

Comments on Public History Employer Survey Questions

February 2017

Compiled by the Joint Task Force on Public History Education and Employment of the American Association for State and Local History, the American Historical Association, the National Council on Public History, and the Organization of American Historians

The comments presented herein have been lightly edited for clarity. Otherwise, they appear exactly as received. Readers are encouraged to review them in combination with “What Do Public History Employers Want?,” a report prepared by the Joint Task Force on Public History Education and Employment. The report is available at <http://bit.ly/2knHdjz>

Table of Contents

Question 1. Public History MA programs typically train students in one or more of the following areas. Which of these are most directly relevant to your work?	1
Question 2. When considering candidates for entry-level professional positions, what skills do you view as especially valuable or important?	4
Question 6. Given your answer to question 4, what do you believe are the most important ECONOMIC trends affecting or likely to be affecting your work in the near future?	7
Question 8. Given your response to question 4, what do you believe are the most important TECHNICAL/PROFESSIONAL trends affecting or likely to be affecting your work in the near future?.....	22

Question 1. Public History MA programs typically train students in one or more of the following areas. Which of these are most directly relevant to your work?

1. I am the current Chair of the Board. I was staff from 1996 - 2004. All my knowledge is OJT and my family's history.
2. By His. Int. I mean the ability to analyze primary sources and interpret them to multiple audiences in both written and oral form.
3. Historical Research and Critical Thinking Skills are VERY IMPORTANT
4. Historical Thinking
5. Fundraising, grant writing, evaluation
6. Curatorial studies!!!
7. Practical budget training, non-profit leadership training, and marketing education should also be part of any Public History program.
8. Digital History and Digital Preservation is Very Important in our work.
9. Research, writing
10. Knowledge of digital materials, library cataloging standards
11. Interpretation is by far the most important to our county agency. There are TWO "history" positions in this parks operation, so the answers are a bit tricky.
12. Elementary and secondary education and curriculum standards. Reaching students and educators involved knowing what they need to know.
13. Volunteer management and public relations.
14. History research and writing skills.
15. Grant writing
16. Thorough knowledge of architectural styles and types, and vernacular interpretations of styles; cultural landscapes; historic agricultural resources and materials.
17. Digital and social media
18. Most important is research.
19. Records management
20. Public programs - planning, promoting, and executing
21. I'd add two other skills which are much more important: the ability to write clearly and the ability to conduct high-level historical research. I am looking for a good historian, period. I can train them in terms of the skills listed but I can't teach them to write or to do good historical research.
22. Collections Management, Basic Conservation Skills
23. Fundraising and financial management, volunteer management/leadership, community relations
24. knowledge of historical research methodology
25. I am not sure what cultural resource management is--if it is fundraising, then that would be Very Important.
26. Public humanities
27. Publications, Web Administration, Mobile Apps, Heritage Tourism

28. I also need other skills, like event management, budget management, artifact handling (minimal), staff and volunteer management, communications, social media, evaluation and community relations
29. Exhibition planning and interpretive writing
30. Visitor research/market research
31. Historical research is very important.
32. Applied research and visual history
33. Museum administration, exhibition interpretation, collections management
34. Education
35. Much depends on where in the organization the person is hired
36. Writing. Project management. History
37. Historical knowledge of plants and domestic animals
38. Research and writing, project facilitation
39. Education; communications (oral and written); research;
40. budgeting - specifically, grant administration
Research skills; writing for the general public
41. National Register of Historic Places criteria and integrity aspects; Section 106 of the NHPA; Secretary of the Interior's Standards for the Treatment of Historic Properties, etc.
42. Grants and financial management; understanding the federal budgeting process and its implications; skills in GIS
43. Public education
44. Museum Education
45. Museum Education
46. Marketing, human resources management, budgeting, developing and stewarding relationships/partnerships
47. Hard to answer, it all depends on the position I'm hiring for.
48. Recording cultural resources (survey) is very important
49. Nonprofit management; volunteer management; writing skills
50. Historiography; research skills; architectural history; historic preservation planning
51. There are things that come up everyday that people in public history have to face that are not any of these, such as fundraising, putting together events, speaking with those who only talk about their family history, dealing with the press, landscaping, and more that will probably come up in the next 10 minutes as I am doing this survey!!
52. Public, Nonprofit, and Business administration are all important, as well. I am unsure if those are considered part of Historical Administration, or not.
53. Educational/child development theory, grant writing, nonprofit management
54. Historical research!
55. "Museums" is a pretty large umbrella!
56. Deep/expert content knowledge in urban history
57. Historical research and writing

58. I came here as a historian but am finding more and more the need to engage up front, in records management and archives. I always look for digital skills in applicants, as it's a lot easier to hire them than build them.
59. Ability to switch between teaching and interpreting.
60. Project management, proposal/grant writing,
61. Collections management and registration
62. Public program design and implementation
63. Public Relations; Community Engagement
64. Materials science specific to historic preservation; GIS and other technological skills related to CRM
65. Advocacy/fundraising
66. Basic business and/or project management skills
67. Community Engagement - including the museum/site as an important aspect of the community's economic health by attracting tourists as well as what we typically identify as community engagement.
68. Non profit management, audience development, marketing, fundraising, project management
69. A broad knowledge of American history and the ability to research and write are critical
70. Broad training in history, marketing, quantitative skills

Question 2. When considering candidates for entry-level professional positions, what skills do you view as especially valuable or important?

1. We currently do not have paid staff since 2012 to 2016. When we had staff from 1996 - 2004 and 2005 - 2011.
2. Basic office skills -- typing, filing, using various software programs like Excel
Proper office etiquette -- don't illegally download music on the office computer, respond to emails, don't be a clock watcher, flip-flops are not professional attire, etc.
3. Skills needed really depend on the job opening. A solid overall knowledge is important, but depending on the position, some skills will be more highly valued than others.
4. Administration -- either agency or project.
5. In response to questions 2 and 3, where I am employed there is not a great hierarchy of positions. There is basically a director and a flat staff of seven full-time professionals, each working in a different department or subject area.
6. Team work skills
7. Social media management
8. Demonstrated leadership capabilities for succession planning purposes
9. Someone with an MA in public humanities or public history will be hired here into at least an "Associate" if not "Officer" position, and generally not an "Assistant" (entry level) job.
10. It depends very much on the position I am hiring for, I prefer hiring people who understand that museum employees need specialized skills - for example, if the position is involved in programming then I do not need them to have registrar experience, but they need to have specific experience writing and developing programs.

The next question is misleading - ALL mid-level and senior positions are highly specialized, so you need the skills listed in varying degrees based off of the job description. The question is misleading because the answer is very different for a Director vs. a Senior Exhibit Developer or a Senior or mid-level communications staff member - I would recommend that you consider the usefulness of the data, because it is impossible to answer that question accurately.

11. Visitor research/market research
12. People skills supremely important; am keen on practitioners of history who appreciate and value low-tech and no-tech historical systems and products as well as those that are tech-based and more recently developed, and have not demonstrated their longevity and efficacy over time.
13. We are a literary house museum. Big priority is that the candidate know, or be genuinely interested in becoming conversant in Miss Welty's life and fiction. We are a unit of a larger Division within our Department. Others have jurisdiction over exhibit production and installation, archives, collections, etc.
14. Marketing, organizational development, non-profit management, grants, board development, life cycles of a non-profit, volunteer management
15. Marketing
Human Resources
16. Poor question because it depends on what typed of job an applicant is applying for
17. Audience development

18. A mix of subject matter expertise and at least one strong set of specialized expertise like archaeology or architectural history
19. Flexibility, able to work in less than ideal climate, space, indoors and outdoors, identify safety issues, be "professional"
20. Gauging and reading audiences, adapting programs to different groups,
21. This list is for entry level only. I will rank these differently for senior positions.
22. Knowledge of historic preservation laws, NEPA, Section 4f of the Department of Transportation Act
23. Knowledge of hands-on techniques for repairs to historic buildings, knowledge of best practices for restoration
24. I can't meaningfully answer this part of your survey, because I hire people for many different roles. The qualifications I look for in an archivist are very different from the ones I look for in an oral historian, which are again different from those I look for in a curatorial consultant.
25. All are important but vary based on the position
26. An understanding of land use development patterns over time; interpreting historic maps; bigger picture - how preservation practices contribute to/assist economic and community development
27. Problem solving
28. Grant management/grant writing (separate from general fundraising)
29. Knowledge of local government and land use planning
30. Social media; digital photography; database and spreadsheet management; GIS
31. You have entry, mid and senior levels, but you have no question about technical specialists. I have need of 2: generalists and specialists. Both need to know what they are doing, but the generalist is broadly familiar with many aspects, and the specialist is deeply familiar with few aspects. I hire differently depending on what I will have to teach the new person.
32. Clarification on Question 3: I answered neutral for all as I do not hire anyone at the mid-level or senior level (office staff is too small; I am at this level).
33. Human Resource/Personnel Management
Fundamentals of Non-Profit Management
34. Excellent writing skills
Web/CMS skills
35. GIS, database management, digitization
36. For mid and senior positions: All basic historian skills to maintain credibility, along with ability to manage and plan, and articulate requirements, anticipating needs of the organization to meet them within existing resources. Managing the bureaucratic environment is an important piece that is as much disposition and character as it is skills.
37. Working in collaboration with other organizations
38. Community Engagement
39. CRM regulatory requirements
40. Our working environment includes supporting teams in areas such as exhibition development, graphic design, web development, interpretation, public programming, etc.

41. Electronic records systems and management - Very important
Educational outreach - Very important
42. Strong writing skills - very important
43. Writing--general ability to communicate effectively with correct grammar

Question 6. Given your answer to question 4, what do you believe are the most important ECONOMIC trends affecting or likely to be affecting your work in the near future?

1. We are a house museum. In a 1890's two-story Victorian House. We are in between three very valuable downtown locations of the city. Being able to fight off redevelopment.
2. We will need individuals with more skills/ability to manage contractors
3. Mainly the trend of the larger economy.
4. The lack of grant funding available to non-profit institutions.
5. Attracting donors
Influencing politicians, especially locals, to support the museum as a means of increasing tourism
6. School funding, people choosing "edutainment" over history/museums when allocating their family budgets, lack of public funds available for historic preservation
7. Vibrant local economy
8. Further winnowing of funding sources.
9. If people are overly saddled with debt, these jobs that offer a paltry salary are not going to attract the good people with the right skills.

Furthermore, people cannot acquire skills if they are not given the opportunity. Lots of jobs say people need 5-7 years of experience, but want a Master's degree. But the job market for the last decade or so has been pretty slow for public history students. So where would these people have gotten experience if they couldn't find a job in their field?

10. Rising cost of higher education; being able to pay staff enough to pay off student loans and stay in the field; rising costs of benefits such as insurance.
11. The most important economic trends that I see impacting emerging museum professionals, are the number of institutions requiring mid-level positions to have an MA in Museum Studies or Public History. While this may have been warranted 20-30 years ago when museums were transitioning into a professional force, today most museum professionals can easily accomplish the goals of a mid-level/senior position with an undergraduate degree and experience. The continued desire to have employees with M.A.s hinders museums from having a diverse work force, usually one that does not reflect the local community. By requiring advanced degrees and then rewarding those individuals with subpar pay (compared to other professions that require advanced degrees), museum professionals continue to be overwhelming white and upper/middle class because only a certain percentage of the population can attend college and even less can get an advanced degree. The public history community needs to look into ways in which we can recruit worthwhile individuals and allow them on the job training/certification.
12. Cause fundraising, integrated customer resource management platforms,
13. Cuts to humanities function. move toward business model for all economic decisions
14. The ability to combine private and public fundraising into a sustainable funding model. And public funding of institutions committed to history and archives, we as a profession need to continue to advocate the importance of public funds for these types of institutions.
15. Budget constraints at federal and state level, increased importance of integrated project funding through public-private partnerships
16. How students are paying back student loans; the rise of the part-time/sharing economy

17. Shrinking federal and state dollars for cultural heritage.
18. The federal government is hiring fewer and fewer people, especially in "non-critical" roles. The historian has to continually show innovation and flexibility to demonstrate connections between the past and its influence on the present.
19. Historians need to be more flexible and be able show value added in a much broader context than traditional teaching/writing/research currently taught in academic programs.
20. Funding history-related projects isn't attractive to most donors and is a low priority for funders when their ROI is low or fluctuating.
21. Federal Gov't budget
22. Reduced funding
23. Fundraising as well as museum collections management
24. Fundraising and grant-making, especially for smaller institutions. Increasing costs of labor and general operational expenses.
25. Competition among museums, especially house museums, of which there are so many
26. Achieving grants
27. Upswing in private philanthropy, expanded public funding sources
28. Reductions in government support of history education
29. The rising cost of supplies to carry out, as the curator, my part of my museum's mission
30. Relevancy. Capacity building. Building next generation leadership and stakeholders. Bridging gap between millennials and boomers. Raising the bar for museums across the board.
31. Government funding, foundation funding, estate planning
32. The need for entrepreneurial thinking, to maximize mission reach while also maximizing funding.
33. People's ability to donate and fund projects.
34. Need for fundraising
35. Less public funding for cultural/historical institutions and the need for fundraising to compensate
36. Finding a compromise between exhibiting physical objects and incorporating digital content to entertain modern generations.
37. Increasing competition for donations and funding sources across multiple needs based organizations.
38. Fewer grants, more donor cultivation
39. Connecting to audiences, making sure we are relevant, not only for educational purposes, but also to bring in paying visitors. Also, ensuring investors like private donors, corporations and legislators understand the importance of knowing and preserving our history.
40. Find or apply for funding of organization
41. Increased competition for cultural resource dollars. Museums and educational organizations must prove their significance during a period of intense health and welfare needs.
42. Lack of donor funding, which means more outreach, public programs, and easy order access to replace some of the funding.
43. Shrinking funding and funding sources

44. As the economy improves there is more secure funding for my work. In addition there is greater demand for historical information about sites to help guide plans for future growth and development.
45. Loss of government funding and corporate and foundation grants leading to need for even more earned revenue from public programming, fund raising events
46. A changing demographic with limited connection to the history of the community.
47. Budget cuts, at the federal and state levels
48. State budget allowances.
49. Decreasing funding opportunities
50. Economic disparity such that fewer people desire or are able to pursue the relatively low-paying field of museum work, or have the discretionary funds available to enjoy historical learning experiences.
51. Transfer of wealth from the generation that gives/belongs "because it's the right thing to do" to the generation of "show me why I should belong."
52. Ability to manage digital materials for long-term access and preservation. Funding has to support this mission or we will lose our current records before they can move to the archives. Also, funding to meet the growing demand for digital archives (desktop access vs. researching in person).
53. Since 80% of our museum funding come from a foundation grant, we are at the mercy of stock market fluctuations. A strong market equals adequate funding, whereas a weak market results in budget cuts.
54. The influence of the Internet.
55. Development and availability of grants
56. The main, core budget of my county government, BEYOND personnel costs.
57. Cuts in state and federal funding that formerly supported preservation and humanities will, undoubtedly continue. The lack of funding may be the number one issue we all face as it affects all levels of work and keep us all from acquiring human, technical, and supply resources.
58. Aging audiences; dwindling funds for cultural institutions
59. Fewer school programs and class trips due to school budget cuts.
60. I work in a library at a state-funded institution of higher education. The state has cut its appropriation to universities by over 50% in the last 8 years. Replacing those funds is critical and impacts all operations at the university. The library has had almost no money for acquisitions of anything but databases for the last 6 years. Departmental fundraising is becoming more important.
61. Real estate markets and rehabilitation tax credits
62. The need to raise money effectively and put on programs inexpensively -- so that means that we'll need effective grant writers (who can then manage those grants) and effective digital media specialists (to stage digital programs).
63. The explosion in the number of non-profits in the United States.
64. Unknown.
65. Public funding
66. A declining economic base in the region
67. History professionals are expected to do more management because organizations cannot afford outside managers
68. Funding

69. Likely to be less public funding for cultural resource projects
70. Results; measuring success and having a flexible strategy for mission/funding.
71. Responsible fiscal management-i.e., doing more with less, pursuing funding sources (grants), and otherwise making the most of limited budgets.
72. Contracting out content development, reducing full-time content specialists.
73. Growth of tax revenue and fundraising efforts
74. Rising cost of living in Austin amidst non-profit budget stagnation.
75. Creating high value educational programs that can compete for entertainment \$\$\$
76. We are a grant-based organization, and decreased funding will affect the reach and scope of our work.
77. increasingly, museums will suffer from lack of funds due to cut backs and lack of public interest
78. Public/Private funding of projects
79. The lack of governmental funding for cultural institutions and the need for fundraising skills.
80. Financial resources -- at the moment, funding from a variety of sources remains flat (federal) or difficult to leverage (private philanthropy) making it difficult to expand programs, for which demand continues to increase.
81. Lack of funding for anything related to arts and culture and unwillingness by the government and private sector to comply with preservation laws (like section 106 mitigation).
82. Shrinking federal budgets and increased opportunity to establish public-private partnerships to achieve agency mission
83. Declining support for document preservation
84. State budgets declining, federal money dwindling, state tax credits not expanding, leaving so many historic house museums to the next generation with no endowments whatsoever
85. widening gap between haves and have nots; continued reduction in state and federal support for arts and humanities
86. Records management in the corporate not-for-profit organizations will continue to rely heavily on records management as the key to the department and funding of the department. It keeps the corporate structure working. Archives and museum exhibit are the addition plus for the outside world to see what the corporation does. Without the records management, the archives wouldn't exist with the importance that it hold to the organization.
87. Rise in wages for entry level workers (including seasonal museum educators/interpreters) will have to mean a rise in admission fees
88. County budget is in bad shape, all positions in my office are part time, including mine as County Historian, and it is unlikely they will be supported much, given our conservative politicians and constituency.
89. Further reduction of public/foundation funding and increased reliance on corporate money.
90. Shrinking public funds. Increased need for private fundraising. Increased need to justify public funds by demonstrating access and community impact.
91. Fundraising opportunities in younger generations
92. I do not see hiring increasing in the future. In fact, I think the opposite will occur. It should also be pointed out that as budgets shrink, institutions replace full-time staff with unpaid interns. This is a serious trend

which I've seen occurring at a variety of different institutions; in some places, most entry-level positions are now held by temporary and often unpaid interns.

93. As money available for non-profit organizations diminishes, organizations are going to need to be able to coherently present their mission to the public and media. It will be imperative to be able to write proposals for the funding that is available through grant organizations such as the NEH and state humanities councils.
94. Budgeting, managing personnel
95. Movement towards creating stronger endowment funds via grants/fundraising to better weather economic downturns.
96. Federal and State Funding - convincing legislators of the value of cultural/heritage/humanities work
97. Fundraising and public policy analysis
98. Reductions in state and federal tax credits for rehabilitation work as well as project funding directly impacts CRM
99. Concentration of wealth as a whole - which means the geographical concentration of wealth in fewer and fewer locales.
100. Declining state and federal funding, increasing dependence on private funding
101. 1) Growing interest in cultural & heritage elements with strong emphasis on experiential travel 2) Increasing financial constraints on programming -- donors will fund bricks and mortar, but do not yet understand the need for interpretive funding 3) Ceiling on admission costs to travelers -- highlights the need to improve collaborative packaging amongst area attractions
102. Given the current trend of lowering taxes on the wealthiest citizens, there is less incentive for these individuals to make charitable donations. Historical organizations are coming in second to social service organizations in the competition for private donations. Therefore, private foundations like the one I work with will see more requests for small and medium-sized projects.
103. The history sector will become more sophisticated about tourism and partnerships, and will grow; it will still struggle to cultivate younger adherents without better partnerships and big policy wins with education.
104. Cost of health care
105. We need employees who understand that money is essential for completing our work - and we need to work harder for money these days.
106. Availability of grant funding.
107. Heritage tourism, historic, walkable communities, re-investing in historic places
108. Availability of public funds.
109. Development in Sacramento, El Dorado, and Placer counties is skyrocketing. Where there is development, there are CEQA/NEPA and NHPA laws to comply with, therefore, cultural resource management needs. Architectural History/Cultural Resource Management is not limited to Public Sector only (cities/counties) like many believe.
110. Development and infrastructure upgrades
111. Reduced funding.
112. We have to work very hard to increase our repeat visitation and create interpretive and strategic plans that will increase our visitation with key demographic groups.
113. Moving from providing personal service driving visitor experience to self-guiding visitor experience; interpreters serving as facilitators of experiences; greater focus on technology and media; greater focus on virtual visitors and creating digital visitor experiences; greater focus on volunteerism and service-learning;

- finding creative and innovative ways to leverage partnerships to get work done; identifying new funding streams outside the federal government; greater focus on relevancy and doing social good
114. As budgets diminish for large-scale museum projects, more monies are allocated to "white paper" projects like interpretive plans, exhibition narratives and scripts, etc. Not every project is destined for being built in physical form.
 115. My clients will continue to be concerned about financial sustainability, despite the economic recovery. Funding from traditional sources will decrease/remain flat and funders will increasingly require a track record of success and impact.
 116. Economic health of city government to be able to support our public library and its historical mission
 117. Be able to provide more low cost or free programing for families at our site.
 118. The most important economic trend affecting my work would be our state legislature's heavy reliance on Oil Reserve funds to support programs and offices statewide.
 119. Smaller institutions need to be willing/able to work with researchers, specifically genealogists, while also constantly showing its important role in the community.
 120. Visitor engagement
 121. My employer is a federal agency that receives funding from Congress on projects related to water resources. The priorities of Congress largely dictate what projects and work get funded.
 122. The ability to attract and retain high quality candidates at a low state salary.
 123. Less government support (financial and otherwise) for cultural institutions and more reliance on private support
 124. Unemployment rates and income disparities - both of visitors to our sites and for museum professionals lack of jobs vs. number of professionals the field
 125. We're hopeful for an upward swing in the economy that will lead to an increase in visitation.
 126. Government budgeting
 127. Reduction of any type of government funding.
 128. Fundraising, marketing on a shoestring budget, staffing and volunteer management on a budget, financial accountability on a budget, complexity of government grants.
 129. Continued decrease in government funding
 130. Wealthy art collectors starting their own museums rather than patronizing existing museums.
 131. Expendable income for museum and historic sites visits and participation in historic programs and activities.
 132. Lack of funding and the need to raise capital in an ever tougher market
 133. If federal funding for transportation and infrastructure projects rises, the need for compliance with regulatory policies pertaining to the protection of historic and archeological properties will also rise. This will require personnel that can identify, record, evaluation and manage cultural resource management projects. It also requires understanding of land development planning.
 134. Continued effects of the recent recession, and the shifting of limited funds to operations considered more valuable by a society and management that are focused more on the future than respecting and learning from the past.
 135. Decreased funding from both the public and private sectors.
 136. Continuing decrease in government funding, continuing increase in reliance on student tuition.

137. Decrease in funds
138. Charitable giving and public funds
139. Convincing funders that we are important and vital to the community
140. Never enough money and often the funding is inconsistent making it very challenging to plan and to hire -- many funders today want the fancy flash in the pan and are unwilling to fund general operating costs which sustain collection based institutions
141. Changing demographics
142. Inequity
143. Mid-level professionals in the museum/public history field will need to have experience with fundraising (or aptitude for it.) Door admissions no longer cover institutional expenses.
144. Online giving
145. Need to find additional resources and be skillful in going after them
146. Shrinking budgets for government work
147. Staff cuts
148. Fundraising and Media Relations. If people don't know we are doing a program or event they will not attend and if we cannot raise the funds to produce the event we cannot facilitate the event in the first place.
149. Money being available to modernize our exhibits.
150. Content development. Electronic media. Digital arts and access. Online pedagogy. Managing the intergenerational transfer. Institutional advancement. Training and hand off to next generation of historical leadership.
151. State budget cutbacks
152. Need for fundraising. Need for creating a relevant museum.
153. Funding for public libraries and funding for grants.
154. Heritage tourism continues to grow and contributes to our organization. Our way to continue capturing new visitors is exceeding expectations. Communication is key.
155. Given that we are part of a town government and funded by town and county it would be travel, tourism, job market of attracting new jobs and business, housing, attracting people to move to the community, taxes et cetera
156. Decreasing availability of public funds making fundraising more critical than ever
157. Shrinking government support
158. Decline of public funding.
159. Decline of the middle class and disposable income
160. Government funding
161. Heritage tourism and heritage tourists are key to growing my site's visitation.
162. Consistent economic instability/stock market underperformance
163. Organizations hiring Freelance, Temporary and Part-time Workers (rather than keeping curators and public historians on staff) will impact the field of public history. This reminds me of the "art cart" that went from classroom to classroom—not enough \$ to hire teachers for each grade level, so one person taught 700+students over the course of one week!

164. Shrinking budget
165. Shift in how we do business, away from paper completely will change how our audiences find us, use us, and respond to us.
166. Gaining support of new audiences to off-set losses due to politicized history.
167. Government funding
168. Budget reductions in the federal government for operations as well as grants; fewer people able to volunteer their time as they must have income. Costs for updating or creating exhibits as funds are scarce.
169. Scarce resources; multiple organizations competing for them
170. Reduced budgets, yet public still wanting more from the office
171. I'd like to see public history orgs. take on more activist roles by partnering with groups that are charged with quality of life issues in communities across the nation.
172. Finding a suitable place to house the materials and the funding to accession and preserve what we collect.
173. How well federal infrastructure programs will be funded. The increase of Public-Private-Partnership funding for local, state, and national historic sites.
174. Philanthropy and fundraising
175. Federal and state government budgets, the price of oil is directly related to our budget.
176. Continued and growing demand on cultural organizations fighting for their share of a dwindling support system
177. Less income, higher costs
178. Commodification of the humanities
179. Strength of economy and development pressures, growth in development and associated analysis of environmental impacts, local government revenue streams, availability of grants and private resources to fund preservation work
180. Decreases in federal and state funding
181. Governmental participation, or not, in the funding of the arts and humanities
182. Financial support for non-profit work
183. Infrastructure and site management costs will continue to escalate. This will make necessary changes in the delivery platforms for public history.
184. Possible cutbacks due to changes in legislation.
185. More contract work within the field, and less full time staff
186. More contract work, fewer permanent jobs
187. Internal cost controls, lack of hiring FTE.
188. The cost of museum attendance puts the experience out of the reach of many lower-income families.
189. Whether or not individuals have enough money to fund documentary editing projects.
190. Lack of funding for cultural organizations
191. We are heavily involved in public programming and dependent on schools and tourism. We need a strong school system that values the experience of visiting museums and historic sites and understands what they

offer. We are also dependent on the government to recognize the importance of historical resources both archival and museum collections.

192. State government revenue
193. As a public agency, economics affects our ability to hire historians and/or develop as rigorous a program as we'd like, because when the economy suffers our tax base decreases and thus does our general fund expenditures.
194. If funding drops we're screwed. I don't see it dropping, though. People love the museum, even if they don't ever attend.
195. Funding for the research to support digital implementation in the telling of historical narratives.
196. Dwindling money for schools both for resources in the classroom and travel budgets.
197. Less public support, more need for earned income, fundraising, endowments.
198. Increase in corporate partnerships; decrease in government funding (depending on election outcomes); difficulty retaining talent due to low wages.
199. How to broaden your skills and advance as a mid-career professional, especially when you work for a small-to-medium sized institution.
200. Public works projects and defense realignment
201. Uncertainties about state and federal funding
202. Cuts in government funding, inability to convince private donors that history is CRITICAL to a successful future
203. Need to fundraise, beyond earned revenue.
204. Financial support including earned income and fund raising.
205. Trending away from donating for the sake of donating and more towards finding self-sustaining methods of funding a non-profit, for example we are using the rental from a historic house to enable us to pay to cut the grass at a historic cemetery
206. How people give to non-profits and how to change with those trends
207. Cutting our state funding
208. Decrease in government funding, foundation support being directed toward areas traditionally funded by government (e.g. social services, public education)
209. Lack of funding because in competition with more natural disasters, hunger, poverty, etc. Health care costs becoming burdensome for small organizations meaning less staff. Stagnant wages, student loans debt on staff, making it hard to list competitive, livable jobs
210. Access to sufficient funding to hire public history professionals.
211. Support for non-profits from the private and public sectors, loss of staff due to budget cuts
212. Utilization of tax incentives; educating investors on structuring redevelopment deals; combining for profit/non-profit entities to maximize investment
213. Neo-liberalization of academia; continuing and increasing need to develop funding outside of normal operating budgets
214. Removal/reduction of governmental support at all levels i.e. grant funding, tax credits historic sites and programs.

215. Innately, organizations are being forced to do more with less. The ability to locate and secure grants for general operating expenses as well as special projects will be an important skill set for future public historians.
216. Diminishing public investment continues to be a problem.
217. Land development; property values; construction and materials costs
218. Lack of funding for public history, especially for general operating support
219. A weak economy with shrinking pay makes fundraising difficult. And the slashing of government funding.
220. Making the case for funding -- whether grants, gifts, public funding, earned income -- we need to be able to justify our discipline beyond "it's important"
221. Our state is comparatively wealthy now, and funding is more secure than it has been in the recent past. Oil prices are falling and that is a danger.
222. Budgeting
223. Getting buy-in from the public to justify use and save resources both with influence and monetarily
224. Local and state & national budgets + lack of meaningful local and state incentives for historic preservation
225. It is increasingly difficult to justify our existence as a historical society and museum simply by pointing out the preservation work that we do. We need to quantify our impact in the community. We also need to show that we can collaborate with other organizations to make dollars go further.
226. Failure of funding to keep technological needs for people and hard/software up to date and moving forward.
227. Governmental funding
228. State & Federal Tax Credits for historic rehab
State & Federal grants for historic restoration
State & Federal appropriations for SHPO
229. Cuts in state funding
230. Government budget.
231. Transfer of work to computers/electronic decision-making
232. Real estate market growth - redevelopment activity in urban centers
233. Public Funding from both the United States Legislature and the State Legislature. As more politicians try to tighten the budget. It is easy to see that the humanities will be cut. However, once it is gone they will see that by cutting the budgets of these locations that tourism and other money driven enterprises, also will have fallen flat.
234. State budget trends; increased emphasis on public/private partnerships
235. Negative: Extremely limited public funding for historic preservation; ongoing refusal to fund the Historic Preservation Fund appropriately
Positive: Widening availability of economic incentives for preservation (historic tax credits, easement donations; revitalization of downtowns and inner ring neighborhoods, and emphasis on "walkable" communities
236. Privatization of government, decreased state budget, increased public-private partnerships
237. Unless the operational costs of museums are covered by grants or government donations the typical house museum is fading away.

238. Smaller budgets for all projects mean smaller cultural resource management budgets and a tendency to want to cut corners on "non-essentials."
239. The use of performance management to control cost has been a huge emphasis since the early 1980s, and that continues to unfold. At one time there was Outcome Based Evaluation that penalized even near misses to goals (horrible way to do things). Now simple outcome measurement (sometimes related to TQM or Six Sigma or others) is what is used. What is changing is that evaluators are no longer looking for something in particular, but instead want to see goals tied to mission, and measurements that are both specific to the goal and that will produce meaningful data. The entire notion of data-driven is growing in importance among funders, and this is a skill almost entirely absent from the local history workforce in my state. The second driver is social media, which crosses into the economic arena when we follow Gary Vaynerchuk's "Thank You Economy." As historians we are having a hard time with "radical trust" in allowing many voices to act as one, rather than the Voice of the Historian leading the silent many.
240. Healthy economy
241. State budgets
242. Federal, state, and local budgets are in a severe decline and historic preservation programs are being cut to almost non-existence.
243. Historic Preservation seems to arc closely with bricks-and-mortar development trends, and the expansion and retraction of local markets. As an economy recovers and encourages redevelopment, that can put historic resources at risk, especially if there are not strong financial and/or regulatory incentives for re-using existing buildings. Frequently, strong local economies with the capital to maintain their buildings have had the best success in preserving historic resources.
244. Declining funding, need for revenue generation, greater focus on outreach
245. Government budget swings and commitment to public funding to agencies to support our work in historic preservation
246. Decline of federal funding
247. Buy local
248. Widespread downsizing and shrinking of the field combined with an expansion of graduates.
249. Increasing land values competes with historical and archaeological preservation
250. Presence of tax credit and grant incentives.
251. Dwindling state and local budgets, leading to budget cuts or lack of program growth (stagnancy).
252. Most important economic trend is climate change and its impacts.
253. Loss of state funds, especially operating funds that pay salaries.
254. I'm not an economist, but if, in fact, the American middle class is shrinking, historical organizations could be greatly affected. While we continue efforts to reach out to underserved populations, we need a healthy middle class with aspirations, ample leisure time and disposable income.
255. Government funding
256. Decline in funding across the board (gate admissions, grants, etc.) will force museums to stretch budgets even thinner, so fundraising/development skills will be key as well as budget management.
257. Consolidation of consulting firms within the CRM industry;
258. The high cost of maintaining and housing collections will affect collections policies and make sharing collections with the public more of a challenge. I believe this will lead to digital collections becoming a more important and pervasive way of sharing collections with the public. Also, many agencies are asking

- public historians to do more with less. As a result, many cultural historians will be expected to have expertise in a greater variety of skills; planners, interpreters, speakers, fund raisers, archivists, etc. to lessen the strain on the salaries/wages budget.
259. Continued lack of state funding. Private foundations in my state are not interested in funding public history at the moment.
 260. The focus of grants
 261. I see positive changes in economic trends because the economy is improving. We're hiring again and able to give decent staff raises. We hope soon to restore some of our hours open to the public, we had reduced our hours during the recession.
 262. Scarcity of grants related to archival processing. Shift to focus on outreach.
 263. Availability of public funds/grant money
 264. Stagnant wages, traditional donor base aging/engaging millennials
 265. Fewer funders looking to underwrite large exhibit projects; more funders seeking a clearer impact of their dollars for an identifiable public good; greater priorities focused on other kinds of public history activities with lots of people giving smaller amounts of money
 266. Decreasing funding for traditional collections needs
 267. The decline of public and corporate support for historical interpretation, broadly understood.
 268. Fundraising, need for non-grant funded monies
 269. Being able to write grants.
 270. Ability to raise funds and write grants as some government funds disappear.
 271. Amount of funding from Congress and at state level for history
 272. Being able to budget for the position, so that the staff person can do effective interpretation and outreach.
 273. Funding and employees for electronic records programs
 274. Using digital technologies for exhibit enhancement and saving money with budgeting and justifications to the supporters
 275. Continued decrease in available tax funding at every governmental level
 276. Public/Private partnerships in finding economically viable alternatives for restoration/rehabilitation of historic buildings
 277. The need to have a mastery in many areas at one time will be increasingly determined by an economy that will not support large numbers of workers under one organization.
 278. Reduction of governmental support and funding.
 279. Less funding (local, state, federal, private) funding for public history (museums, sites, etc.)
 280. Limited access to grant funding for exhibit, conservation, cataloguing, programming
 281. We are always in need of funding. It is difficult to pay staff well, so often it is inexperienced people who are trying to cover every task as an expert.
 282. Diminishing financial support from both private and public funding sources. However more non-profits competing for diminishing funds.
 283. An increased reliance on consultants and contractors as local government hiring slows to reduce pension liabilities.

284. Competition for leisure time
285. Declining government support for history and preservation activities and greater reliance on private funding.
286. Lack of public/ government funding means private non-profits are now the institutions most likely to survive and prosper.
287. Funding for digitization
288. Decreasing ability of local government to support my institution.
289. Federal budgets, as passed down to departmental and eventually to our program level
290. Decreased government spending
291. Increasing competition for grants and donations as the government continues to cut funding for nonprofits and the growth of socioeconomic disparities means that available funds are in the hands of a small percentage of Americans.
292. Funding.
293. Philanthropic behaviors
294. Grants going more toward underserved audiences, which reduces the pool of available funding for places that need general operating support or support for other needs
295. Reductions in funding and staffing at public agencies.
296. Further constrained budgets and increased pressure to develop outside funding.
297. Continued pressure to cut budgets and show revenue streams within an organization that does not understand the economy of museums.
298. Those related to cultural tourism
299. Price of oil, we are in Louisiana
300. General operating funds, especially in my relatively poor region
301. Competition for scarce resources will be huge. The better staff members are at their job and can assist upper level staff with proposal shaping, the more successful we will be in securing funds to keep our programs going.
302. Limited funding from all traditional sources need to create earned income as well but without damaging missions.
303. Declining public funding and subsequent increased emphasis on fundraising from private/corporate sectors, effective altruism, mis-capitalization of many non-profits, accounting as a form of accountability (i.e. "the overhead myth")
304. Decline in public funding
305. Individual giving
306. Rising interest in "authentic" experiences in consumption, in education, in leisure time, and in community-based living will mean a growing set of opportunities for history-based organizations, sites, institutions, and products.
307. Growth or decline of local business and tax base.
308. Public support for national parks.
309. The need to increase donor relations and create funding ideas and streams.
310. Retirements and organizational structure.

311. Difficulty in finding funding
312. Congressional budgeting for FHWA and other agencies
313. Reduced public funding, both hard money supplied by parent organizations and soft money supplied by granting agencies.
314. Tax funding for libraries remains constant at our particular institution, but there's no guarantee that it will always remain to fund library initiatives.
315. Defunding of higher (public) education
Higher competition for grant funding
316. NA
317. Museums will not be the only places caring for objects and archives because they do not have the money to continue to receive these things. A greater variety of different institutions and individuals will need to share the burden of caring for these things themselves.
318. Museum attendance
319. Cuts to NEH funding and the rise of for profit social impact orgs
320. As the economy improves, the number of public works projects is likely to increase, along with the need for environmental compliance. The other trend expected to affect the economy is the ongoing drought in the West as an impetus that will likely up the number of water supply related projects.
321. Funding will continue to be stretched thin as foundations and govt's have less to go around and more mouths to feed. Our field continues to create new museums and museum-like centers, often with no societal need but bountiful (short term) corporate funding propelling the project forward.
322. Increased requirement for projects based on partnerships based on funding from donor organizations, or on collaboration and in-kind contributions from other heritage organizations.
323. Willingness of donors to sponsor research fellowships, collection development, and staff education/benefits.
324. Declining federal and state support for cultural organizations
325. Growth of and relocation of major corporation in my state.
326. The slow recovery from recession has created a backlog of need in the cultural and human service sectors. After years of downturn, there is pent up demand for community grants and support among a large number of non-profit causes.
327. Cost of exhibitions and need to fundraise
328. General healthy economy--all aspects--to support or sustain endowments, funding for NEH, etc.
329. Due to focus on STEM, the lack of knowledge of why history is important. Lack of relevance is a huge issue. If leaders do not believe history is important or relevant, they are not going to invest dollars in such historic institutions for future generations. We, as an industry, need to address this as appropriately and as fast as we can.
330. Changing patterns of funding. Monetizing public programming for funding opportunities.
331. Decline in government funding (especially for social services creating greater competition for arts & humanities philanthropy), changes in philanthropic giving as a result of generational wealth transfer, decline of middle class, uncertainty of long term economic security/outlook
332. Decrease in visitation to cultural sites
333. The economic recovery with anticipated increase in development projects will challenge historic preservation initiatives

334. Diminished funding from gov't sources...need to build strong base of individual givers
335. We are seeing a rise in projects that involve the built environment and a decline in archaeological projects. Cost is one factor in that change. We are seeing a rise in interest in using methods that do not involve excavation, i.e., GPR
336. New and replacement natural gas and electrical distributions systems, as well as the need to replace aging transportation infrastructure, are and will likely continue to be the major drivers of CRM work.
337. Employments patterns for historians
338. Reduced government and corporate funding for operations.
339. Decrease in outside funding (state, federal, grants) & increased spending of disposable income by millennials.
340. The lack of governmental support for preservation and subsequent increased reliance on local financial support of preservation non-profit in general
341. New and engaging programming to building and maintain audiences, hook younger generations to increase and maintain revenue
342. General expense of maintaining a historic property, lack of sound business plans for financial sustainability of historic sites

Question 8. Given your response to question 4, what do you believe are the most important TECHNICAL/PROFESSIONAL trends affecting or likely to be affecting your work in the near future?

1. Utilizing social media and multi-media programing.
2. Ability to use technology to further our mission will be critical
3. The continuing evolution of collaborative systems for knowledge management and production.
4. Graduates lack of soft skills and lack of professionalism. There is still too much emphasis on personal entitlement, and combined with a lack of self awareness, graduates appear ill equipped to compromise to meet institutional goals.
5. Use of technology in museum exhibits
Using social media to promote the museum and its programs
Getting collections on-line
6. People with tech skills but without the common sense to know how to apply them to the museum
7. Digital & information technology skills
8. Falling farther behind because we don't have digital strategies/digital hasn't been incorporated at all levels of the organization.
9. The lack of students being trained in cursive writing is going to hinder people's historical research skills if working with any documents that have been written by hand.
10. Emerging professionals need to be fluent in utilizing databases, social media platforms, digital photography, etc. and prepared to learn to software and technical systems throughout their careers. But, technical skills can be learned on the job, solid research
11. New social media will make or break the museums in the future.
12. Online everything, diversification of job functions (no longer doing one or a few similar projects/tasks)
13. Digitization
14. Digital access and long-term digital storage issues.
15. The expansion of the scope of documentary editions to include more than elite white politicians
16. Knowledge of social media/internet/big data and what to do with all of it; the fear or lack of ability to speak in public of digital natives; young professionals worried about money and losing passion for work
17. Explosion of digital history and insatiable desire for free, online access to historical documents.
18. Comprehensive history programs in a federal agency generally require a staff and hierarchy. Getting and keeping a staff and an office going in civilian agencies requires the active support of upper level management. And grade levels are quite important to keep staff. In our agency, a Ph.D. can be poached at any moment by other organizational components because of their research and writing and analytic skills. Sigh.
19. The ability to work in all forms of digital media are crucial to success in the future.
20. Digital media
21. Tech savvy plus fundraising

22. Increasing dependence on databases, websites and other technology.

Less dependence on Board of Directors (as board members are harder to find) and more dependence on staff.
23. Young people lacking in history education
24. Writing used in advertising, fundraising, grants, proposals, reports.
25. Digital and tech skills
26. While digital interpretation may not be necessary, knowing how to communicate and network with digital tools will be necessary.
27. Digitizing records to make them available for public use
28. Easy accessible education for museums with low budget to keep up with technology. More Leadership programs for museum staff.
29. Staying current (ie: having a beta one collection in a cloud world)
30. Writing will always be important - whether an email, a grant proposal, an exhibit label. It is eternal.
31. Ability to multi-task and fundraise
32. Need for proper storage of artifacts
33. Use of technology, social media, etc. in both promoting museums/historical organizations and implementing them in the exhibits to reach a more tech savvy audience
34. More knowledge or education in technology/graphic design and computer programming will be required for exhibit design.
35. Historic sites must embrace technology and the use of social media across multiple platforms in their locations.
36. Everything is going digital, which helps us reach broader audiences. And I also think it helps people appreciate authentic stuff. When so much of our lives are spent interacting with the digital world, people are seeking out the real thing. Which museums/archives are uniquely positioned to provide.
37. Digital technology, with catalogs, search engines, websites, apps, etc.
38. Museum administrators and history faculty must work within the community and be outwardly focused. This requires a knowledge of budgets and quantitative analysis that is no longer optional.
39. Knowledge about digitization practices is a necessity. Knowing standards and best practices, having experience in managing digitization projects, and familiarity with the software and tools available to host digitized collections is essential to pushing smaller cultural archival institutions into a sustainable future.
40. Media training is replacing care of collections
41. Computer skills for records management to ensure original materials are preserved while still making historical information increasingly accessible to all. In addition to raw information, the ability to interpret the information and place it into context is critical.
42. Linking/reinterpreting traditional public history skills (archives, accessioning) with new media and social media
43. Creating a way to archive and access the content of our archives online and being able to fund the method to do it.
44. Social media and digital accessibility

45. Interactive and educational displays and activities.
46. Digitization of records changes the way people interact with the archives
47. Awareness of new technology-based approaches toward exhibit design and interpretive access that will permit one to utilize such assets with beneficial discretion so that they enhance rather than overwhelm interaction with actual historic artifacts.
48. Cloud computing and storage, digitization standards and opportunities,
49. Training in archival, library, and digital enterprises is vital to dealing with archival materials in the 21st century. A historian may appreciate the value of records, but there is an urgent need for technical skills to adequately manage historical cataloging to library standards to provide access via public catalogs (using DACS), plus creating digital finding aids (EAD), plus manipulating digital resources to provide greater access ... all of those things are in a standard job description for archivists. Professionals also need to know how to create, analyze, and report progress -- historical materials don't generate revenue, so there must be an effort to show value through accessibility and use.
50. Database management and administration, digital photography/photo shop, web based exhibit design and virtual exhibit programs, and a very strong web presence (i.e. e-Museum).
51. Technical knowledge of prevailing media and technological trends.
52. Digitization and social media/technology based media
53. A sometimes uncritical rush toward technological fixes.
54. See #6
55. We need to use more technology and social media, but that is expensive to install and maintain. And you need additional staff members to use it, update it, and maintain it.
56. Social media.
57. We need to make more materials accessible on the web through digitization. We need to become more proactive in dealing with electronic records.
58. The ability to quantitatively analyze the benefits
59. Technology that keeps changing and is expensive. Changing technology means there is ALWAYS something new to learn -- and may mean that projects we invest a lot of time in will become obsolete in no time.
60. The need to use technology to manage data and be more efficient as well as to communicate with constituencies more effectively.
61. Introduction of new databases and technology.
62. Digitization
63. Attracting quality employees to our declining economic region and keeping them
64. Many permanent positions are becoming more general and focus on administration also, so many history professionals will need to be good project managers, as much of the research will be done by outside contractors
65. Computers
66. Must be IT proficient
67. Writing for a general audience, both for proposals and interpretation.
68. Digital preservation, access to collections through OPACs.

69. Rise of mobile, desire for more easily digestible chunks of content, need to be in dialogue with audiences.
70. Creation of digital content
71. Digital literacy and content creation. Smart, data-driven storytelling and marketing.
72. Integrating more programming with direct opportunities for visitor/audience participation
73. Improved out-of-the-box solutions will help make more manual, plodding work more efficient.
74. Increasing reliance on digital exhibits
75. Proliferation of digital recordation of resources and on line access to documents. Technology continues to change the way we do business.
76. The same as number 7.
77. Over the course of a long career, I have seen progress toward training history students for careers outside the academy. Many applicants for jobs at my agency present skills in administration, program planning, and grant writing. That trend needs to continue!
78. Born digital media--the lack of archival stability and permanence and the crippling cost of maintaining such data and of the equipment and software involved.
79. Integration of internal IT systems and increased use of social media and measuring program impact by these resources
80. Ever-changing technology and social media
81. Kids need to write fast and well I just cannot find that many who do
82. Public has increased reliance and expectations based on technology and immediate response. increased expectations to find content on website and more current, almost "live" activity via social media to stay active or connected with followers/audience
83. Technology is key. Understanding electronic records, how to digitize paper records, migrate microfilm, and speak with IT professionals who are in charge of the maintenance of the systems is paramount. If you can't communicate the needs of a system, understand structured and unstructured data, the professionals will not be at the table for key decisions in the organization.
84. Need to be tech-savvy
85. Fewer and fewer full time museum positions are available. Museum professionals need to have more skills and be more skilled at managing part-time employees and volunteers
86. Yes, if students and faculty don't have digital humanities they won't get jobs. They need grant writing (and general writing) skills most of all, critical thinking is great, too. It is easy to learn how to catalog on the job.
87. Increasing reliance on digital platforms, including gaming.
88. Preparing our collections and systems to deal with ever-evolving digital platforms. We should continue to move away from an over-emphasis on collections management and continue to explore ways to engage people and build community capacity.
89. It's great for students to learn specific technical skills but these skills have a short life span. Technology is great but it is constantly changing and we need historians who can adapt to and use new technology.
90. In order for institutions to continue, it will be most important that those of us in the field be able to speak clearly and persuasively about the mission of our institutions, and the importance of the public history. Public history, as I see it, allows for critical thinking across an interdisciplinary approach - which is all too important for today's society. Having the ability to clearly speak and present our ideas to an ever growing and extremely diverse population is going to be the most important quality in new hires.

91. Marketing
92. Learning how to integrate more technology into exhibits, but at the same time focusing the technology to encourage discussion between patrons.
93. Convincing students to combine technical education with humanities/liberal arts education
94. Project management
95. New technologies such as GPS and Lidar scanning are changing Historic Preservation programs along with digital interaction and crowd sourcing of information.
96. Ability to develop interpretive programs on digital bases.
97. Further development and expansion of digital technologies
98. Not sure
99. Once again, social media and control of you online presence.
Archiving digital and born-digital media and balancing the cost of server space/storage.
100. Digital media & digital humanities; data analysis; design of web and database driven projects; case-making before stakeholders from elected officials to private funders.
101. Striking a balance between technology and "old-fashioned" methods.
102. Employees need to be able to work collaboratively using technology tools; social media, too, is providing important opportunities to better share behind-the-scenes stories, and all types of positions will require its use.
103. Technology
104. Clear and legitimate digital communication
105. Development of interactive historical interpretation firmly based on historical research and knowledge.
106. LIDAR is becoming a major technological advantage to use for HABS/HAER/HALS documentation as well as large-scale surveying, particularly for archaeologically based cultural resources. I believe LIDAR is a necessity for Public History students to learn and understand its value, if only the basics.
107. Use of technology, including drones, when conducting surveys.
108. Social media and digital skills.
109. Funny, but this is the same answer as both #6 and #7 - reaching out to new demographics. Museum professionals need to become more technologically literate in order to engage shifting demographics.
110. Moving from providing personal service driving visitor experience to self-guiding visitor experience; interpreters serving as facilitators of experiences; greater focus on technology and media; greater focus on virtual visitors and creating digital visitor experiences; greater focus on volunteerism and service-learning; finding creative and innovative ways to leverage partnerships to get work done; identifying new funding streams outside the federal government; greater focus on relevancy and doing social good
111. Crowd-sourced and visitor-generated content for exhibitions, and the technologies required to facilitate it. Also, the conflict of object-based history exhibitions and the public "need" for technological interface.
112. A growing digital gap. History organizations lack the skills and equipment to maintain or use new technologies and applications, from maintaining websites, using Power Point effectively, managing finances, cataloging collections, develop spreadsheets, etc. These organizations will not be left behind on the digital superhighway, but will be unable to compete for support nor make their resources available--in a way, they'll simply disappear.
113. Digitization, virtual visitation

114. Need to preserve digital records
115. Cut positions are not being replaced and professionals are having to stretch their skills and take on new ones.
116. The heavy reliance on GIS and Webinar services. Both are costly for many to maintain or even attain.
117. Lack of technology and inability to adapt to new technologies
118. Graphic design
119. Access to records, digitizing of records, funding constraints to access information. Solid knowledge of word processing systems, spreadsheets, databases, and mapping software is also becoming increasingly important.
120. More emphasis on technology (which is not bad) but less emphasis on thinking strategically and problem solving, good communication skills (both verbal and written)
121. Professionals seeking higher degrees, lack of jobs
122. Two trends: visitor evaluation and digital learning.
123. Lack of people properly qualified.
124. Use of digital media to capture a wider audience.
125. Need to show relevancy to all ages, creative programming that brings in funding or people--or preferably both, finding staff or management that understands non-profit management AND museum specific info.
126. Continued trend toward internet being the place people go to view archives
127. Technology-based training and skills.
128. The ways people obtain information and the new methods of "visiting" museums and historic sites.
129. Museums need to hire people with imagination and skills to connect with the coming generations
130. We are seeing an increasing reliance on GIS and geospatial datasets in making decisions about how development will affect historic and archaeological properties. Students without geospatial skills and without understanding of development planning will be at a disadvantage in getting a job. I also believe that we will see a decrease in "bricks and mortar" museums and less need for exhibit skills.
131. Digitizing technology and the programs to disseminate the transferred information are one of the greatest technical trends.
132. Integrating technology into historical interpretation and museum exhibits while not being quickly outmoded or becoming a distraction to audiences.
133. Long-term maintenance of digital output; ongoing and unsustainable "do more with less" mentality.
134. Digitization
135. See above...digital technology
136. Not sure but I am sure that the resource needs won't change too quickly so that flexibility is critical to success in small and medium sized places.
137. Evolution in communication and transformation of education
138. Boomer retirements. Digital world.
139. In addition to digital skills, oral and written skills are also extremely important in this field. New professionals will need to be able to work well with others and the public.
140. Online programming and relations

141. Need people and organizational skills
142. Increasing tension between specialization and generalization as institutions (especially government) seek to cut costs by hiring generalists when what they really need is more staff with in-depth skills as well as ability to understand and work effectively with those in other disciplines
143. Digital proficiency - communicating mission through website and social media
144. Fundraising and Media Relations. If people don't know we are doing a program or event they will not attend and if we cannot raise the funds to produce the event we cannot facilitate the event in the first place.
145. The need to modernize many of our exhibits whose technology is terribly outdated.
146. Moving into and getting comfortable with a digital world. Taking advantage of analytics and the efficiencies technology provides. Access to global support and services.
147. Rapidly changing technologies
148. Marketing
149. Digitization
150. New technologies will always pop up, so assessing a cost/benefit impacts how we operate (and what technologies or media types we choose to use)
151. Same as above
152. Digitization, mobile content availability
153. Social media expertise, good writing, and creative approach to history
154. Increase in expectation that (all) research materials will be available online.
155. People will need to learn social skills due to overemphasis of on-line interactions. This could be a great opportunity for museums. Professionals will need better communication, critical thinking, and problem solving skills. I see a lack of this among many emerging professionals.
156. Achieves and records management
157. Need a wide range of skills to promote the growth of my site (fundraising, project management, outreach, etc.).
158. Increasing reliance on digital techniques for communication, collecting and interpretation.
159. Tech trend--social media, wearable tech, engagement through technology. We have to keep "place" and connections to personal stories relevant at sites/museums.
160. Public valuation of what we do
161. My senior employees are having trouble changing to the electronic business model more that more nimble companies and services agencies have adopted.
162. Do not allow technical issues to bury real items. Be ready for those who need a break FROM technology.
163. social media
164. Technology changes so quickly that keeping up-to-date with exhibits, archival access (digitizing records) is difficult even in a(n) (imaginary) period of available funds.
165. Sharing content over multiple platforms; engaging visitors' voices.
166. Digital abilities; ability to research and provide information succinctly
167. Smart people can learn new skills. I do not like seeing MAs in public history that look like trade school degrees.

168. Finding the volunteer skill to develop and maintain an educational and useful web presence.
169. Videos, smart phone apps in terms of using these tools on the job, as well as making use of them in presenting history to the public.
170. Digitization
171. More and more computer and map literacy required.
172. Well-rounded, functional experience that encompasses wearing many hats. People are being required to fulfill a variety of aspects at different organizations due to lack of funding/support
173. Rise of virtual world
174. Continued increased automation
175. Keeping up with digital technology for analysis and interpretation, using social media and other forms for outreach instead of traditional old-school forms, GIS and inter-connectedness of technologies to provide information easily and immediately since that is expected more and more frequently
176. Increasing need for employees who can create digital interpretation
177. Digital archiving, services and education of staff to maintain their digital records in the future
178. We are continuing to see a break between employees who are comfortable with using computers (in general), social media, and GIS. As these folks retire or otherwise separate, we will see a great push towards embracing newer technologies by staff; whether senior leadership and the agency will accept this push is unknown.
179. Bringing high quality resources and scholarship online.
180. Public history sites / organizations will need to embrace media and virtual delivery platforms.
181. Greater application of digital mediums to field work and reporting on cultural resources management projects
182. Digital interpretive development of exhibits and history
183. Digital
184. History migrating to digital, and the accessibility of broad historical information online makes the special knowledge the trained historian less obvious in demand. Audience often cannot discern good history from bad.
185. The computerization of all work within the museum environment requires solid technical experience with specialized systems.
186. Whether or not the public and historians themselves believe that documentary editing projects are useful.
187. Rise of digital media
188. Electronic records management, attracting and retaining talented and skilled professional staff
189. For our work, we need good solid understanding of local history, of ways to create and deliver public programming, and good communications skills, These don't change. Technically, we can buy support of IT folks and know that most historians have worked with computers and know how to use databases, research tools and such.
190. We're in the middle of the rise of the museum professional. Were once museums were staffed by an ad hoc coalition of librarians, archivists, academics, and volunteers, now museums are starting to be staffed by dedicated museum professionals. Hard to say if this will be a good thing, but it likely will.
191. Digitization and use of the internet for research and documentation

192. Access to digital designers - those who have the skills to produce the designs is currently a limitation to implementation.
193. The continually updating technology and helping staff understand the need for a changing environment in which for guests to learn.
194. The opportunities of technology can make access (for most) easier, but also can make it more difficult to genuinely connect with a community.
195. Digital humanities; serving a public with a high level of digital literacy.
196. In museums, the pressure to have collections online without considering the needs and goals of the institution. Rarely should the goal be to have everything online.
197. Continued education in environmental laws and regulations
198. Keeping up with public expectations about digital access to information. Improving digital access to information.
199. Seeing hi tech as panaceas for all interpretation and audience woes and seeing non-humanities people as potential museum and history leaders are two trends with questionable impact
200. Working with multiple generations requires varied social skills, ability to facilitate very different social, ethnic, and age backgrounds.
201. Developing a new generation of museum directors with the management skills needed to meet the challenges of the future.
202. For historic preservation graduates MUST be able to speak intelligently to developers, contractors and homeowners about how a historic building works and how it can be repaired, they need the technical knowledge to recognize when a project is in compliance or not in compliance with best practices. The trend is toward getting students a degree but not the technical skills needed to do the jobs. Look at the job boards, then tailor our graduate programs to provide these skills!
203. You have to be able to get in information out to the people, so without out the skills you won't be able to get your message out.
204. Not sure
205. Need to prepare collections for an amateur audience (standards in the field are irrelevant and antiquated), digital media, public programming.
206. A need for more high level fundraising skills even at small institutions.
People need to have much higher levels of computer and Internet competency than I'm seeing in colleagues
More people will need to understand what their institutions are for rather than coasting on tradition and habit
207. Incorporating technology such as smart phones, APPS, etc. into the visitor experience at historic sites.
208. Increased relevance of social media, greater capacity to develop digital projects with minimal technical knowledge, decline in registrar/collections manager positions to crunch w/curator positions
209. GIS
210. Going forward, everyone training in this field should be prepared to do much of their work will be in the digital realm.
211. The professional schism between historic site museums and the historic preservation movement with removal of history from historic preservation shifting to economic rehabilitation.

212. I foresee future technical trends emphasizing digital media and related public programming that will engage the plugged-in generation with history and historic sites through interactive websites, mobile apps, and flashy exhibits.
213. Popularity of online graduate courses, in a field that is very visual and collaborative.
214. Digitization of data; digital communication methods
215. Management of digital archives/electronic records
216. Lack of financial support; it taints everything.
217. Digitization
218. Digital. But that is a technical skill. Leadership needs to understand and appreciate it, but they don't have to be able to do it.
219. Younger people don't stay in their jobs for as long as we used to, and it's difficult to keep people. Technology changes more quickly than government can react.
220. Proposal Writing
221. Knowledge of what the history is and how to manage that
222. Too few students are coming out of public history programs with advanced technical skills - few have an understanding of GIS, design software, etc. Young professionals aren't always making connections between history/historic places and larger picture community issues. Too much emphasis on traditional CRM which tends to pigeonhole students into working for consultants completing Section 106 compliance documents.
223. What to do with digital-born documents and newly digitized documents, and how to share those files with our constituents, is the biggest challenge.
224. Increased digital proficiency, but with a very shallow basis in historical knowledge/analysis.
225. Historic preservation needs better training in the latest technologies for physical preservation work, and also better collaboration with diverse sets of partners
226. GIS computer databases for inventory and management of cultural properties
227. Digital age
228. Disappearing historic building trades & skills
Increasing transfer of work to computers/technology
229. Increasing reliance throughout society on electronic media / connection through devices rather than person to person
230. Successful professionals will be able to multi-task, to work under pressure, to handle adversity, to make cogent arguments for the worthiness of their profession, and will have broad-based knowledge with a varied skillset that includes thorough academic grounding in 2-3 subject areas, comfort working with digital technology, at least some familiarity with GIS, ability to work as part of a team, and an even temperament suitable for working with a variety of audiences.
231. Everyone should know GIS; historians all should take coursework in planning
232. As the older generation passes, the social media skills are going to be very important.
233. Knowledge of how climate change, natural disasters, and preparedness for these, along with energy efficiency, affect cultural resources will be key to staying relevant.
234. Likely the most important technical skill needed in the next 10-20 years is in preservation of mid-20th century resources like the experimental building materials (1945-2003) and a mountain of dead media. A

soft skill that will be needed is greater cultural competency as America diversifies both to make sure all people are included and to blunt the tendencies of a strong vocal minority bent on erasing stories from history they find offensive now. Public Historians need to be able to be inclusive also of intellectual and political thought - most I know wear a near-militant leftist agenda on their sleeves. While I appreciate knowing where anyone is coming from, what I don't like is when the "Lefter" Than Thou crowd of activists silences other perspectives that may provide useful nuances.

235. Using the electronic tools
236. Everyone is becoming more of a generalist than a specialist. Not enough training opportunities available due to funding.
237. Digital / social media will only continue to grow. Prospective candidates can market themselves to a wider audience with these types of skills.
238. From my experience, public historians generally have many extra demands placed upon them in addition to good scholarship, including the demands of new technologies, database and records management, etc. However, I think the top technical skills that public historians will need in the future are maintenance of strong writing skills for multiple audiences (scholarly, technical, and general public), public interpretive skills, database management (for historic preservation, maintaining databases of resources in a community, state, or other geographic area is a vital part of the job), and lastly mapping. For any historian moving into preservation, the ability to map data, and extrapolate geographic trends, historic settlement and development patterns, and the geographic location of significant historic/archaeological resources is almost required. At least one semester in GIS (Geographic Information Systems) would go a long way in preparing students for that reality.
239. More reliance on digitization and data, need to find alternative funding.
240. Digitization of archival materials.
241. Sustainability
Energy efficiency
242. Communication via social media
243. Computer literacy.
244. A greater need for graduates to have multi disciplinary training
245. Being able to do thorough historical research and also being able to write well, which seems to be a dying art.
246. Budgeting/fundraising, PR, and digital media skills are essential, plus an ability to articulate and demonstrate the value of public history--over, and over again.
247. Digital literacy.
248. Digitization, increasingly visual/tactile society
249. We have only begun to see the possibilities of "digital connectedness." And as interesting and powerful as some technologies may be in helping historians interpret and engage people in history, we must know that seeing historical artifacts live can still be much more powerful than seeing them on a screen.
250. Unknown
251. Internet/web based platforms/means of communication
252. Increasing use of technology to increase efficiency and cost effectiveness of projects; increasing ability of technologically sophisticated small shops to effectively compete against larger firms

253. The majority of public historians must learn how to effectively communicate what so that people can make a connection to the historical resources in a personal way. This is important and is ignored by too many. Interpretation training can help.
254. The need for more skills related to digitization.
255. Everything is going social in terms of media. It will be difficult to keep up on the next FB or twitter, etc.
256. Movement to born digital materials and the need to respond to new technologies and their preservation.
257. Replacing entry-level work with unpaid internships. When the starting salary is 0 everything is depressed from thereon out.
258. Cloud-based software and record keeping, museums without walls (virtual/online presence)
259. An increasingly tricky balance between meeting expectations for digital delivery platforms with a continuing desire to maintain a connection to the authentic physical place, object, or document. Future practitioners will need to be well versed in digital media in all forms without losing the higher level of interpretive and historical analysis and program development that adds authenticity and depth to programs. It's the classic example of CGI effects - great when used in the right way and in the right balance; deadening when overused.
260. Finding a place for the authentic in an increasingly digital-focused world
261. I think there's a dangerous proliferation of public history degree programs which are giving graduates a false sense of credentials and saddling them with debt which salaries in this field cannot justify.
262. Same as 7
263. Have to know registration and archival methods to better understand how to put an exhibit together.
264. Digital media development and production, project management and written and oral communication will all be important.
265. That people used to working with materials tied to places or building have to figure out how to share it publicly.
266. The technical trend is being able to provide information for the millennials and beyond so that they become interest in history and visiting museums. This will take continual research and funding to be able to respond to their social media usage.
267. Finding employees who are skilled and experienced in multiple areas.
268. Social media/digitization
269. Interpretation of federal laws and standards for grants and new regulatory guidelines.
270. Technology is a quicksilver-like thing, constantly shifting. Therefore, while it becomes more nimble at a exponential rate, workers must attempt to retain some prowess at managing it to produce more and more programs, results, etc. each year.
271. Increased reliance on technology to the peril of human encounters. Technologies offer profound efficiencies for those with the technical skills.
272. Less relevant training programs (undergrad, grad, internships, apprenticeships)
Fewer students going into the field (perhaps because of other higher wage opportunities elsewhere)
273. Ability to provide/produce on digital platforms
274. It seems that there is always a need for a graphic designer in house. People are used to flashy, professional advertising on everything and it would be useful for someone with graphic design skills to do such things as flyers, web pages, and other social media outlets.

275. Greater number of candidates competing for fewer job opportunities.
276. The preservation of 20th century resources and the materials and interpretative challenges they provide.
277. Ability to keep up with technological changes
278. 1) All things technology related from GIS to digitization to webinars to accepting projects for review online. Results are improvements accessibility of information, improvements in work flows, but also complexity and need for staff to handle the technology requirements. 2) Debate within preservation over makes a building significant...is it that someone is interested in and wants to save or is it the traditional historical/architectural criteria of the National Register. Does preservation become a popularity contest?
279. The internet and social media means our physical presence is no longer enough (if it ever was). If we are not living in Digital Land, we're dead.
280. Computer literacy (hard and soft) with ability to make full use of the technology.
281. Access to software.
282. Onslaught of digital technologies; increasing budget pressures and need to advocate effectively for program
283. More emphasis on born digital documents, workflows, projects
284. Increasing need for public historians to be able to wear multiple hats at their organizations- a large variety of skills.
285. Many college graduates can't speak or write clearly, and have trouble prioritizing their time. This is a serious problem.
286. Extreme focus on STEM - important but history is also important
287. The general quality of writing and communication skills at the BA/BS level appears to be in decline, so proper and good writing and oral communication will be that much more important.
288. The need to understand the big digital picture from preservation to using it for outreach and impact. Professionally, public historians need to be able to wear many hats in many parts of the profession and leave the ivory tower.
289. Balancing fund-raising/earned income strategies vs. historical research and interpretation
290. Advancement in computer tools for communications and for interpretation
291. Technology is changing so fast I can not keep up and can not afford outside professionals.
292. Untrained staff looking for work. I'm looking for team members who have ACTUALLY worked or interned in a museum, not just read about it in a book or talked about it in class. We've conducted 4 hiring cycles in the last 9 months. Many applicants had only classroom experience. They can tell you every theory out there but can't do practical work. Internships or volunteer experience is critical to having success in the field.
293. Be able to use technology in virtual and live exhibits without becoming dependent on technology. Keep original artifacts-historical materials to generate the great stories despite growth of new technology applications.
294. Data-driven decision making (increasing importance of data and lack of data capacity in non-profits and amongst heritage professionals), changing nature of heritage work (short-term contract based as opposed to permanent employment). Increasing role of self-employment.
- Digital media has become so prevalent in society that there is a need to be conversant in everything from digital archives to social media.
296. Need for everyone to have basic understanding of digital method and preservation standards.

297. Many skills will continue to be found outside our institution, as responsibilities and projects are outsourced.
298. Digital collections and the growing importance of and expectation of being able to access collections online.
299. Digitization of sources - and how those of us in the federal sector are being left behind by poor access to things like Proquest, Jstor, and America: History and Life.
300. Loss of craftsmanship skills
301. Digital programs and collaborations
302. Globalization of technology and its security
303. Increased emphasis on instruction and primary source literacy.
304. Digitization of archives and other materials has made a big impact on the ways libraries are used, and what libraries have devised in response to patrons' needs.
305. Digital humanities innovations and trends
Continued shift in field toward shared authority and co-creation
Greater recognition of need for public spaces of discourse and dialogue on social issues
306. Not sure I understand the question
307. Art or architectural history will not be the most important factor in hiring. A person's ability to think creatively and work with different types of people to lead projects will be most important.
308. Update to database/database management
309. The need for basic HTML JavaScript for digital community outreach
310. I believe that economic and environmental trends will continue to require CRM professionals in compliance work, and that may be somewhat impacted by political trends, but I can't think of technical trends that will affect the work -- other than the general progress in technology that is constantly present.
311. Social media will continue to play a role, and I look forward to the time when the public history profession as a whole stops implementing technology for the sake of it, in favor of incorporating it thoughtfully and sustainably. Or even being at the forefront of a new effort.
312. The creation of parallel and complementary experiences for fixed exhibitions, using new media.
313. The stewardship, storage, and broadcast of digital information. Demand for increased access (via web-based database/internet) to paper-based materials in digital format for patrons/researchers unable or unwilling to visit the archive in-person is growing rapidly.
314. Daunting task of managing born-digital historical materials and dearth of well-qualified applicants in this sub-field. Academic programs are not attuned to the field's needs in the areas of electronic records, in particular.
315. Archivists who understand digitally-born material
Programming staff trained as teachers or who understand the needs of the classroom teacher
Understanding of graphic design, social media, web sites, etc.
316. The need to compete for attention in a digital world for an industry grounded in authentic, place-based experiences; The capacity of staff to take advantage of modern media in a way that augments rather than replaces traditional history-based experiences will require a slightly different skill set than most Boomers or Gen Xers were taught.
317. Cultivating staff that have the knowledge of how to develop exhibitions that are accessible to all kinds of audiences, physically and intellectually

318. Candidates for positions in public history organizations will need a wider variety of skills - administrative and program skills - to cover the expanding public role that our organizations play.
319. Changing relationship between people and information
320. See above. Social media, digitization, internet, etc. Worrisome that History CONTENT will be diminished in programs at the expense of other courses.
321. Less collections focus and more community engagement as well as fundraising, etc. Proving the relevance that history and how the history that occurred at a particular place is important. A lot of effort will be spent on this...
322. Ability to explain, working with next generation to bring young people into the work of historic sites for employment and for making the case.
323. Ability to connect history to practical, trending topics, or making history relevant. I understand that this is not technical. Technical is not relevant. We need people who can think and who can span disciplines to make people pay attention.
324. Evaluation and digital outreach
325. GIS and digital mapping capabilities
326. Tech savvy is critical.
327. All things technological - for example using smartphones to collect data, using GIS
Professional development in writing and analytical skills is a very important concern for our firm.
328. Because the number of experienced CRMers has dwindled, the industry is in need of new blood. Qualified candidates to fill supervisory and senior positions in archaeology, architectural history, and related fields will be in high demand.
329. Digital landscape
330. Proficiency in all technologies, digital media and social media as its relates to programming, exhibits, and membership development.
331. MUST do more with fewer people. Should have knowledge of budgets, event planning, grant writing, must have cross-knowledge of historical research and collection care.
332. More and more seems like we need folks with preservation and technology skill sets -- background and proficiency in Auto CAD and GIS
333. Using new media, communicating complex ideas in simple, concise language, engaging passive exhibits/interpretation
334. Increased understanding of social media and technology in general to communicate