

hard choices and focus on critical issues.

Leadership is always a challenge for membership organizations and small not-for-profits, and real, effective change is likewise difficult. In our case, genuine leadership means educating members and colleagues, making well-reasoned arguments, and then having the courage to make hard decisions and take organizations (and the field in general) in different directions. Sometimes, the number of arrows in your back is an accurate measure of the effectiveness of your leadership.

It comes down to one of leadership's core aspects: the ability, and willingness, to see several futures simultaneously. One is the future of the organization or project. Another is the future of the field, and a third is how future generations—with no direct sense of the traditional railroad—will understand the heritage we work so hard to preserve. Keeping three interrelated futures in mind is tough enough. Maybe, just maybe, we can keep at least some of our arrows in the quiver and give leadership the chance to lead.

Show Us The Money

Who pays for railroad heritage? Where will large museums and small railroad clubs find the money and people to fulfill their mission and duty? How will we convince people to pay for what we offer, whether that is an exhibit, a heritage railroad experience, or a model locomotive? Railroad heritage is in the same situation as e-commerce. It is largely our nature to give what we have away. But somehow, we need to create value and find ways to "monetize" railroad heritage so that we can sustain its future.

It is going to be a long time—at least five years, maybe ten—before the not-for-profit and cultural resource management climate returns to pre-2008 conditions. Railroad heritage projects with equity-based endowments shared the panic as the bottom dropped out. The evaporation of wealth meant that there was—and will be—far less money available for giving. As the decline in property values ripples through state and local governments, we will see waves of budget cutting and public service reductions. Railroad heritage will suffer in ways we cannot yet see.

The fallout from the "Debate Decade" will take years to percolate through the economy. Funding sources and mechanisms will be distorted, and there will be more competition for resources at every level and in every segment. Attendance and ridership are difficult to predict, but one thing is

certain: We will work even harder to "add value" to our products and experiences because our customers will demand more value for the money.

Some parts of Train World were more affected than others, and some segments were so lean to begin with that they can hang on. But unless we pay attention going forward, the emerging recovery will not necessarily mean our recovery. In the future, we will need to become more skilled at "development" and hone the craft of making friends, raising money, and competing in our respective marketplaces. And it doesn't much matter whether it is a not-for-profit museum or heritage railroad: the issues, and the urgency, are the same.

Succession

I think everyone recognizes the need to create new audiences, supporters, and leaders. Only by reinvigorating and replenishing itself can a field survive. Truly successful ones prosper by maintaining a core set of values and principles, attracting new blood, and continually reminding the world at large of its "place" in the rapidly evolving cultural environment.

For a century, the railroad industry itself fulfilled those roles. It kept "the railroad" front and center as an iconic American presence, and reinforced the notion that every American owed a debt to the railroad industry. Railroad heritage was an important part of that project.

Then came the transition. After about 1980, it was difficult for the industry to "own" the railroad heritage agenda as railroading literally reinvented itself from the inside out. As companies ceased being "regulated public utilities" and focused on core businesses, the primary responsibility for railroad heritage shifted to a community that may not have been fully ready to accept it.

Railroad heritage had to reinvent itself, too, and was largely on its own when it came to attracting a new generation of railfans, industry supporters, modelers, historians, engaged railroaders, and everyone else who used to find their way to railroad heritage by other means. One result was the creation of government and public entities (like CSRM and the North Carolina Transportation Museum) and considerable public investment in what had been a largely private effort. In fact, I cannot think of another basic industry whose heritage is so widely supported as a public good.

Sustaining and replenishing that level of cultural legitimacy and public consensus will be critical to finding resources and winning the kind of political and community support we

require to move forward. Think of the NIMBY problem, or the current paranoia directed at railfan photographers—an activity that brought many people to the hobby. For too long, we coasted on the railroad industry's past efforts and didn't recognize that railroad heritage had to be its own advocate. We now need to be as politically savvy and as aggressive in defending our interests as the competition.

That is partly why the major railroad heritage organizations are striving to re-establish effective working relationships with the railroad industry. It is an odd learning process for both. Railroads have to be convinced that our communities can materially help the industry (and manage perceived risks), and Train World has to be willing to accept very different kinds of interactions. After three decades of uneasy separation, we may be on the verge of a more progressive, and mutually beneficial, relationship.

Perhaps most critically, there are young people coming along who share the passion and understand the essence of our collective project. But how do we hand off leadership to people with such different approaches, mindsets, and experiences? Greg Molloy, who heads the NRHS, summed it up perceptively: "If Train World is going to survive, it needs open minds and ears. It needs to learn from younger generations what interests them, and how they want to work and receive information."

The Vision Thing

Vision is one of those terms that seems obvious but often isn't. Many railroad heritage organizations have "vision statements" which describe a best-case scenario for what they want to achieve, what it will look like, and how they should conduct their activities. The "vision" I have in mind is somewhat different and reveals itself in several distinct ways.

First is the kind of acute, straight-ahead vision you want at the front of every train on every railroad. Or perhaps the kind of vision you have on a clear day from 25,000 feet in the air. Someone pretty much always needs to be looking as far into the future as they can see as a matter of self-defense.

Railroad heritage, as a field, ought to be paying more attention to that future—the one that ranges from the next financial meltdown to a decision by a federal agency to ban coal fired steam locomotives. Forward vision can also look for opportunity: What could be of advantage, generate resources or influence, or provide benefit? It is the corollary to looking for dangers—we should also be looking forward entrepreneurially.

A critically important kind of "vision" is inward looking and reflective. It asks a different set of questions and is more concerned with understanding railroad heritage itself. How many of us are there? How many organizations in what branches? What is our collective economic impact? What are our own strengths, weaknesses, opportunities, and threats as a field?

That kind of vision considers why we do this, how we get along, and who else we might bring into the tent. A word I like to use is "collegiality." What do the different branches of railroad heritage have in common? What can they learn from each other? Can we define the outlines of Train World and create a stronger sense of shared purpose and common interest?

Taking the idea of "vision" seriously may seem ridiculous to organizations struggling to keep rainwater out of rolling stock, or railroad clubs with aging and declining memberships. Yet all we must do is look to our cousins across the pond, as Jim Wrinn did recently in a Trains Magazine article on British railway preservation.

Their accomplishments were impressive, and we have much to learn. Can we imagine what might happen here if we adopted what Jim described as a key component of their vision for railroad heritage: "Audacity in presentation, and a fearlessness about what is achievable?"

We Need to Talk

Railroad heritage may continue to be an alphabet soup of entities and efforts with no real sense of connectedness. But does it have to be that way? Could railroad heritage shape a clearly articulated, compelling, shared "Vision for Railroad Heritage in the 21st Century" that offers a realistic architecture for cooperation and the survival of the field?

There are precedents. In 1998, Great Britain's National Railway Museum hosted the "World Railway Heritage Conference" to consider the future of railroad heritage throughout the world. It produced a well-argued 30-page White Paper entitled *Railways as World Heritage Sites*, released by the International Council on Monuments and Sites (ICOMOS) in 1999. I think we could benefit from a similar approach.

Somewhere convenient and sometime soon (within a year), we might gather in the fashion of the traditional railroad commissions of the 19th Century. It would be a conference of railroad heritage leadership, broadly defined. It might be fifty people, or it might be 250; the important point would be to get the right folks together

for a series of discussions and conclusions. Perhaps we begin by simply defining what comprises the field of railroad heritage, why it is important, what its goals are, and how it is inextricably woven into the fabric of American life.

Bringing people from all corners of Train World together for a couple of days would at least open a series of serious, ongoing conversations. With luck, the Angels of our better nature would lead us to a renewed sense of what railroad preservation could be if we worked together and didn't think in terms of affiliation, self-interest, or turf.

Don't underestimate the value of that kind of formal discussion. It is central to the process of transitioning railroad heritage from loose groups or passionate enthusiasts into a respected, legitimate, well-positioned discipline. And that helps get resources, visitors, new members, and political/economic influence we need to create a stable future.

We also need to be speaking with each other more frequently and more effectively. Let me suggest one relatively low-cost alternative: a comprehensive, reliable, keyword-searchable online resource for railroad heritage news, data and connections. It may be a joint effort to take *Railway Preservation News* to a higher level, or it might be some coordinated effort among the dozen-or so major players. But information and connectedness are two of our most powerful tools, and anything we can do to reduce the friction, cost, and time of that information is A Good Thing. How is it that we devote lives to the study and preservation of one of the most efficient and encompassing networks ever devised—and we still rely on newsletters?

And we certainly should not miss the chance to take our own messages to the "outside world." As Mark Bassett points out, the "Big Five" tourist railroads haul over a million passengers a year. The ten most-visited railroad museums account for close to another million, and only a fraction of those two million customers are railfans or Train World folk.

I think his idea for our own "in flight" magazine is a no-brainer. Why couldn't we jointly produce some sort of outreach publication that allows us—and not outsiders, who reflexively go for cheap thrills and old clichés—to invite people to further explore the world of railroad heritage they have just sampled? And didn't the railroad industry actually invent that concept?

It almost doesn't matter or not whether talk is cheap. Talk—of the right kind, with the right people,

strategically used—is one of the best investments we can make. It will repay with compound interest.

Collaboration

Collaboration is one of the few tools we have available to reinvigorate the field and head off what increasingly looks like a slow-motion train wreck. And we should not allow emotion to cloud good judgment regarding the inevitable consolidations within railroad heritage. The railroad industry embraced the idea when it made sense. I don't see why we shouldn't, either.

We already collaborate in useful ways. The Engineering Standards Committee (on locomotive boilers) and joint ARM/TRAIN conferences are a start. The "Day Out With Thomas" program is a particular kind of collaboration; so is Transportation Enhancement funding. The North American Railroad Foundation requires collaboration with the projects it funds.

Collaboration can take many forms. It is painful to see small railroads and museums ordering ties one trailer load at a time, when a consolidated order might secure a lower price. Everyone needs insurance. What would happen if we sat together with our insurance providers and collectively worked through the issues, possibilities, and strategies? What if railroad heritage, in collaboration and as a field, worked with underwriters to create a "market" with standard insurance products, orderly risk assessments, and fair pricing?

One of the most strategic collaborations we could undertake would be a White Paper similar to the ICOMOS paper on world railway heritage sites. Our document would make formal, reasoned arguments that describe what railroad preservation is, why it matters, and what it hopes to accomplish. It would give anyone interested in Train World a sense of its core attributes.

More important, it would explain to the outside world—audiences, potential funders, suppliers, politicians, news media, the railroad industry—why they should take railroad heritage seriously. But that kind of tool can only be effective and credible if it is a genuine collaboration between all segments of railroad heritage.

In the Old Days—pre-9/11—railroad heritage could afford to be dispersed communities of highly individual organizations with their own identities, ways of doing things, and general disdain for cooperation.

That old model is now unsustainable. There won't be enough money to duplicate efforts, or enough members to carry on the work. The words Benjamin Franklin uttered in connection with the

American War for Independence are no less true for us today: "We must all hang together, or assuredly we shall all hang separately."

* * *

Haltingly, railroad heritage is undergoing a fundamental transformation. Welcome to the 21st Century—and I didn't even go near the new digital technologies that are going to utterly transform the way we understand and deliver railroad heritage, to audiences we have not even imagined.

We have never been at the verge of so many threats, and so many possibilities. Even in these stressful times, the resources at our disposal have never been greater. Our tools have never been more versatile or powerful. And the stories we have to tell—of invention, development, progress, and people making new lives on and with the railroad—have never been more compelling.

Whatever comes next is not going to be easy, cheap, or without friction. But neither have I ever seen this kind of open mindedness in railroad heritage. There is a willingness to go beyond what we've been, and imagine what we might become. I return to my sense that 2010 is going to be a very interesting year—and sincerely hope that the real significance may surprise us.

TEN YEARS LATER: ARM RETURNS TO VANCOUVER

By Aaron Isaacs

Ten years ago ARM held its annual conference at West Coast Railway Museum in Squamish, British Columbia. In September 2009 we returned to see what had changed. The answer is, quite a bit. In 1999 I knew that the museum's parent, West Coast Railway Association, was setting the standard for business planning and fund raising by railroad museums. But what has happened since then?

WCRA formed in 1958 and starting in 1963 assembled a collection of regional rolling stock and acquired a site, but the initial effort stalled there. Years passed and the collection deteriorated. Something needed to be done and it was. A new management group took over and its first action was something few rail museums had ever done. They hired a consultant and did a hard-headed business plan. It answered the question, "How much annual revenue is needed to maintain and restore the 80-piece collection?"

The answer was sobering, when expressed in terms of capital cost and annual visitors. At the time the museum was basically a bunch of rusted equipment sitting in the weeds. Who



ARM conference attendees at the conference opening inside the under-construction roundhouse/conference center. Jim Vaitkunas photo.

would pay to see that?

In 1994 the museum acquired its first building, the Pacific Great Eastern car shop. Located a couple of blocks away, it was moved to the museum grounds. Once in place, reroofed and equipped with utilities, it gave the museum a proper restoration facility for the first time. The first pieces were restored, including PGE Alco RSD5 #531, Canadian Pacific F-unit #4069, and the jewel of the collection, CP wood business car *British Columbia*.

These early restorations established some credibility for the museum and gave it something to show visitors. From there the museum bootstrapped itself to financial viability with one of the most enterprising fund raising efforts yet seen in North America. It went into the rail tour business, arranging and selling tour packages all over the Canadian west. It set up "affinity" programs, enlisting local businesses to contribute a small percentage of revenues from certain sales. Thus they received a small cut of the sales of locally brewed Rail Ale, Chevrolets and occupancy of a rail-themed room at the local Super 8. It sold interest-bearing debentures to its members and naming rights to some of its coaches.

Its members donated their time to work at the local casino, in exchange for what the casino would have paid its employees. The museum's Mini-Rail 12-inch gauge trains were set up inside Vancouver's Canada Place convention center (managed by WCRA's Bill Watson) each Christmas, where they hauled thousands of people at \$1.00 a head.

Well connected politically, the museum was able to land a series of federal and provincial grants, as well as significant private donations.

When ARM last visited in 1999, the museum still looked rough, despite the fund raising and what was clearly a high-functioning organization. The foundation had been laid, but the results were not yet very visible. So what has changed in the ten years since?

The Squamish depot, under construction in 1999, was finished shortly thereafter, providing space for the museum offices and store, as well as a boarding point for excursions and an excellent setting for photographing rolling stock. Restoration of the Brightbill Heritage House, moved from Squamish, was completed and it is now furnished to its 1940s appearance. A viewing tower was built in the rear of the property. A great deal of site cleanup has happened, and additional pieces of rolling stock have been painted and otherwise fixed up, including CP wood emigrant car #2514,



During the visit to West Coast Railway Heritage Park, five different complete trains made appearances at the Squamish depot.

CP Alco S3 diesel switcher #6503 and CP post office car #3704. Comox Logging 2-8-2T #16 was moved to the shop of the Kamloops Heritage Railway for rebuilding. A three-track yard was added next to the Squamish depot and a new interchange track to the adjacent CN was completed. The ex-PGE car shop received a new floor and roof, an exterior repaint and a 15-ton overhead crane.

To raise more funds, the museum leased its CP F-unit #4069 and its CP open-air mountain observation car #598 first to the Royal Hudson train and later to the Whistler Mountaineer excursion train that runs over BC Rail from North Vancouver to the Whistler Mountain resort.

WCRA took over operation of the 374 Pavilion at the Drake Street Roundhouse. Owned by the City of Vancouver, the pavilion features CP 4-4-0 #374, first locomotive to reach Vancouver. The Pavilion provides WCRA with a marketing outlet much closer to the province's population center.

Hometown railroad BC Rail, formerly the Pacific Great Eastern, was absorbed into Canadian National in 2004. This rendered the nearby Squamish shop complex surplus. In 2005, the museum leased the MP1 shop building within the complex. It stored some equipment there and subleased the rest to seven small tenants to offset the rental cost. At the time, the adjacent newer MP2 shop building was available but too expensive to lease. That changed in 2009 when the MP1 building was leveled for environmental remediation. WCRA now has a three-year lease of the MP2 shop and has subleased about half of it, which covers the cost. It provides a maintenance base for the museum's operating trains. Nine pieces of equipment can fit in the shop building.

Despite disposing of six deteriorated pieces, the rolling stock collection has grown to 95 pieces. In 2002, the provincially-operated Royal Hudson train from North Vancouver to Squamish was discontinued as an economy move. CP 4-6-4 #2860 joined the museum collection under a lease from the province to the City of Squamish, along with several of the early CP lightweight cars that were part of its train. A major fund-raising effort returned the Royal Hudson to service last year. Two Budd RDC cars were acquired from BC Rail and one has been returned to its PGE Caribou Dayliner colors. Canadian Pacific donated pioneer Baldwin diesel #8000, one of a group that dieselized subsidiary Equimault & Nanaimo on Vancouver Island. CP heavyweight business car

Alberta, which had spent years as a restaurant in Vancouver, has been moved to the museum and is now partially through its restoration. A private party donated three lightweight coaches and two F-units from the CN-painted Waterloo & St. Jacobs tourist train in Quebec and the first two coaches have arrived in Squamish.

Today the collection breaks down like this:

- 3 Steam locomotives
- 12 Diesel locomotives, including 2 RDC cars
- 1 electric locomotive
- 17 passenger cars
- 15 freight cars
- 18 maintenance of way
- 4 cabooses

Previous owners:

- 12 Canadian National
- 19 Canadian Pacific
- 28 Pacific Great Eastern/BC Rail
- 2 British Columbia Electric
- 2 Great Northern
- 6 Other

The biggest project, partially complete when we arrived this year, is a new \$4 million roundhouse. The recession slowed it down, but recently the federal government approved enough money to complete it. It will house about seven pieces of equipment and will serve as a revenue generating conference center.

With all these changes, museum attendance increased from 27,400 in 1999 to an estimated 71,000 in 2009.

ARM 2009 CONFERENCE RECAP

By Don Evans, WCRA

Wednesday, September 16 started it all off. Most of the 112 delegates had arrived and were checked in at the two hotels -most at the Garibaldi Springs Executive Inn and the remainder at the Mountain Retreat Hotel and Suites. More than 70 had gone off on the two pre-conference tours—the “Electric Tour” and the BC Museum of Mining tour. The shuttle buses between the Heritage Park and the hotels, operated by Blue & White Coach Lines were in service. It was all coming together.

A 1615 the buses started arriving at the MP Shop tracks and the guests were boarding the train. It was raining, but happily this would be the only time we would get wet during the conference. The train wasn't quite the Super Continental we had envisioned, as the F units still were still not delivered from the east, but we had PGE 561 pulling our two recently arrived ex-CN coaches, so it was as close as we could come. At exactly 1630, conductor Roy Crowston gave engineer John Jellis the “highball” and we were off to the Mac Norris Station for the official arrival of the delegates for the start of the conference.

As the train rolled into the platform of the Mac Norris Station, we demonstrated the first of the changed



Canadian Pacific business car *Alberta* under restoration inside the ex-Pacific Great Eastern carshop.



WCRA's Vancouver outpost is the Drake Street Roundhouse, home to Canadian Pacific 4-4-0 #374, first locomotive to reach the city. Thanks to steam and compressed air, it put on a fine show for the visitors. Jim Vaitkunas photo.

scenes—different from the arrival of ARM 1999 ten years ago. This time the train was our own (not BC Rail's) and the station itself was completed and operating (in 1999 it was a plywood shell under construction). In spite of the rain, it was a grand arrival in full style.

The crowd made their way to the PGE carshop, which was all set up for the opening reception, and settled in for a great opening. The conference exhibitors were set up on the west side of the building, while Tracks 1 and 2 were occupied at the south end by the 1890 business car *British Columbia* and the 1929 car *Alberta*, which had just been painted and was quite an attraction. The north end was set up with the buffet tables and rounds with chairs for all, while the stage was in the northeast corner. The whole thing exuded railway ambiance and worked well, with live entertainment by the Kettle Valley Brakemen.

Thursday, September 17—The Official opening, seminars and host museum day. After a hot buffet breakfast, the crowd moved into the new CN Roundhouse & Conference Centre for the official opening of the conference. Once again a first, as this became the first official function ever held in the new facility. The delegates were welcomed by Bob LaPrelle, President of ARM, then Greg Gardner, Mayor of Squamish, and by Colin Smith, Chair of the WCRA Board. This accomplished, and the conference declared officially open, the crowd headed for the Mac Norris Station and boarded the Budd RDC train for their ride over to the MP2 Shop, where seminars were to be held this morning and early afternoon. A series of seminars were presented by many

different presenters, several of which are summarized elsewhere in this issue. Box lunches were served and the Budd car train shuttled back and forth again between the Heritage Park and the shops over lunch time.

Seminars over at 1430, the remainder of the day was the visit to the host museum. The Heritage Park was in full operational mode, with all activities operating. Our guests rode the mini rail, saw the Garden Railway and HO scale trains in operation, toured the exhibits, visited Vivian at the Brightbill Heritage House, and enjoyed all the Heritage Park had to offer. All the time, PGE RSC-3 #561 performed on the mainline with a 1950's freight consist. At 1600 the delegates gathered at Royal Hudson #2860, which was steamed up, for the annual conference group photo.

The evening was also held at the Heritage Park, where the Lions Club of Squamish opened their lounge car *Discovery* to the delegates as a place of social enjoyment, and then they provided a barbecue dinner. After dinner, the shuttle buses operated to the hotels, but many stayed behind to see the Museums Show and Tell.

Friday, September 18—seminars and then off to Whistler! The morning started off with breakfast in the PGE Car Shop, followed by one round of seminars, including passenger car restoration and steam locomotive maintenance. Meanwhile, CPR FP7A #4069 moved her train to the platform of the Mac Norris Station and we all climbed aboard for the trip to Whistler.

We departed the station at 0945 and we pulled out of the Heritage Park and onto the MP2 shop track where #4069 uncoupled and we awaited the arrival of the Whistler Mountaineer. Right on

time at 1010 she arrived, backed down the pass track and coupled onto our three cars. We had access to the open car #598 *Henry Pickering* en route as well. The climb up the spectacular Cheakamus Canyon was a highlight for our guests, and we arrived Whistler around 1200.

Our buses were waiting and we headed over to the village and up Whistler Mountain for lunch and an afternoon of exploration. Most rode the new Peak to Peak gondola and enjoyed the mountain and village before re boarding our buses for the ride back to Squamish and the evening.

Saturday September 19—It had been a disappointment for us all to learn that a labour dispute on CN had scuttled plans to head for Vancouver on board the Royal Hudson steam train, but we were determined to make the best of it regardless. So, as the day dawned fresh from overnight rain and the skies cleared, it was perfect conditions for steam—and steam it would be as Royal Hudson #2860 put on a show for the delegates with four runs between the Mac Norris Station and the MP shop. Eight had their names drawn for cab rides this morning, and the crisp air made for a steam show to remember.

At 0900 we boarded the buses and headed for an active day in Vancouver. Our first stop was at the Locomotive #374 Pavilion, where we presented our way of marketing our museum in Squamish from a downtown Vancouver location. The 374 Pavilion volunteers had #374 outside on the beautiful morning, blowing off steam and sounding her whistle for all in the neighbourhood to hear.

Then we were off to a lunch and tour at the Rocky Mountaineer's Vancouver station, the former 1954 CN Diesel Shop that had been turned into a station and community facility. We toured the Rocky Mountaineer train's Gold Leaf, Red Leaf and lounge car services. Our thanks to Rocky Mountaineer Vacations for their sponsorship and support of the conference.

Next, we headed for a ride on Vancouver's SkyTrain and SeaBus, courtesy of TransLink who provided all the delegates with a Faresaver pass. We boarded a train at VCC Clark station and then rode all the way around on both the Millennium and Expo lines, arriving at Vancouver's Waterfront station. Here we changed onto the SeaBus for a ride across the harbour on this sunny afternoon. Our motor coaches were waiting at North Vancouver, and we headed back for Squamish after a great day in the city.

After time to change and freshen up, we were set for the gala banquet. Susan Steen and her team had the PGE

Carshop all decorated up in grand style, with the tables all set beautifully. Centre pieces were made for each table by the West Coast Model Railroaders. As the crowd arrived, the bar was open and the social time started.

Following dinner, Susan Steen led the group through the custom of making a Toast to the Queen, and then it was time for dessert before the introduction of our special guest speaker.

Don Evans introduced Peter Armstrong, the Executive Chairman and CEO of the Armstrong Group—known better to the group as the founder and creator of Rocky Mountaineer Railtours. Peter told several aspects of the story of the creation of North America's most successful private passenger rail operation, and also talked a bit about the future of rail as he saw it. Following the speaker, Ken Rucker spent a few minutes talking about ARM 2010, which will be held in Maryland.

Sunday, September 20—To start the day off right, the Lions Club of Squamish cooked up a fresh pancake breakfast, and then most headed off to the ARM Annual meeting, which was held in the meeting room of the Mac Norris Station. At around 0945, the last of the operating train sets made an appearance for the crowd, this time featuring CPR S3 #6503 and a freight train arriving at the station.

And, then it was over! At 1000, the first bus departed for Vancouver, and at 1100 the next group left, most destined for the vintage trolley bus tour of Vancouver. The feedback from the delegates was very good, and we were—although all exhausted—delighted to have been able to host ARM 2009, and to have done it in our own unique way.

We would recommend the experience to any museum, as you really get a chance to learn from others and to experience organizing a major event. Not to be overlooked as well, is that the deadlines imposed and the desire to show off thongs to your best of ability hastens along projects that are nearing completion, thus benefitting the entire operation of your museum and your everyday guests. A hearty thank you to all of the Heritage Park's staff and volunteers, to our guests, and to ARM for this opportunity.

ARM CONFERENCE SEMINARS

Project Manager's Guide to Railcar Restoration Planning *By John Smatlak*

While the thought of "restoration"

usually brings to mind the work of skilled craftspeople laboring to bring an object back to life, developing and following a thoughtfully crafted plan is the real key to a successful project.

The U.S. Secretary of the Interior defines restoration as "the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period". In cases where it has been determined that restoration is the most appropriate treatment for a railcar, the most important decision in any such project is to develop a clear understanding of the desired outcome prior to starting any work. Only then can you create a solid plan to achieve your goals.

Questions to be answered in developing a railcar restoration plan typically include:

What is the car's history? Start with a thorough written assessment of the car's current condition (the Condition Report) and compile as much data as possible about its service history. Research the details of any rebuildings (and potentially different configurations) it may have had during its lifetime. Find out if there are similar cars preserved elsewhere and go to see them if possible.

How will the restored car be used? Is it being restored for a specific exhibit? Will it be operated or just a static display? If it is to be operated, what kind of operating environment will it be used in? What safety standards will be applicable? Cars which are to be operated will require a comprehensive mechanical restoration plan to be developed in addition to work on the carbody, and the two must be considered together. Even for static displays, consideration must be given to some mechanical systems to ensure the car can be moved, and for things like lighting.

If the car is to be a static display, will it be sheltered in a building or be outdoors exposed to the elements? If it is to be exposed to the elements, fasteners, caulks, paints and varnishes will need to be even more robust than on the original. It may also not be worth applying an ornate period paint scheme if the car is going to spend its life outdoors.

What era will the car be restored to? Because almost all railroad equipment was continuously rebuilt throughout its career, there are typically several possible configurations for a restoration, any of which could be "historically accurate" for a given point in time. Many railcars were rebuilt into

entirely new configurations during their lifetimes, with only the original frame remaining. Many also served multiple owners, and different paint schemes were often associated with specific equipment configurations and owners. The key to answering the restoration era question is your research and your exhibit goals.

If back-dating to an earlier appearance is being considered, what modifications would be required? What are the differences between the car's present configuration and the desired restoration era? These issues and their impacts on the scope of the proposed project should be thoroughly reviewed. Compromises between historical accuracy and available resources are sometimes necessary. If such a compromise is proposed, its justification should be well documented in the restoration plan.

To what degree will components be replaced versus repaired? How restored is restored? What patina or alterations to the 'historic imperfections' that the car acquired in service will be lost during the course of restoration? In many cases, exact replacements for certain original materials are extremely hard to find. This is particularly true of wood, both structural and finish. The materials and techniques that were common when the car was built may simply be unavailable today. The availability of replacement materials must therefore be considered whether to repair or replace.

What resources are required to complete the project? This would include a review of specialty trades and vendors required in addition to in-house labor and management resources. How will the project be budgeted and funded?

General Thoughts on the Restoration Process (or "We Took it Apart and Found Out it was Too Much Work")

Expect the unexpected. The true condition of an historic railcar may not be fully known until it is actually disassembled as part of the restoration process. When planning a restoration, one must accept that there will always be an element of the unknown inherent in the job, especially when it comes to the condition of structure and components hidden from view. This is why it is so important to make your restoration plan as detailed as possible. As part of creating your restoration plan, have people who have been through the process before look at the car with you. A knowledgeable set of eyes can usually discern enough to create a reasonable expectation of what will be found when disassembly takes place. Some very carefully targeted disassembly might also accompany the

inspection in certain cases. However, avoid the temptation to start taking the car apart before your project is fully planned and properly funded. Remember that the car itself remains the ideal record of the arrangement, fit and finish of the artifact, as well as the techniques used to build it. It is always recommended that the time period between disassembly and restoration be held to the absolute minimum. The longer a car sits inactive in a disassembled state, the more chance there is for parts and information to become lost.

Custom fit. It is also worth noting that all rail equipment was to some degree custom. Even in large fleets of similar cars, body parts were typically custom fit to a specific location and marked accordingly to aid reassembly during overhauls. During restoration, even where parts are carefully restricted to their original locations, reassembly always takes longer than initial disassembly. Time and previous repairs cause once straight components to sag or twist, parts which have worn in together fit differently when restored, and in general, fitting new components onto old structure is always challenging. A good rule of thumb is that properly reinstalling a given part will take at least five times as long as it took to remove it in the first place (rusted fasteners excepted, perhaps).

Craftsmanship takes time. It is also important to understand that you cannot rush craftsmanship, particular where it involves wood and fine finishes on custom components. It's not like stamping out widgets on a machine. A proper job takes the time it takes, and that time is typically longer than was estimated up front. The quality and efficiency of the work is also a function of having a proper plan, the right tools, and an adequate workspace. The prudent project planner includes an appropriate contingency factor when budgeting resources for restoration work.

Environmental issues. Like other industrial artifacts of the same era, railway equipment was painted and insulated with the types of industrial materials and finishes that were prevalent at the time. Today, we know that some of these materials pose health risks if allowed to deteriorate or be improperly handled, and so it is prudent to plan for the use of qualified personnel and proper techniques in their encapsulation or removal during restoration.

Documentation. Using your initial Condition Report as the baseline, every type of component and area of the car should be photographed from as many angles as possible during disassembly.

Likewise, as each component is treated in the restoration process, this should also be photographed. Then it should be done again as re-assembly takes place. The photographs should be accompanied by a detailed journal of what was done, discoveries made while doing the work, questions raised, materials and tools that were used by the builder and the restorer, sources and types of materials used, and justification for compromises that were made during the process. This documentation can be used to verify the authenticity of the process as well as to report progress to project sponsors and supporters.

General resources. If you are considering a railcar restoration, you are not alone. There is a large network of railway and trolley museums located throughout the world. In addition to knowledgeable personnel, many of these institutions have published extensive information about restoration projects in their newsletters. Other publications of interest include back issues of *Locomotive & Railway Preservation* (no longer in print), the *Association of Railway Museums Recommended Practices* document, as well as ARM's *Railway Museum Quarterly* magazine.

It may also be possible to find the original builder's plans for your car. Illinois Railway Museum, for example, has an extensive library of plans from the Pullman Company and its subsidiaries. The railroad industry itself also produced a great deal of written documentation ranging from textbooks to weekly periodicals. For many years the industry also produced the *Car Builder's Cyclopedia* and the *Locomotive Cyclopedia*, exhaustively detailing cars, locomotives and all of their component parts. These publications are available from museums and private collectors, and some have even been reprinted or scanned for internet access. Examples of useful reprints include a group of mechanical guides relating to restoration of passenger equipment from the Tourist Railway Association, and the reprint of Voss' definitive wooden car construction book *Railway Car Construction 1892* by the Orange Empire Railway Museum. *Maintenance Guide for Electric Railway Equipment* (1929) ARM, *Street Railway Equipment-Mechanical and Electrical Sections* (New Orleans-ARM). The list goes on and on.

Writing Effective Grant Proposals

By Susan Steen

Writing grant proposals is more an art than a science. That said, it requires a systematic approach. Understanding how foundations work and how they

view the granting process ultimately results in higher rate of success. Planning leads to better proposal writing.

What are foundations? There are several types. Family foundations, specific need foundations, corporate foundations, community foundations and other institutional funders. Other potential funders include the government, unions, employee funds and service clubs.

The most important first step is to match your project with the funder's priorities. All funders give only to particular types of projects. Sending proposals for something else is a complete waste of time. Most funders make their guidelines known via websites or other means. They also will provide lists of previous grants.

It's important to establish a relationship with the funder. Sending in applications cold is seldom successful. Begin with a letter of inquiry and, if they permit it, an introduction phone call. Confirm the deadlines for receiving applications, proposal requirements, funding interests and exclusions. Introduce yourself and test the project idea.

After the initial contact, try to set up a meeting. The goal is to tailor the package to the funder's interests. When writing the proposal, always follow the application guidelines. However, there are several standard elements that must be included.

Cover Letter: It should be no more than two pages, signed by the CEO or Board Chair. Briefly explain how the project matches the funding interests. Focus on impact/outcomes – "who will benefit?" Promote the project. Sample: "As CEO of the Whitby Public Library, I am writing to introduce you to an exciting project that we are developing that will meet the needs of disadvantaged youth in our community. The object of this project is to develop the internet job search skills of unemployed youth. Recognizing this objective meets your foundation's primary focus, I am requesting your financial support in this community initiative."

Executive Summary: It should stand alone as a two page over-view of the whole project. Succinctly provide a summary of the issue addressed, the approach to solving the problem, the impact the program will have. Stress your credibility, your partners and your qualification. Be visionary and forward looking. In the introductory paragraph, establish who you are and what you do, your mission and values, your clients, stakeholders and your successes.

Assessment of Need: How did you identify the need? What research did

BCER INTERURBANS COME HOME

Quietly, over a couple of decades, the expatriate interurbans of the British Columbia Electric Railway have returned home from their diaspora in the United States. Home to the last big group of wood interurbans running in North America, BCER ended its passenger service in 1958 (Chicago, Aurora & Elgin owned many wood cars, but quit in 1957. Hershey Cuban kept running, but isn't mainland North America.) Of the seven surviving cars, six wound up in the states. All have returned to cities along the BCER. All have been or are being restored, and all but one is housed in a building.

- 1207** (1907 BCER New Westminster Shop). Sold 1958 to individuals at Puget Sound Railway Historical Society, Snoqualmie Falls, WA. Purchased 1990 by B. C. Transit. Restored and returned to service 1998 on the Vancouver Downtown Historic Railway.
- 1220** (1913 St. Louis) Sold 1959 to Trolleyland Electric Railway, near Olympia, WA. Purchased by Province of British Columbia in 1975. Purchased by Steveston Interurban Restoration Society (SIRS), which restored the car beginning in 1993. The City of Richmond purchased it in 2006. After the purchase, it severed the relationship with SIRS amidst much controversy. Reportedly, the car is stored outdoors and is now neglected.
- 1223** (1913 St. Louis) Became stationary outdoor exhibit in 1958, owned by City of Burnaby. Moved in 1971 to Burnaby Village Museum. "Friends of Interurban 1223" organized in 1999, restored car inside new building. Completed restoration in 2007.
- 1225** (1913 St. Louis) Acquired in 1958 by Orange Empire Railway Museum. Purchased 2005 by Fraser Valley Railway Museum in Surrey, BC. Restoration underway.
- 1231** (1913 St. Louis) Sold 1959 to Trolleyland Electric Railway, near Olympia, WA. Purchased by Province of British Columbia in 1975. Restored beginning in 1991 in Victoria by B. C. Transit. Returned to service 1999 on the Downtown Historic Railway.
- 1235** (1913 St. Louis) Sold 1959 to Trolleyland Electric Railway, near Olympia, WA. Purchased by Province of British Columbia in 1975 and now at the Canada Museum of Science and Technology in Ottawa.
- 1304** (1911 BCER New Westminster Shop). Rebuilt in 1948 after a major fire, the last mostly new wood interurban built in North America. Purchased by Seashore Trolley Museum but housed at Oregon Electric Railway Historical Society in Glenwood, OR (later Brooks, OR). Sold to Fraser Valley Railway Museum in Surrey, BC in 2009. Awaiting restoration.



BC Electric interurbans return home.

Above left: #1223 at Burnaby Village Museum, with original BCER Vorce station.

Above right: #1231 and (not pictured) #1207 at Vancouver's Downtown Historic Railway.

Left: #1304 and #1225 at Fraser Valley Railway Museum in Surrey, along with replica of the Sullivan station.



you undertake to come to this conclusion? How will you solve the problem? What might happen if the issue is not solved? Give you stakeholders a voice.

The Project Description: What are the project's goals and objectives? What is your methodology for achieving those goals and objectives? How will the project be staffed? How will it be evaluated?

Goals: Start with vision statements, broad ideas that begin with phrases such as, "To enhance, to provide, to improve, to advance....".

Objectives: How are you going to accomplish your goals? Objectives should be clear, distinct, differentiated. They should be measurable. Begin with phrases like, "To increase/decrease", "To reduce/eliminate" or "To recruit/train/upgrade". Objectives should be specific immediate, measurable, practical, logical, achievable, realistic, tangible.

Outcomes: Outcomes are the result of an activity, rather than the activity itself. For example, improved literacy levels as a result of a summer reading program for children. They describe the result of the investment.

Methodology: These are your methods, strategies, action plans and work plans. Explain why each activity was selected. Provide a schedule of activities & phases.

Staffing: Who is the project team management? How are they uniquely qualified to take on this issue? State their credibility, experience, qualifications and special skills. Who takes responsibility for what areas? Who is the key contact for the funder?

Evaluation: Who will be doing the evaluation and when? What info will be collected and how? What are the methods of measuring success: surveys, questionnaires, interviews, media coverage, photos, testimonials, levels of participation.

The Budget: It should be consistent with the project description. Outline total costs of the project and what is being requested of the funder. Differentiate between dollars and in-kind contributions. How much goes to overhead, infrastructure and contingency.

Attachments: Enclose the Annual Report, audited financial statements, organizational budget, Board of Directors list, charitable number, mission, program outlines, community partners, advisory groups, volunteer resources, donor lists, future plans.

Proposal Appaisal: Leave enough time for review before submitting the proposal. Have it looked at by a second set of eyes. Check formatting – is it easy to read? Check language, jargon,

spelling and grammar.

Follow up: Persistence Pays off. Find out why your proposal was declined. Get feedback on their review and appraisal. Write a thank you note for their consideration. Make note of the next deadline. Make suggested modifications and re-submit.

When they say yes (after you have called your boss): Confirm recognition requirements. Add them to your mailing list. Steward the relationship as with an individual donor. Report back on the use of the funds.

Some more general rules:

Donors give to ideas and people. You have to meet the donor's needs.

Treat a donor of valuable artifacts as a future monetary donor.

Keep to your core values. Don't compromise them to pursue grants.

If you ask for money, you may get advice instead. Ask for advice and you may get money.

People don't give to the desperate.

Everybody on your board is charged with producing revenue.

You have no idea who the donors are, so treat everyone like a millionaire.

Have a planned giving program.

Have a live person answering your phone.

Respond to donations immediately and personally. Don't be shy about asking stakeholders to do more.

Strategic Planning to Drive Museum Development (Especially in Tough Times)

By Don Evans

Why strategic planning?

Railway preservation is a long-term endeavour. We need to look beyond ourselves and think about the future. Planning makes us more effective. It increases our focus and helps us keep on track. We make better use of our hard to find resources. We use hard-won funds more effectively. Planning sets a common direction and develops consensus – important to achieving our future. It aids communications with members and communities. A strong plan--with evidence that it is being followed--is a very effective tool for fundraising and support from needed constituencies

Creating a strategic plan

A fundamental planning process answers these questions.

1. Where are we today?
2. Where are we going?
3. How do we get there?
4. Results / Review / Renew

The Strategic Plan is owned by the Museum. It starts by asking several questions.

1. Where are we today? What are our strengths, weaknesses, opportunities

and threats?

By identifying them, we begin with a solid assessment of the starting point for the plan – from both internal and external perspectives. It also assures that we don't leave behind things we are really good at today.

2. What is our vision for the future? Where do we want to be? Choose your destination. This is essential to the development of a plan, determining what you want your museum to be and who it is for. Recognize that this will change over time as the museum progresses. Define your mission and values. What is the purpose of the organization? What's important to us in how we do things?

3. How do we get there? Select core strategies and 3-year goal statements. Then set specific 1 year objectives.

Implementing and using a strategic plan

Communicate the plan to your members. They are most interested in where the organization (and their collections typically) are headed. Review progress at every board or management committee meeting. Keeping the plan and its objectives front and center helps keep focus on priorities and aids achievement. Keep at the annual reviews for progress. Achievement of objectives is the reason for planning and setting goals in the first place, resetting each year keeps things progressing. Changes and progress will happen!

Starting a strategic plan

Making it happen....

Making a decision to proceed – typically the Board of Directors or Management Committee needs to determine and agree that a plan for the future is needed. The organization needs to want to set the course for its future and sees value in doing this. Consider engaging an expert – someone from outside your organization typically can assist in very significant ways. While it is true that an outside view is often hard for insiders to take, that person can ask the tough questions that need to be asked. Remember that creating a plan doesn't need to be expensive.

Positioning the strategic plan

The Strategic Plan becomes the highest level document for the organization, and drives all other aspects of the operational cycle. It identifies any specific operational plans needed, such as Marketing, Collection, Museum Site Development, Operations, Staffing, etc. The strategic plan precedes and drives the budget process (as it sets the key priorities). It identifies fundraising needs and plans, and provides the base data for the fundraising "case".

Keeping your museum on track

A strong Strategic Plan can help your museum develop and operate in good times and bad:

- Better – both operationally and financially
 - Faster – because you know what your priorities are and stick to them
 - More professionally – what fundraisers (and your guests) are after
- A strong Strategic Plan increases the chances of long term survival for your museum.

Who is our museum for?

- Ourselves – Our own nostalgia and memories
- Families – For Entertainment / Engagement / Education
- Tourists – Looking for diversity and local learning
- Community – a site for community use, heritage as well as arts and culture, many special events
- Young People – a key to the future, need a fast grab and new technology approaches, active engagement

Example: West Coast Railway Heritage Park's vision:

- The West Coast Railway Heritage Park is a leading North American attraction that presents British Columbia's railway heritage in a beautiful natural setting. We plan to be:
- One of British Columbia's top ten tourist attractions
 - Canada's #1 railway heritage attraction
 - One of North America's top ten railway heritage attractions
 - A business model example that inspires others in the sector of railway preservation

WCRA's core strategies (since 1991)

- To succeed as a self funded and self-sustaining non-profit model organization
- To have well trained, customer focused staff
- To add something new every year
- To have high standards of preservation and presentation
- To develop a world centre for education / research
- To be a major contributor to the Squamish community

To create a true living heritage experience, telling the story of how the railways created Western Canada's communities and economies

Dealing with changes and challenges

Expect things to change, keep the plan dynamic and adjust as needed as you go. Always have contingency plans available. Keep the master vision clear and visible. Constantly search for new ideas. Communicate frequently and update all constituents.

Staying the course (in tough times)

Confront the facts and make adjustments, but keep the core direction clear and still optimistic. Be candid and

honest about the reality of the time. Keep the strategic (directional) message simple and frequent – don't let the big goals get lost. Use the plan as a guide, and keep the plan dynamic, make adjustments on the go as needed to deal with the current situation. Keep doing (don't fall into analysis paralysis).

Bequeathing of Collections- A Looming Crisis?

By M. Peter Murphy

"There are hundreds of thousands of North American railway enthusiasts born in the 1930's and 1940's expected to reach the end of their natural lives at roughly the same time. There will be a huge glut of railroadiana including photographs to be disposed of. This poses a major problem for both the donor and railway archives."

The Railway Magazine, UK

In this article we take a look at the donors' options, and what railway museum archives can do to prepare for this eventuality.

Collections can include many different types of items.

Photographs (slides, negatives, prints, movies)

Paper documentation (documents, timetables, postcards, menus, train orders, etc)

Drawings/plans

Art (oil paintings, water colours, etc.)

Railroad subject prints

Three-dimensional items (lanterns, china, etc.)

Models (locomotives and cars, various gauges, structures, layouts, etc.)

When a collector decides to dispose of a collection or passes away is a critical time. After years of security, the collection is at risk of loss. If the collection is passed on to a friend in the same age group, it is temporarily safe, but the moment of reckoning will recur again soon. If it is passed on to a younger friend who isn't passionate about the collection, it might be lost. It may be thrown out by family or executors who don't understand its value and view it as 'junk'. It could be broken up and auctioned off, perhaps at a garage sale or train show. Or (hopefully) it will be donated to a reputable railway museum with an archive facility. Even if donated to a good museum, the collection is not necessarily safe. The museum may dispose of items which don't conform to its mandate and collections policy.

Once a collection is formally accessioned by the museum, it will be permanently preserved for future generations, and will be available to researchers, historians, students, etc. Its objects available for public display. The donor will be able to receive a tax

receipt for the evaluated amount of the donation, and will be recognized when their item is used.

How can the donor be assured that the collection will be preserved in an archive or museum? By specifying it in their legal will (this is the only way to be absolutely sure).

Yet only 47% of us have a legal will, and 15% of us die without a will at all. Donors should check out which institution they wish to become the custodians of their collections and name them in their will.

To become more professional as archivists, railway museum archives should:

- Try to become affiliated with provincial/state/federal archives for status and funding.
- Have a professional staff (archivist/curator).
- Have proper climate controlled facilities.
- Promote the complete documentation or cataloguing of all archival items and artifacts.
- Be open to the public, even on a limited basis.
- Make collections available via exhibit, publication and on line.
- Have a collections committee to manage the museum's collections.

Exporail's committee consists of eight members, volunteer experts in various fields. Included are the museum curator, the museum archivist, the museum executive-director, and the president of the association. It may solicit outside expert opinion.

The museum should have a collections management policy, so it can determine the purpose and scope of collections to acquire, document, restore and preserve, use and access, and deaccession.

There should be a collections procedure that tells you how you go about considering a donation.

The committee should identify 'holes in the collection', and create a 'want list' of objects, documents, or other items missing from the collection. It should direct the archivist or curator to procure them if possible.

It's important to identify potential donors. They may be long time members possessing a well-known collection, or a little known collection. It may be materials collected by another railroad or non-railroad museum, but surplus to their needs. Solicit donations while the donor is alive. The archivist/curator should meet with the potential donor before a will is finalized, to mutually agree on conditions, expectations, etc. They benefit from their charitable tax receipt during their lifetime. The donor can

'purge' his own collection before donating. Solicit a monetary donation to help pay the cost of storing and curating the collection.

Donation procedures for the donor

The museum cannot accept everything (even from long time members). Donations may be refused because of poor condition, duplication, irrelevance to the museum's collection policy, or other reasons. Contact the archivist or curator – or a member of the collections committee with your offer. Only the archivist or curator can make the decision whether to accept or reject a donation (except major items). Provide a detailed written list, photograph(s), historical pedigree of the items, or bring them to the museum by appointment. Supply proof of ownership or sign a declaration that you have been the legal owner of the goods for at least three years

If the museum accepts an unconditional donation and no tax receipt is desired, simply sign a donation contract. If a tax receipt is desired, the donation must be accepted by the archivist or curator, who will sign a donation contract. The museum will inform an independent arms-length evaluator if the value is over \$1000. The evaluator documents and evaluates the item(s), provides a written evaluation with the first page signed, all other pages initialed (three original copies). The evaluator declares he has no interest in the donation, that this is an arms-length evaluation. The cost of the evaluation must be borne by the donor.

Under Canadian law, the museum must conserve the item (if a tax receipt is issued) for a minimum period of ten years. The museum processes the paperwork and issues the tax receipt to the donor. This all takes time. The donor can't donate in mid-December and expect a tax receipt for that fiscal year.

The donation contract should include:

Date

Organization's name / address / signing officer

Donors name / address / signature

Attestation that donor owns the property, and has owned it for at least the past 3 years

Description of the property (as much detail as possible)

Description of encumbrances / restrictions / copyright, etc.

Donor's desired credit line

Statement of transfer of ownership

Statement that donation is irrevocable

Statement to indemnify and save harmless

Statement granting publication /

reproduction / exhibition rights if less than 50 years old

Statement that organization reserves the right not to issue a tax receipt in excess of appraised value

Unanswered questions

How will archives deal with the digital camera era? There is no limit to enthusiasts' picture taking! Electronic media storage is not totally proven (over the long term) and ever changing. How do we conserve large collections into the future (including electronic)? Should ARM take a leading role in trying to find solutions to this dilemma?

Remember

The museum's collections are its most important asset. They are held in a public trust and must be protected for future generations. Railway museums should strive to store and display collections consistent with professional standards. Railway museum collections are extensive and diverse in composition, size and condition – factors which may present many challenges. Museum collections should be re-evaluated every 10 years to identify duplicates, review condition, museum's mandate is being respected.

THE MUSEUM REVIEW

Bluegrass Railroad Museum Versailles, KY

Here's a new event idea—Bluegrass appears to have run the first geocaching train. What is geocaching? According to www.geocaching.com, "Geocaching is a high-tech treasure hunting game played throughout the world by adventure seekers equipped with GPS devices. The basic idea is to locate hidden containers, called geocaches, outdoors and then share your experiences online. Geocaching is enjoyed by people from all age groups, with a strong sense of community and support for the environment. Once you have found a geocache, sign the logbook and return the geocache to its original location. Afterward, share your geocaching stories and photos online!"

The special train ran on September 27 and attracted about 170 people. Three cache sites were set up along the railroad, each with six caches.

California State Railroad Museum Sacramento, CA

The National Model Railroad Association (NMRA) and California State Parks have signed a Memorandum of Understanding for development of a model railroading exhibit at CSRM. The MOU anticipates a 3,500 square foot exhibit to be designed and constructed by the NMRA in the Roundhouse Gallery. It will trace the history of scale model railroading from

the early 19th century to the present. The NMRA was organized in 1935 and has 20,000 members worldwide. There are an estimated 250,000 active model railroaders. The parties have additionally agreed to explore possible relocation of the NMRA's library collection, currently housed in Chattanooga, Tennessee, next to the Tennessee Valley Railroad Museum, to Sacramento. The collection would be administered by the staff of the CSRM Library.

Connecticut Trolley Museum East Windsor, CT

The museum was founded by the Connecticut Valley Chapter of NRHS in 1940. Eventually the two organizations separated. Recently, formal cooperation between the two groups has begun again. The chapter has been promoting the museum at its events and chapter members have begun volunteering at the museum. In return, the museum will give the chapter space for its office, archives and meetings.

Fort Smith Trolley Museum Fort Smith, AR

The Hillcrest Merchants Association of Little Rock has donated the bodies of Capitol Transportation Company single truck Birneys #305 and #310 to the museum. The goal is to restore #305 using parts from both cars.

Friends of the East Broad Top

Volunteers have been working on EBT combine #14. Although stored indoors, it was in deteriorated condition and has not been operational for years. Here's a summary of the latest work from the Friends newsletter. "This year the focus of work was repair and alignment of the wood framework of the passenger car body. The frame of the combine, exposed after FEBT volunteers removed the car's exterior and interior walls, windows, floor and trucks, exhibited a number of significant structural problems. Past repairs to the side sills, imperfect adjustment of the car's metal tension and truss rods, and uneven wear and tear from operation had produced a noticeable twist in the car's frame. Measurements of the car body's length differed, depending on whether the length was measured at the top or the bottom of the car side—and which side was measured. Both end platforms had suffered damage and deterioration. Portions of the wood car and truck bolsters had nearly disintegrated.

During the past year our volunteers repaired the end platforms and installed new end beams, repaired the wood side sills, and realigned the combine's framework. Weight is being applied to

remove a small dip at one end of the underframe. New oak bolster components have been fabricated. Preparations are now underway for installation of hidden reinforcement for the car sides and roof; sheathing for the combine's roof, floor and sides will follow.

Among the materials scheduled for purchase this winter is rattan to cover no. 14's seats. Through our membership in the Association of Railway Museums, FEBT has identified what is reputed to be the only remaining source for new rattan. We plan to buy sufficient rattan to also restore the seats of EBT combines 15, 16 and 18.

In 2010, plans are to purchase materials needed to repair the underframe and roof framework; to sheath the roof, exterior and interior sides; and to repair door posts and sills. The total estimated cost of materials needed next year for this project is almost \$8000."

In 2009, the Friends spent \$65,000 on restoration activities. The 2010 budget is anticipated to be \$58,000. The budget includes repairs to the roof and south end of the machine shop, the roof over the shop boilers, continued repairs to the sand house, work on the roof of the coal bunker, additional improvements to the paint shop and further restoration of the Robertsdale old post office.

Halton County Radial Railway Milton, ON

The museum has completed a rehab of Toronto PCC rail grinding power car #W-30 (Pullman 1946). The car was built for Cleveland and sold to Toronto Transit Commission in 1952 as #4631. It was retired from passenger service in

1982 and converted to the power car of a two-car rail grinding train. It was donated to the museum in 2002. This year the interior was stripped and repainted. The exterior sheet metal was repaired and painted. A defective armature was replaced, stuck windows made operational, half the body lights replaced and perimeter seats were installed.

After years of fund raising and staged construction, Car barn 4 has been connected to the rest of the museum's track and filled with rolling stock. The six-track building houses 19 cars, leaving only a handful of pieces outdoors.

Illinois Railway Museum Union, IL

As suburban development nears the museum, IRM has been buying up adjacent land to create a buffer against future hostile neighbors. On November 20, it closed on the 89-acre Siegel farm. The property abuts the east edge of the museum and extends to the southeast. A small portion of it reaches the museum's main line. It will be rented out for farming.

Mad River & NKP Railroad Museum Bellevue, OH

September 26 saw a new event, "Museum Nights". About a dozen photographers attended and paid an entry fee to access over 35 museum scenes lit by floodlights. Costumed volunteers portrayed passengers, train crew, station agents, RPO clerks, hobos and USO volunteers serving troop train soldiers. A professional photographer was on hand to advise on camera settings and oversee lighting. Hobo stew and sandwiches were served. The event ran from 6:30 to 11:30 PM. A

sample of the photos are at www.madrivermuseum.org under the Special Events tab.

Minnesota Streetcar Museum Minneapolis, MN

The museum completed installation of a fire suppression sprinkler system in the George Isaacs car barn and shop in Minneapolis. It took almost a year for the system to be finished mainly because of distance to the nearest water main. Activation of the sprinkler system also entailed the installation of a completely new fire and intrusion detection system in the car barn. Total cost of the project was around \$90,000.

Monticello Railway Museum Monticello, IL

The museum has acquired Wabash heavyweight business car #6.

Museum of Transportation St. Louis, MO

Here's an update on the museum's large equipment deaccession. The following pieces were not purchased and are still available.

CB&Q/MARC E8 #66

B&O Skydome #5551

Frisco business car #200

C&EI (ex-Lehigh Valley) coach #405

Great Northern tender

Nevada State Railroad Museum Carson City, NV

The museum has acquired Western Pacific steel bay window caboose #657.

New York Museum of Transportation West Henrietta, NY

Due to the partial electrification of the demonstration railroad that connects NYMT with Rochester & Genesee Valley Railroad Museum, the ride



Almost completed V&T McKeen car #22 at Nevada State Railroad Museum.
Photo courtesy Nevada State Railroad Museum.



Aurora, Elgin & Fox River interurban #304 has returned to its never-abandoned home rails, now the demonstration railway of the Fox River Trolley Museum. The car was part of the Lake Shore Electric collection that was dispersed last fall. Photo courtesy of Forrest Johnson.

between the two has been upgraded. Maintenance of way motor cars have been replaced by electric interurbans for half the trip, then passengers transfer to a diesel-powered train. As a result of this upgrade, attendance for 2009 is up 13 percent year to date, a change from several years of slow decline.

The Rochester & Genesee Valley Railroad Museum has donated the body of Rochester, Lockport & Buffalo wood interurban #206 (Niles 1908). The body had occupied the site of a new siding and had to be moved or scrapped.

Niles Canyon Railway Sunol, CA

TRAINS magazine's 2009 Preservation Award of \$10,000 has gone to Niles Canyon to help fund the restoration of Clover Valley Lumber 2-6-6-2T #4 (Baldwin 1924).

Pickering Lumber #1 (Heisler 1913) is going to the Oregon Coast Scenic Railway in Tillamook. Sierra Railway 2-6-2 #30 (Baldwin 1922) is also traveling to Tillamook. After receiving a new boiler, it will return to Niles Canyon.

Northern Ohio Railway Museum Chippewa Lake, OH

The sale of Lake Shore Electric's collection triggered another exchange. Northern Ohio has purchased Cleveland trailer #2318 (Kuhlman 1918) from Seashore Trolley Museum. When similar trailer #2365 went from LSE to Seashore, where it will accompany recently restored Cleveland #1227, #2318 became surplus.

Northwest Railway Museum Snoqualmie, WA

The Train Shed project has moved closer to its \$4 million fund raising goal

with a \$40,000 grant from 4Culture's Heritage Capital Projects program. The program distributes revenues from a King County lodging tax. The Train Shed site work is complete and building erection is about to start.

Orange Empire Railway Museum Perris, CA

Two major bequests have been received--\$25,000 from the Robert Petersen estate will go toward the 1600-foot extension of track to the new Perris Metrolink depot. A \$32,900 bequest from the Barbara Sibert estate will help fund a new library-archive building.

A wood Butte, Anaconda & Pacific

boxcar has been acquired from BA&P successor Rarus Railway. The car is notable for its fish belly underframe and Fox trucks.

Pueblo Railway Museum Pueblo, CO

The museum has acquired an experimental 150 mph tracked air-cushion Aerotrain (Rohr 1970) from the City of Pueblo. Previously it had been displayed at the Weisbrod Aircraft Museum.

Tennessee Valley Railroad Museum Chattanooga, TN

TVRM had been doing business with the Lookout Sheet Metal for 40 years when it learned the company was going out of business. Rather than lose a valued supplier, the museum acquired the company's equipment and moved it into the museum's East Chattanooga warehouse. With the deal came 35-year employee Steve Griffith. He'll continue to work on TVRM projects, supplemented by outside job work.

West Coast Railway Museum Squamish, BC

The West Coast Model Railroaders make their home in the Heritage Park's Patricia Anne Model Railway Car. Recently they have undertaken the restoration of BC Rail crane idler car #6502. As former boxcar, half of its body was cut down to accommodate the big hook's boom. The car had plenty of rust and rot. The wood deck is being replaced, and the underframe is being needle gunned prior to repainting.



Butte, Anaconda & Pacific boxcar #22 arrives at Orange Empire. Note the rare Fox trucks and fish belly underframe. Hutchinson & Northern steeplescab #1 waits to haul it away. John Smatlak photo.

MORE NEW RAILROAD MUSEUMS?

By Aaron Isaacs

Do we need more railway museums? The times would seem to say no, what with the recent demise of Lake Shore Electric and the Steam Museum in Ohio, Railroad Museum of Pennsylvania's loss of half its staff and Nevada Railroad Museum's staff downsizing. It is true that many established museums are growing, or at least improving their physical plants. But completely new museums? Does that make sense?

Despite these skeptical questions, and against all the odds, there are several new railway museums being born. The following list includes only those that appeared in the most recent month of news postings on RyPN.org, plus the latest issue of Railpace magazine. There are undoubtedly others still to be discovered.

-Boulder County Railway Historical

Society will own UP trackage into Boulder donated by Regional Transit District. The Society formed in 1997 to preserve three narrow gauge freight cars.

-Alco Historical & Technical Society is trying to create an Alco museum in Building 70 of the Schenectady factory complex (700 feet long). It's a new organization formed in 2009.

-Western New York Railway Historical Society, founded in 1980, is trying to acquire a former industrial building as a museum site.

-Mid-Continent Railway Museum is considering expansion to a line between Sauk City and Mazomanie, WI, including a new museum in Sauk City.

-Espanola (New Mexico) Railroad Museum has unveiled a plans costing up to \$782,000. It hopes to get an engine from the Cumbres & Toltec.

-The Oregon Rail Heritage Foundation is a joint effort by seven organizations to find a home for the City of Portland's three steam locomotives, which must vacate leased

space in the Union Pacific's Brooklyn roundhouse by 2012. The locomotives include:

Southern Pacific 4-8-4 #4449 (Lima 1941),

Spokane, Portland & Seattle 4-8-4 #700 (Baldwin 1938),

Oregon Railway & Navigation 2-8-2 #197 (Baldwin 1905),

The Foundation recently received a \$1 million loan from the City of Portland to acquire a three-acre site for a turntable, a 19,000-to-20,000-square-foot maintenance building and an interpretive facility. The building is projected to cost \$3.5 million.

-The City of Havana, Cuba has acquired over 40 of the country's sugar industry steam locomotives and is displaying them at an outdoor museum next to Havana's Central Train Station.

-The Picayune, Mississippi depot museum opened December 4. It was conceived by the Pearl River Valley Railroad Association and has been in the works for about 20 years.



Members of the Washington, DC Chapter NRHS recreate a classic dining car scene aboard the chapter's heavyweight Pullman *Dover Harbor*. Bill Hakkarinen photo courtesy of Washington, DC Chapter NRHS.



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West Coast Railway Association hosted the ARM 2010 Annual Conference at its Heritage Park (top). There have been major changes in the ten years since ARM last visited. New are the Squamish depot at lower left and the adjacent three-track yard. The roundhouse/convention center and turntable are under construction. (Bottom) Also new since the last visit, the Association leases the nearby former BC Rail shop. Photos courtesy West Coast Railway Association.