



# Department of Defense Legacy Resource Management Program

PROJECT NUMBER 10-127

## **CULTURAL RESOURCES PUBLIC OUTREACH AND INTERPRETATION SOURCE BOOK**

REPORT DELIVERABLE

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## **Abbreviations and Acronyms**

AASLH	American Association of State and Local History
ACHP	Advisory Council on Historic Preservation
ACRA	American Cultural Resources Association's
ADA	Americans with Disabilities Act
CCC	Civilian Conservation Corps
CEDR	Clatsop Economic Development Resources
CFR	Code of Federal Regulations
CMS	Content Management Systems
CPHDH	Center for Public History & Digital Humanities
CPP	Columbia Pacific-Preservation
DoD	Department of Defense
DoDI	Department of Defense Instruction
EO	Executive Order
FHWA	Federal Highway Administration
GDOT	Georgia Department of Transportation
GPS	Global Positioning System
HABS	Historic American Buildings Survey
HAER	Historic American Engineering Record
HALS	Historic American Landscapes Survey
HDP	Heritage Documentation Program
ICRMP	Integrated Cultural Resource Management Plan
LOC	Library of Congress
MAJCOM	Major Command
MERLOT	Multimedia Educational Resource for Learning and Online Teaching
NAI	National Association for Interpretation

NHPA	National Historic Preservation Act
NOEA	Northwest Oregon Economic Alliance
NPS	National Park Service
NRHP	National Register of Historic Places
PDF	Portable Document File
PennDOT	Pennsylvania Department of Transportation
PHRC	Public History Resource Center
POC	Point of Contact
RCAHMS	Royal Commission on the Ancient and Historical Monuments of Scotland
SHPO	State Historic Preservation Officer
USMC	United States Marine Corps
WPA	Works Progress and Work Projects Administrations

## 1. INTRODUCTION

The National Historic Preservation Act (NHPA) of 1966 (amended through 2006) is the foundation legislation for the federal historic preservation program. The NHPA was passed with the understanding that “the increased knowledge of our historic resources... and the encouragement of their preservation will improve the planning and execution of federal and federally assisted projects and will assist economic growth and development.”<sup>1</sup> The NHPA also declares one of the policies of the federal government and its agencies to be administering cultural resources under its care “in a spirit of stewardship for the inspiration and benefit of present and future generations.”<sup>2</sup> In other words, federal agencies are not only charged with being good stewards of historic properties under their care, they are also charged with administering them in ways that benefit and inspire the public.

Interpretation and public outreach are two means through which these goals can be achieved. Interpretation is the act of explaining specific historic events, historic persons, and historic sites to a general audience. Interpretation may come in many forms, including guided tours, on-site signs, brochures and booklets, and websites and videos. Public outreach is a broader concept that may include interpretation as an educational aspect, but more generally includes involving the public in an agency’s stewardship and management of its historic properties.

Increasingly, the Department of Defense (DoD) has undertaken and sought creative projects that involve public interpretation and outreach as a means of making management and compliance efforts more meaningful than traditional recordation projects. DoD recognizes that it is a steward of these resources on behalf of the American public; accordingly, it is imperative to ensure that interpretation and outreach efforts are done for public benefit. Indeed, by proactively implementing these types of projects, DoD can fulfill other public benefit mandates and foster relationships and connections with the public and outside organizations. Through proactively interpreting historic properties under its stewardship and reaching out to the public regarding the stewardship, management, and appreciation of their historic properties, DoD seeks to fulfill broader, idealistic mandates that are the foundation for all historic property and preservation legislation—namely promoting a public interest and appreciation in our nation’s history.

Examples of such projects are difficult to collect, and information about them is of varying quality. Thus it is difficult for cultural resources managers and others to know the range of possibilities available, how to assess the benefits and limitations of a particular approach, or where to get additional information about an approach or project type. The purpose of this project is to collect information on, resources pertaining to, and examples of interpretation and public outreach projects.

### 1.1. *Project Background*

This project, funded by the DoD Legacy Resource Management Program as Legacy Project #10-127, is intended to address the lack of information and guidance on interpretation and public outreach projects. Legacy Project #10-127 is sponsored by the United States Marine Corps (USMC), with Dr. Sue

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<sup>1</sup> Section 1, subpart b(6) of the National Historic Preservation Act of 1966, as amended through 2006 [with annotations].

<sup>2</sup> Section 2, subpart 3 of the NHPA.

Goodfellow of USMC Headquarters, Conservation Section as the project sponsor, technical advisor, and point of contact (POC). This project was conceived by Dr. Goodfellow to fill a need for information on initiating, developing, and evaluating interpretation and public outreach projects to aid DoD personnel in developing more effective interpretation and public outreach projects. Through identifying examples of successful interpretation and public outreach projects and collecting sources to aid in evaluating the success of projects, this report provides solutions to help DoD personnel provide a public benefit through interpretation and public outreach.

At its heart, this project seeks to be an inspiration for developing more effective public outreach and interpretation efforts while providing practical considerations and guidance that include: federal agency and DoD regulations and mandates; best practices, guidelines, and standards; budget, time, and labor constraints; and the logistics of planning, developing, and evaluating historical interpretation and public outreach projects. The goals of this project are to:

- collect information on best practices and guidelines for historical interpretation and public outreach projects;
- collect examples of innovative historical interpretation and public outreach projects;
- develop a rubric for evaluating the effectiveness and success of a variety of types of historical interpretation and public outreach projects; and
- evaluate the collected projects using the developed evaluation rubric.

There are two products for this project. The first product is this project report, which describes the data collection, the development of the evaluation rubric, the collected projects and scores as applied through the rubric, and recommendations based on existing best practices and guidelines and guidance developed over the course of the project. The second product is a source book summarizing the project generally, highlighting the best practices and recommendations, and describing the best collected projects by category as ranked through applying the evaluation rubric. The source book is included as an appendix to this report.

## **1.2. Interpretation, Public Outreach, and Partnerships Defined**

Three areas in which federal agencies can involve and engage the public in historic preservation are through the *interpretation* and communication of information about archaeological and historic resources, *public outreach* efforts that provide transparency and involvement in agency actions and management of historic properties, and *partnerships* with local communities and organizations related to historic preservation. *Interpretation* of archaeological and historic resources is the translation of the significance of a resource into a form that is accessible and readable by a wider audience. For example, the excavation of an archaeological site, the research and analysis of the site and artifacts, and conclusions about the site may be communicated to the public in a signage program, an educational booklet, a poster, a video, or a website. All of the data compiled regarding the site is distilled down to the essential elements and presented in a way that is understandable and enjoyable for someone who has no prior knowledge of the site. *Public outreach* consists of involving the public in the management of cultural resources. Examples of public involvement may be a hands-on volunteer labor opportunity or workshop associated with an archaeological excavation or historic building maintenance. Other forms may be the development of a classroom curriculum or a classroom visit. *Partnerships* with local communities and organizations have

the potential to establish long-term relationships that are mutually beneficial and contribute to historic preservation public education or awareness, management of historic properties, and even economic development. Agencies may partner with local governments, non-profit organizations, or local museums to develop a project or programs that fulfill the historic preservation goals of all parties involved.

In a 1999 article titled “A Framework for Creative Mitigation,” then Deputy SHPO for Pennsylvania Brenda Barrett discussed standard forms of mitigation and various types and forms for creative mitigation. The essence of mitigation is to “off-set” the adverse effect to or loss of a historic property by creating something beneficial and meaningful. Creative, or alternative, mitigation is a term used to describe mitigation measures that include more than data collection and documentation of the resources. Creative mitigation measures often have a public component that also fulfills the goals of promoting public education and involvement about our nation’s history and historic properties.

Barrett’s article listed “Public Benefit Measures” as one category under creative mitigation.<sup>3</sup> These measures included: popular publications, educational curriculum, interpretive signage, exhibits, lectures, and tours. Generally, these types of projects fall under the category of **Historical Interpretation and Education**. Interpretation and education projects have a primary goal of educating a public audience (schoolchildren, heritage visitors, local citizens, etc.) about the history and significance of a resource or place. Such projects may take many forms—from the written word to a guided tour to interactive applications for smartphones or iPods.

Other potential mitigation efforts listed by Barrett include: contributions to a local historic preservation effort, relocation of historic properties, development of historic contexts and NRHP nominations, preparation of preservation plans or preservation ordinances, establishment of a fund for future preservation activities, restoration or preservation of a similar resource, and offsite mitigation.<sup>4</sup> All of these efforts involve public outreach, partnerships with communities and organizations, or both, depending on the scope of the mitigation.

**Public Outreach** projects have a major goal to involve or educate the public about the agency and its efforts to manage cultural resources under its stewardship. Public outreach efforts are often intertwined with historical interpretation efforts because it makes sense to discuss the history and significance of a historic building or archaeological site along with what an agency is actively doing to preserve the resource or the agency’s cultural resource management program. Similarly, interpretation and public outreach efforts may be made more effective by partnering with a local community, organizations, or groups. **Partnerships** involve collaborating with outside organizations, governments, or groups to promote a public benefit. Most often partnerships help facilitate or improve an interpretation or public outreach project. However, in some instances, the partnership itself may provide the public benefit that off-sets the adverse effects of an undertaking on one or more historic properties.

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<sup>3</sup> Brenda Barrett, “A Framework for Creative Mitigation,” *Cultural Resource Management (CRM)* 22, no. 3 (1999): 27–30, <http://crm.cr.nps.gov/archive/22-3/22-03-8.pdf>.

<sup>4</sup> Barrett, 1999.

These categories of types of creative mitigation discussed in Barrett’s article form the basis of categorizing interpretation and public outreach project types for the purposes of this project, described in further detail in Section 3.2.

### **1.3. Methodology**

As mentioned previously, the goals of this project are to collect examples of best practices and guidance for interpretation and public outreach projects, collect examples of innovative interpretation and public outreach projects, develop an evaluation rubric based on existing best practices and guidance, and evaluate the collected projects using that rubric. To achieve these goals, a methodology was developed and implemented consisting of four parts:

- background research;
- data collection, publicity, and management;
- development of evaluation rubric;
- project evaluations.

#### **1.3.1. Background Research**

Research was conducted to identify and analyze existing literature related to standard and creative mitigation, historical interpretation, and public outreach and partnerships in a cultural resource context. Articles from scholarly and professional journals and newsletters provided background information and data on standard practices of mitigation, problems associated with these standards forms, and the need for and examples of creative mitigation solutions. Such publications included, but were not limited to: *CRM Newsletter* from the NPS, *Historic Archaeology* from the Society for Historical Archaeology, and *The Public Historian* from the National Council on Public History.

In addition to efforts specifically designed as creative mitigation solutions, research efforts also focused on incorporation of interpretation and outreach into regular management of cultural resources. Research efforts identified a number of organizations devoted to improving historical interpretation, public outreach, and partnerships and several existing standards and best practices developed and followed by some agencies and organizations. The NPS is the federal agency with the most experience and expertise in developing interpretive programs. NPS provides interpretive services to more than 275 million visitors at 393 national parks and 40 national heritage areas nationwide annually.<sup>5</sup> NPS’s Harpers Ferry Center, founded in 1970, is the agency’s Center for Interpretive Media to design and evaluate interpretive programs within the national parks.<sup>6</sup> Within the state and private sector, the efforts of two other organizations stand out. The National Association for Interpretation (NAI), founded in 1988, is a not-for-profit professional association headquartered in Fort Collins, Colorado whose mission is “inspiring leadership and excellence to advance heritage interpretation as a profession.” NAI provides networking, collaboration, and training for interpretation professionals.<sup>7</sup> The Public History Resource Center (PHRC)

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<sup>5</sup> “About Us,” National Park Service, accessed 24 March 2011, <http://www.nps.gov/aboutus/index.htm>.

<sup>6</sup> “A History of Harpers Ferry Center,” National Park Service, Harpers Ferry Center, accessed 24 March 2011, <http://www.nps.gov/hfc/hfc-history.htm>.

<sup>7</sup> “About NAI,” National Association for Interpretation, accessed 24 March 2011, [http://www.interpnet.com/about\\_nai/index.shtml](http://www.interpnet.com/about_nai/index.shtml).



was founded at the University of Maryland in 1999 to provide contextual information for students, professionals, and others interested in public history by introducing the history, literature, websites, and educational programs of public history.<sup>8</sup> Guidance and best practices from these organizations are discussed in greater detail in Chapter 2.

### **1.3.2. Data Collection, Publicity and Management**

Data collection consisted of identifying information on existing interpretation, public outreach, and partnership projects from a variety of sources. A website was created at [www.creativemitgation.com](http://www.creativemitgation.com) to provide background information on the project and to allow the public and cultural resource professionals to submit information on projects via an online questionnaire. The website went online at the beginning of October 2010 and collected data through the spring of 2011. Additional examples were collected by those working on the project through internet searches and referrals from colleagues.

The online project questionnaire tied to the website collected basic data about a given project such as project name and location, contact information, project overview and scope, partnered groups, lessons learned, and photos of events or publications produced. Information on projects submitted through the website questionnaire was collected in a Microsoft Access database that included project information, contact information for the person completing the questionnaire, and any digital photographs or project products submitted with the questionnaire or sent via email or regular mail. A copy of the questionnaire is included in Appendix A.

The website was publicized extensively via several methods. Once the website was activated, email requests for projects were sent to the cultural resource managers at each DoD service branch and major command (MAJCOM) and to all of the cultural resource managers at USMC. A note on the DENIX website and in the DoD cultural resources publication also directed DoD personnel to the website. On two occasions, all 52 SHPOs, 43 federal and local governmental agencies, 126 state and local non-profit preservation organizations, and 44 professional organizations related to history, historic preservation, archaeology, and interpretation were contacted through emails and printed flyers advertising the website. Postings about the project were made to 20 email list-serve groups throughout the data collection phase. Multiple postings were made to three of these list-serve groups. New postings were also made on five preservation-related news websites. Notices were posted on six preservation-related groups on the professional networking site LinkedIn. A Twitter account was set up related to the project and 27 messages about the project gave additional exposure online. By the end of data collection in May 2011, the Twitter account had over 150 followers who received the Twitter posts and that number continues to increase. Finally, flyers about the project and website were distributed at several professional conferences, including the Society of American Archaeology 2011 conference and the National Council on Public History 2011 conference.

The projects were categorized into project types and analyzed further. The categories are explained in detail in following sections. As a summary, interpretation projects were divided into four categories: Printed Media, Digital Media, On-Site Interpretation, and Emerging Technology. Public Outreach and Partnerships were added as additional categories. Many of the projects submitted fulfilled the requirements

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<sup>8</sup> "About PHRC- History of PHRC," Public History Resource Center, accessed 24 March 2011, [http://www.publichistory.org/about\\_phrc/index.asp](http://www.publichistory.org/about_phrc/index.asp).

of multiple categories. In these instances, the category that best defined the scope of a particular project was used for categorization and evaluation purposes.

By the end of March 2011, 39 projects had been submitted using the online questionnaire on the website. Fourteen additional projects were identified separately through various contacts in the field and online searches. Of the 53 total projects collected, six were eliminated. In several instances, projects were still in the planning or development stages, but no products were available to review. Several other projects did not fit under the interpretation and public outreach scope of this project. The majority of projects occurred in the United States; however, the submittals also included two projects from the United Kingdom and two from Australia.

### **1.3.3. *Development of Evaluation Rubric***

From the initial research phase of the project, several existing standards of evaluation were found. All of the standards found focused on one aspect of public outreach or interpretation. Since the scope of this project was to collect and evaluate a diverse group of public outreach and interpretation projects, a new evaluation rubric, or standard, needed to be developed. Three standards of evaluation found during research had enough flexibility and breadth to aid in developing an evaluation rubric for this project. Each of these standards was examined, and overlapping areas between the standards were noted. Chapter 2 provides a summary of the three standards, the process employed to develop the evaluation rubric criteria, and the evaluation rubric itself. Beyond the conclusion of this project, the developed evaluation rubric could be used by federal agencies or other organizations to evaluate (and plan and develop) their own public outreach and interpretation projects.

### **1.3.4. *Project Evaluations***

Once data collection ceased and the evaluation rubric had been developed, the projects were evaluated. An evaluation committee of three cultural resource professionals and one layperson was created to review and score the projects. The purpose of evaluating collected projects was to narrow the field of projects to those judged to be most successful. The highest scoring projects are described in greater detail in Chapter 4 and were used to create the source book highlighting best examples of interpretation and public outreach projects.

Each committee member scored the projects individually and in isolation. Each member reviewed information on the project submitted through the website questionnaire or as collected through internet searches. Additionally, reviewers had access to the products of the project being reviewed, when they were available. These products included brochures and booklets, websites, videos, smartphone applications, and classroom curricula. For projects that had no products, such as onsite tours or partnerships, reviewers looked at the project summaries and information on the project collected.

The scores from reviewers were given in four evaluation criteria on a scale of 1 to 5. The evaluation criteria were developed as part of the evaluation rubric and guidance on applying these criteria was given to the reviewers. A project's scores were averaged in each criterion and the averages were summed resulting in an overall project score out of a possible 20 points.

## 2. STANDARDS, BEST PRACTICES, EXISTING LITERATURE

As described in the previous section, background research included finding existing literature on standards and best practices for public outreach and interpretation projects. Best practices typically provide overviews of the elements that go into making a successful project and standards provide a measure of how effectively those best practices are implemented. Best practices and standards are an important part of the process of this project as they provide a framework based on existing methods and theories concerning public outreach and interpretation projects from which an evaluation rubric can be developed. Taken from a variety of sources and authorities in the field of public outreach and interpretation, these standards and best practices provide a solid foundation from which the evaluation rubric can be created. Through the initial phase of research, a number of standards and best practices were found. Three were chosen based on the authority of the source and the relevance to this project. Other existing standards and best practices that are not detailed in this section may provide guidance on specific types of projects, but were deemed too specific for the parameters of this project.

### 2.1. National Park Service (NPS)

NPS is the entity in the United States with the most experience in interpretation. As the federal agency that manages and provides public interpretation of national parks, national monuments, and federally owned and operated historic sites, NPS has devoted considerable resources to researching how the public relates to historic, cultural, and natural resources and standardizing its methods of interpretation across the national park system. Directives and other guidance used by NPS as standards and best practices are summarized below.

#### 2.1.1. NPS Director's Order #6: Interpretation and Education

The NPS Director's Orders are one of several sources used daily by NPS managers and decision-makers. Director's Order #6—Interpretation and Education, approved in January 2005,<sup>9</sup> sets forth roles and responsibilities, planning, and reporting for all interpretive and educational programs in the parks system. It establishes several principles that all NPS interpretive and educational programs should follow (bold and italics added for emphasis):

- NPS programs are ***place-based***. Programs use national parks and other places as dynamic classrooms where people interact with real places, landscapes, historic structures, and other tangible resources that help them understand meaning, concepts, stories, and relationships.
- NPS programs are ***learner-centered***. Programs honor personal freedom and interests through a menu of life-long learning opportunities that serve a wide variety of learning styles, encourage personal inquiry, and provoke thought.
- NPS programs are ***widely accessible***. Programs provide learning opportunities, reflect and embrace different cultural backgrounds, ages, languages, abilities, and needs. Programs are delivered through a variety of means, including distance learning, to increase opportunities to connect with and learn from the resources.

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<sup>9</sup> "Director's Orders and Related Documents," National Park Service, Office of Policy website, accessed 24 March 2011, <http://www.nps.gov/applications/npspolicy/DOrders.cfm>.

- NPS programs are based on *sound scholarship, content methods and audience analysis*. Programs are informed by the latest research related to natural and cultural heritage and incorporate contemporary education research and scholarship on effective interpretive and educational methods.
- NPS programs help *people understand and participate in our civil democratic society*. Programs highlight the experiences, lessons, knowledge, and ideas embodied in America’s national parks and other special places and provide life-long opportunities to engage in civic dialogue.
- NPS programs *incorporate ongoing evaluation* for continual program improvement and effectiveness. Programs are regularly evaluated and improved to ensure that they meet program goals and audience needs.
- NPS programs are *collaborative*. Where it furthers the NPS mission and is otherwise appropriate, programs are created in partnership with other agencies and institutions to achieve common goals.<sup>10</sup>

Director’s Order #6 describes the standards that all NPS interpretive programs need to incorporate. These standards establish the aspects of an interpretive program that contribute to it being effective and successful. Several aspects that are covered in Director’s Order #6 are sound research, accessibility, ongoing evaluation, and collaboration. These key aspects are common across all interpretation and public outreach projects and will contribute to the development of the evaluation rubric for this project.

### **2.1.2. NPS Interpretive Media Institute**

At its Harpers Ferry Center, NPS established an Interpretive Media Institute in 1999 to “expand the media capacity of the National Park Service by providing parks and partners with media knowledge, standards, and professional learning opportunities.” The institute holds workshops and produces publications related to a variety of forms of interpretive media. The institute website has a “documents” section with pertinent publications ranging from interpretive planning, design standards, and project evaluation to editorial style guidance, Spanish style guidance, and digital file standards.<sup>11</sup>

Of particular note are planning and evaluation checklists for specific project types, such as wayside signs or museum exhibits. One document found on the NPS’ Interpretive Media Institute website is an annotated bibliography titled, *The Effectiveness of Nonpersonal Media Used in Interpretation and Informal Education*. This document is useful when planning and designing nonpersonal media, such as signage and brochures and, although not described in detail here, the summary is included in Appendix E. The report includes abstracts on over 300 empirical studies into the topic. A summary of the bibliography includes some seemingly obvious statements (e.g., interactive or hands-on displays are more effective) and surprising others (e.g., high contrast in signs are more effective than bright colors).<sup>12</sup>

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<sup>10</sup> “Director’s Order #6: Interpretation and Education,” National Park Service, Office of Policy website, accessed 24 March 2011, <http://www.nps.gov/policy/DOrders/DOrder6.html>.

<sup>11</sup> “HFC Interpretive Media Institute,” National Park Service, Harpers Ferry Center, accessed 24 March 2011, <http://www.nps.gov/hfc/products/imi/index.htm>.

<sup>12</sup> See Appendix C for the Executive Summary. The full annotated bibliography is available at: <http://www.nps.gov/hfc/pdf/imi/nonpersonal-media.pdf>.

The Interpretive Media Institute's *Media Design Standards: A Checklist for Evaluating the Effectiveness of Interpretive Media* (2003) presents design standards for interpretive media. It poses 28 questions under 4 categories to aid in evaluating a variety of interpretive media.<sup>13</sup> The checklist covers several aspects of a project to gauge its effectiveness. The questions that accompany each aspect reflect the standards put forth in Director's Order #6. The checklist provides a list of questions that may be asked of any interpretation or public outreach project that relies on media to convey its message. Many of these questions are used in Chapter 3 to direct the development of the evaluation rubric and rephrased to "flesh out" the rubric categories. The questions are as follows:

- Content
  - Does it engage your interest and imagination, inspire and provoke thought?
  - Does it aim to present a whole rather than a part?
  - Is it accurate, insightful, and does it reflect the integrity, authority, management, and voice of the organization it represents?
  - Does it reinforce the identity of the agency utilizing existing standards to establish expectations among a general audience, conveying a reassuring sense of familiarity, continuity, and ease in finding information?
  - Does it display sound ideas?
  - Does it provide information about vital environmental and preservation issues and broaden awareness of the need for protection of natural and cultural heritage?
  - Does it express multiple perspectives?
  - Is it site specific?
- Organization
  - Is there a clear hierarchy of information? Does it visually stratify or layer complex information?
  - Is there a continuity of style, and correlation between text, map, and graphic elements?
  - Is it easy to use and to navigate through? Can you find categories of information easily? Are there familiar patterns of reference for you to find the information you need?
- Appearance
  - Does it engage your interest and imagination, inspire and provoke thought?
  - Are the visual elements supportive or do they distract from the core message?
  - Does it visually convey the message, or confuse it? Is the design rooted in the content, message, or interpretive theme?
  - How much reading did you do before you understood the main point?
  - How long did it take you to understand the main interpretive message?
  - Is it executed with superb craftsmanship of color, typography, composition, graphic use, lighting, and placement?
  - Does it integrate high-quality elements (graphics, text, etc.) into a seamless whole?

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<sup>13</sup> "Media Design Standards: A Checklist for Evaluating the Effectiveness of Interpretive Media," National Park Service, Harpers Ferry Center, 23 October 2003, <http://www.nps.gov/hfc/pdf/imi/design-standards-checklist.pdf>.

- Does it attract the visitor without competing with or detracting from park resources?
- Is there a visual continuity among media at the site?
- Does the media appear cost effective and appropriate for the message?
- Interpretive Techniques
  - Does it engage your interest and imagination, inspire and provoke thought?
  - Does it relate to your experience at the site?
  - Does it cause a revelation based on information?
  - Does it demonstrate why something matters?
  - Does it link tangible elements (media and park resources) to intangible ideas and concepts? Does it help you make connections to the meaning and significance of the site? Is it an appropriate medium to convey the message? Is the design appropriate for difference learning styles and is it universally accessible?
  - Is there continuity among all media at the site?

## 2.2. **National Association for Interpretation**

The NAI was founded in 1988 and is a professional association for those involved in the interpretation of natural and cultural heritage resources. NAI provides networking, collaboration, and training for interpretation professionals.<sup>14</sup> In addition to providing training workshops and conferences, NAI has developed standards and practices for interpretation as part of a 2007 strategic plan.<sup>15</sup>

In January 2009, the NAI finalized its *Standards and Practices for Interpretive Methods*. The publication arose from an organization vision to establish a foundation of universally accepted standards on a variety of interpretation topics. The NAI Standards are general as they are intended to be used for “interpretive methods,” considered to be “any personal or nonpersonal media to connect an audience emotionally and intellectually to a resource.” The Standards are divided into 12 benchmarks, each with three levels of achievement. **Good** practices suggest a minimum level of achievement; **Better** practices include *Good* practices but advance achievement to a preferred level; **Best** practices include both *Good* and *Better* and advance achievement to a “perfect world” scenario without financial, time, or personnel constraints.<sup>16</sup>

As with the NPS Director’s Order # 6, the NAI Standards and Practices for Interpretive Methods provides benchmark criteria for developing successful interpretation projects. It covers some of the same ground as the NPS guidelines, such as sound research, visitor experience, and civic engagement, while adding several other aspects, including ethics, operational commitment, and sustainable business practices.

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<sup>14</sup> “About NAI,” National Association for Interpretation, accessed 24 March 2011, [http://www.interpnet.com/about\\_nai/index.shtml](http://www.interpnet.com/about_nai/index.shtml).

<sup>15</sup> “Standards and Practices,” National Association for Interpretation, accessed 24 March 2011, <http://www.interpnet.com/standards>.

<sup>16</sup> “Standards and Practices for Interpretive Methods,” National Association for Interpretation, January 2009, accessed 24 March 2011, <http://www.interpnet.com/download/BP-Methods-Jan09.pdf>.



**TABLE 2-1. NAI'S GOOD, BETTER, AND BEST PRACTICES.**

Good Practice	Better Practice	Best Practice
<b>1. Audience Involvement</b>		
Address the needs and interests of specific target audiences.		
	Involve target audiences in the planning and design process.	
	Help people engage with the resource both mentally and physically through a variety of techniques including but not limited to: questioning, role-playing, sensory experience, challenges, games, participation, props.	
<b>2. Civic Engagement</b>		
Opinions of local stakeholders are represented in selected interpretive methods through focus groups or collaborative planning.		
	Interpretive methods are based on a constructivist model that utilizes what people already know and what is relevant to them to provide a beginning point for concept, theme, emotional, spiritual, and inspirational connections.	
	A civic cooperative group including economic, environmental and social stakeholders meets regularly to discuss common challenges and collaborative opportunities.	
<b>3. Cultural Competency</b>		
Staff training includes a segment on cultural competencies. Staff and volunteers understand that personal and professional values may be different from those of site users, site neighbors, underserved groups and/or nontraditional groups.		
	Interpretive methods balance and facilitate a dialogue between multiple points of view. An annual inventory is taken of staff and volunteer language/cultural capabilities to be used as a resource when needed. Supervisors receive feedback and monitoring of performance and identify features of their own professional style that might impede or enhance their own practice of cultural competence.	
	All signage, brochures and websites include language and culturally sensitive options for major market segments from other cultures. Staff and volunteers develop specialized knowledge and understanding about the history, traditions, values, family systems, communication styles, and cultural expressions of the client groups they serve, including previously underserved groups.	
<b>4. Ethics</b>		
Staff and volunteers affirm and abide by a code of ethics regarding delivery of interpretation.		
	Interpretation delivers multiple perspectives in a culturally compassionate and respectful way.	
	Information presented is accurate and sources are credited.	

**TABLE 2-1. NAI'S GOOD, BETTER, AND BEST PRACTICES.**

<b>Good Practice</b>	<b>Better Practice</b>	<b>Best Practice</b>
<b>5. Evaluation</b>		
The organization clearly defines interpretive standards and regularly evaluates staff programs.		
	Standardized evaluation of interpretive program or product effectiveness is completed through a variety of sources including input from visitors, peers or outside sources, and self-assessment.	
		Results of evaluations are incorporated into new or revised programs, products, and services. Results of evaluations are reported to management and used as a tool to support interpretation efforts in the annual budget. Results of evaluations are shared with and used in all of the organization's planning and management.
<b>6. Interpretive Principles</b>		
Interpretive methods are organized, enjoyable and appropriate for the audience.		
	Interpretive methods support the mission of the organization and are delivered with passion and enthusiasm.	
		Interpretive methods are highly relevant to the audience and actively engage the audience with the resource. Interpretive methods facilitate a connection between the interests of the visitor and the meanings of the resource, thereby providing spiritual uplift and encouraging resource stewardship.
<b>7. Management Objectives</b>		
The interpretive program reflects positively on the organization: staff acts professionally and nonpersonal media is well-maintained. Measurable objectives exist for every interpretive product and service that align with the mission of the organization and measure declarative knowledge and behavioral change. Management ensures that staff understand the significant resources and messages that the interpretive program should be addressing.		
	Management is proud of their interpretive program and strives to make it the best it can be. Management and interpretive staff work together on updating objectives annually. Interpretive methods align with interpretive plan logic model objectives. Management prepares orientation materials for the staff that identify significant resources to be interpreted.	
		Interpretation has an integral role in management of the site and resources. Management routinely looks for opportunity to involve interpretive staff in explaining resource issues and working with the community for solutions. Successful achievement of management objectives are shared through professional networks with colleagues. Staff and management meet annually to discuss messages and visitor reactions so that sensitivity is developed between staff, management and visitor regarding the impact of messages.



**TABLE 2-1. NAI'S GOOD, BETTER, AND BEST PRACTICES.**

Good Practice	Better Practice	Best Practice
<b>8. Operational Commitment</b>		
Interpretive methods are supported by the annual operations budget.		
	Interpretive programming is aligned with specific operational objectives in annual plan of work or business plan. Maintenance issues are resolved immediately.	
	Interpretive staff and other operational staff assist each other as needed and are cross-trained to each other's jobs as appropriate.	
<b>9. Sustainable Business Practices</b>		
Artifacts, documents, and other resources on display or used in programs are protected from damage by visitors, animals, light, and other sources of deterioration.		
	Artifacts, documents, and other resources on display or used in programs are protected from damage by visitors, animals, light, and other sources of deterioration. Interpretive media choices do not compromise the integrity of the resource.	
	Interpretive media choices do not compromise the integrity of the resource. Fabrication of interpretive media incorporates environmentally friendly products and methods to the greatest extent possible.	
<b>10. Terminology</b>		
Terminology is understood amongst staff.		
	Terminology is understood amongst staff and used consistently from year to year.	
	Employees are proficient in use of professional terminology. Terminology is consistent with the Definitions Project.	
<b>11. Theme</b>		
The site has an identifiable central idea or theme that ties the content of various interpretive methods together in a coherent way. Each program or product has a theme related to the site's central theme.		
	Themes are stated in a single sentence. Thematic interpretive methods are part of a larger interpretive plan aligned with organizational objectives.	
	A site's central theme expresses what it is about the topic that supports the site significance, what is relevant to the audience and what management hopes to convey to the audience.	
<b>12. Visitor Experience</b>		
All staff are trained to deliver complete experiences in accordance with the interpretive plan.		
	Individual interpretive methods are part of a larger planned visitor experience. The quality of the visitor experience is evaluated on a regular basis.	
	Staff meet regularly to determine and implement ways to improve the quality of visitor experiences based upon evaluation data. Visitor experience issues are integrated into every aspect of park management (facility maintenance, construction projects, public relations, staffing, programming, etc.).	

### 2.3. Public History Resource Center

The PHRC was founded at the University of Maryland in 1999 to provide contextual information for students, professionals, and others interested in the field of public history by “introducing the history, literature, websites, and educational programs of public history.”<sup>17</sup> The center developed an effective rating system for evaluating history websites. The PHRC rating system criteria evaluates the accuracy and scholarship of websites and the community involvement and use of a site according to a 200-point scale. One hundred points come from a website’s basic criteria, and another 100 from evaluation of public history specific criteria.

**TABLE 2-2. PHRC’S RATING SYSTEM FOR HISTORY WEBSITES.**

Basic Criteria	Public History Specific Criteria
<b>Scope/Content (15 points)</b> <ul style="list-style-type: none"> <li>• Audience for the site/purpose/mission statement</li> <li>• Comprehensiveness/completeness</li> <li>• Adequate amount of material with varied viewpoints</li> <li>• Well-written</li> </ul>	<b>Interpretation of Materials (40 points)</b> <ul style="list-style-type: none"> <li>• Original interpretive essays, authority</li> <li>• Secondary/primary sources used &amp; cited properly</li> <li>• Direct viewer to additional sources</li> <li>• Accessible to non-academic public</li> </ul>
<b>Authority/Bias (15 points)</b> <ul style="list-style-type: none"> <li>• Sponsor of site/information provider</li> <li>• Reliable contact info</li> <li>• Point of view</li> </ul>	<b>Primary Source Documents (20 points)</b> <ul style="list-style-type: none"> <li>• Searchable database of materials</li> <li>• Include both scanned, verifiable images and rekeyed, searchable information</li> <li>• Explanation of how primary source items were described or digitized</li> <li>• Physical location of originals cited</li> <li>• Scope of collection, reasoning behind selection of documents used</li> <li>• Copyright issues</li> </ul>
<b>Timeliness/Permanence (15 points)</b> <ul style="list-style-type: none"> <li>• Posting/revision dates</li> <li>• Working links</li> <li>• Will it be there in a year?</li> </ul>	
<b>Value Added Features (15 points)</b> <ul style="list-style-type: none"> <li>• Index/search/sitemap</li> <li>• Summaries/abstracts</li> <li>• Annotated links</li> </ul>	<b>Education (20 points)</b> <ul style="list-style-type: none"> <li>• Curriculum available enabling classroom use</li> <li>• Interactive learning materials</li> <li>• Showcase or highlight student work utilizing materials</li> <li>• Special features that actively enhance education use of site</li> </ul>
<b>Technical Aspects (15 points)</b> <ul style="list-style-type: none"> <li>• Accessibility/ADA compliant</li> <li>• Navigation</li> <li>• Printability</li> </ul>	
<b>Aesthetics, Visual Clarity &amp; Appeal (15 points)</b> <ul style="list-style-type: none"> <li>• Consistent theme</li> <li>• Visual cohesiveness/layout</li> <li>• Readability/colors/fonts/background</li> </ul>	<b>Promotion of a Community of Interest (20 points)</b> <ul style="list-style-type: none"> <li>• Evidence of community involvement with materials</li> <li>• Evidence of active involvement in issues of importance to the communities whose stories are told</li> <li>• Associated listservs, bulletin boards, conferences, outreach</li> <li>• Other interactive components not covered under Education</li> </ul>
<b>Overall Impression (10 points)</b>	

<sup>17</sup> “About PHRC- History of PHRC,” Public History Resource Center, accessed 24 March 2011, [http://www.publichistory.org/about\\_phrc/index.asp](http://www.publichistory.org/about_phrc/index.asp).

The PHRC rating system is useful for evaluating the effectiveness of a variety of internet-based projects. The PHRC rating system strikes a good balance of promoting solid scholarship and documentation with broad public appeal for non-academics. Its “Promotion of a Community of Interest” criterion addresses the online communities that often develop around popular websites, a phenomenon that is even more pronounced with the emergence of social networking. Websites with an active community following generate more interest and traffic and provide a level of public involvement that is often lacking from most static websites that are not updated frequently or ever. The “Value Added Features” criterion is also one specific to websites, but includes several aspects that may be applicable to other media. The use of hyperlinks to cite sources or provide annotated links can be a way to enrich digital documents and provide multiple layers of interpretation for a variety of audiences. For example, a Portable Document File (PDF) document detailing the history of a historic building aimed at a general audience may have annotated links taking readers with a higher level of interest to the digitized HABS documentation on the LOC website or other information. One criterion in the PHRC rating system that is widely applicable to any interpretive project is “Aesthetics, Visual Clarity, & Appeal.” So often these qualities are overlooked, or worse, are overthought and overwrought resulting in a distinct loss of clarity of the interpretive message. A well-organized and visually appealing design provides a project with visual clarity and appeal to its intended audience. Hiring a design professional experienced with the particular medium is often the first step in ensuring a well-designed website. The second step is involving the general public or members of the intended audience in the website design process.

### 3. PROJECT EVALUATION RUBRIC

One aim of this project was to develop an evaluation framework or rubric to apply across a variety of project types that have a public benefit component in common. During research, several existing standards for evaluation were found, but all either applied to a specific type of project—interpretive signs, for example—or were all-inclusive to all interpretation methods. By analyzing the common themes running through these varied evaluation standards, the intention was to develop a yardstick for evaluating the effectiveness of a broad range of projects with a public benefit component. The standards used for developing this rubric were discussed in the previous section. What follows is the analysis of these standards and how they feed into creating an overall rubric for evaluating creative mitigation projects with a public benefit component.

#### 3.1. Basis

All three of the existing standards described in Chapter 2 informed the development of the evaluation rubric for the current effort: the NPS Director’s Order #6: Interpretation and Education, the NAI Standards and Best Practices for Interpretive Methods, and the PHRC Rating System for Websites. Figure 3-1 highlights the key elements of each of these standards. As noted in Chapter 2, some of the elements occur in more than one of the standards, while others are unique to a specific standard.

Since the goal of the current effort is to evaluate projects that vary in scope, type, and media, the criteria required some simplification. By matching up categories between the three standards, four overarching criteria emerged—*Accessibility*, *Scope*, *Content*, and *Value*. Table 3-1 shows the four criteria of the developed rubric and the corresponding categories of the three standards that provided the basis for the criteria.

**TABLE 3-1. MATRIX OF EXISTING STANDARDS AND DEVELOPED EVALUATION RUBRIC CRITERIA.**

	NPS Director’s Order #6	NAI Standards and Best Practices	PHRC Website Rating System
<b>Accessibility</b>	-Widely accessible	-Audience Involvement -Cultural Competency	-Timeliness/ Permanence -Value Added Features
<b>Scope</b>	-Learner-centered -Place-based	-Interpretive Principles -Visitor Experience	-Education -Interpretation of Materials -Scope -Aesthetics/Visual Clarity & Appeal
<b>Content</b>	-Sound Scholarship, Content Methods, Audience Analysis	-Terminology -Theme -Ethics	-Primary Source Documents -Technical Aspects -Authority/Bias -Content
<b>Value</b>	-Help people understand and participate -Collaborative -Ongoing Evaluation	-Civic Engagement -Management Objectives -Sustainable Business Practices -Evaluation -Operational Commitment	-Promotion of a Community of Interest -Overall Impression



FIGURE 3-1. EXISTING STANDARDS USED TO DEVELOP EVALUATION RUBRIC.

With each of the four developed evaluation criteria, questions for judging a project's effectiveness emerged. Some of these questions were obvious from the three existing standards, while others were developed to bring the broad criteria down to a level of specificity that was applicable to a variety of projects. The accompanying questions may be used to evaluate the effectiveness of a project and can serve as a checklist of project components to evaluate interpretive projects during their planning phase. The four evaluation criteria, *Accessibility*, *Scope*, *Content*, and *Value*, are discussed below:

### Accessibility

Accessibility may refer to the physical location of a sign and location-specific access restrictions, Americans with Disabilities Act (ADA) compliance, distribution of printed media, or availability of digital media, such as videos. What is vitally important is that the intended audience is able to find the material on their own or it is available at relevant locations. An interpretive signage project on a restricted-access military installation may begin with the assumption of a narrower audience of base personnel and restricted visitors, but it should be accessible to that audience. A printed booklet detailing the history of a site or installation should be distributed to reach its intended audience, be it visitors to the installation, visitors to a local history center, or area schools. Another aspect of accessibility is the advertising or marketing of a project. A well-developed project that the intended audience does not know exists cannot be a successful project. ADA compliance of a project is particularly important for federal agencies. The Department of Justice ADA website (<http://www.ada.gov>) has an *ADA Standards for Accessible Design* document, which includes compliance standards for signage. The United States Access Board (USAB) is a federal agency that has published electronic and information technology standards and guidelines for ADA-compliant websites (<http://www.access-board.gov>). Some questions for considering a project's level of accessibility are:

- Who is the intended audience?
- How is the audience involved with the interpretation?
- Is it widely accessible by the intended audience?
- How has the audience been made aware of the project's existence and availability?
- Is it accessible by various cultural groups and are varying viewpoints presented?
- If ADA compliance is required, does it meet accessibility requirements?
- Is it available in an alternate format, such as online? Is the alternate format restricted by technical requirements?
- Does the project have permanence? Will it be relevant in 5 years? 10 years?

### Scope

The scope of a project refers to the goals or intent of a project and the type, manner, and presentation of historical information or interpretation conveyed to the intended audience or multiple audiences. Central to the scope of a project are the questions of what is the goal of the project, who is the intended audience, and how is the goal achieved through presentation to the audience. The scope of a project depends on the intent of the project and how that is achieved. If multiple audiences are hoped to be reached through the project, the effectiveness of the content delivery needs to be judged for each of these audiences. The same material

may be presented to schoolchildren and the general public, but how that information is presented may differ dramatically. Questions that may be asked to determine the scope of a project are:

- Does the project achieve its intended purpose?
- Does the project scope target the intended audience?
- Does it present complex historical themes in a suitable manner given the audience?
- Does it have educational value?
- Does the project present a valuable visitor/reader experience?
- Does the project have aesthetics appropriate to the material?
- Is there a clarity and appeal to the written, visual, and/or audio parts of the project?

### Content

The content of a project is seemingly the easiest to define, yet more often the difficult decision is what not to include. Above all, content should be well-researched and documented with primary sources. Primary sources lend a project an authority and can help avoid pitfalls associated with bias of information. Content should also be consistent, particularly regarding terminology. The voice or tone of the spoken or written words of a project should be appropriate to the intended audience. Questions that may be asked of a project's content are:

- Is this project based on primary source history?
- Does it have an appropriate amount of research?
- Are sources cited as appropriate? Either within the product or in accompanying project documents?
- Are appropriate permissions to use sources obtained?
- Does the voice and tone match the intended audience?
- Is the terminology used consistent and appropriate to the intended audience?

### Value

The value of a project is multi-faceted. While it is often difficult to quantify the effectiveness of a project, there is a need to justify expenses associated with funding a project. Evaluating the value of a project is an ongoing process and can direct the continuation of the project and inform the direction of future projects. A project should have a public benefit, either on an individual level or for a community. In some instances, a portion of this benefit may come during the planning phase with collaboration and public involvement. If the project is not a one-time event, the level of time, effort, and funding to sustain it over the life of the project needs to be considered. Questions that may determine the value of a project are:

- Does the project meet its intended public benefit objectives?
- Is it routinely evaluated? Is it adjusted to meet shortcomings?
- Was it produced out of a collaborative effort? Was collaboration successful?
- Is it a sustainable project? Does it require continual investment of time, money, and effort?



- If necessary, is there a commitment to sustain it? Is there a community behind it to provide this commitment?
- Was it a suitable expenditure of time and money? If not, what lessons can be learned for future projects?
- Is there a process in place for evaluation and feedback? Either through visitor or user surveys?

### **3.2. Categorization**

As mentioned previously, the submitted projects were categorized based on the project type and scope. Six categories were identified—four sub-categories of interpretive project types, public outreach projects, and innovative partnerships. Many projects may span several categories. In these instances, a project was categorized based on its primary intent or because it provided a particularly good example of a given category. The categories are listed below and discussed in further detail in order.

- Printed Media
- Digital Media
- Onsite Interpretation
- Emerging Technology
- Public Outreach
- Innovative Partnerships

#### **Printed Media**

The Printed Media category includes printed booklets and brochures related to the interpretation of historic resources. Projects under this category typically are part of an offsite interpretation, distinguished from printed materials that may accompany an onsite interpretation such as a sign or walking tour brochure. Printed media can be a very effective tool for interpreting historic and archaeological sites, especially when combined with historic photos and the words of those historically or culturally associated with the resource. Printed media also has the benefit of being more widely accessible than the site itself, a considerable benefit where access restrictions exist. Printed media can be delivered and accessible to a targeted audience. The visual clarity and appeal of printed media are of particular importance, as they must draw the reader into the story and place. Printed media can have significant costs associated with design and production; however production costs have decreased considerably in recent years through inkjet printing with only a slightly reduced print quality compared to more expensive press printing. Printed media also has a finite availability before additional costs need to be incurred to produce more copies.

#### **Digital Media**

The Digital Media category includes videos and websites created to interpret historic and archaeological sites. The use of video to capture the stories and people associated with a historic or archaeological site can be a very effective educational tool. Interpretive videos can be viewable on the internet, a part of a museum exhibit, used in the classroom, or sold to the public to offset production costs and fund preservation efforts by the agency or other organizations. Websites provide another medium for interpretive content delivery and may incorporate videos, photos, and interactive learning tools. Websites have the advantage of wider accessibility over videos only available on DVD or at a specific location. Two



specific aspects of accessibility to keep in mind with interpretive websites are ADA-compliant website standards and the technological requirements to view more advanced animations and streaming options.

### Onsite Interpretation

Onsite Interpretation has the advantage of being directly and physically associated with a historic or archaeological site. However, access restrictions associated with some locations may limit effectiveness. Onsite interpretation may consist of a variety of interpretive methods, used in isolation or collectively. Interpretive signage is perhaps the most prevalent form of onsite interpretation. It provides a one-time, initial cost over the lifetime of the sign and requires little to no maintenance or continued time and effort expenditures. Guided tours are another interpretive method for onsite interpretation. Guided tours may be leader-guided by an individual or self-guided through a brochure or audio tour. Leader-guided tours have several benefits. Tour leaders provide a human face to the organization and can provide a more interactive experience for the visitor. Tours led by individuals can also be scheduled at the agency or organization's discretion, for example, held at certain times of the year or coordinated with special events. Self-guided tours have the benefit of requiring little investment in time or money beyond the initial production of the brochure or audio track. However, the latter solution may involve substantial technology expenditures, depending on the delivery method and level of design and creation.

### Emerging Technology

The Emerging Technology category incorporates new delivery methods being developed. Some of these methods were not initially developed for interpretive media, but have been adapted by the interpretation community to provide innovative and low-cost solutions to interpretation. As the category is defined by the "cutting edge," it will continue to evolve and incorporate new methods in the future. Examples of interpretive methods that fall into this category include the use of smartphones and iPods to deliver interactive interpretive experiences, geo-locational and "augmented reality" applications for handheld devices and the internet that provide site-specific interpretive media, and social networking applications and websites that allow direct interaction with interpretive visitors and the formation of an online community around the history and themes of a specific site. In terms of accessibility, the use of emerging mobile technologies and applications may prove to have the widest audience in the future. A February 2011 Nielsen study found that 31 percent of mobile phone users in the United States own smartphones. Additionally, the percentage of smartphone adoption is considerably higher among minority groups (Figure 3-2).<sup>18</sup> Smartphones and mobile devices provide a low-cost (relative to desktop and laptop computers) connection to the internet and related services.

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<sup>18</sup> Don Kellogg, "Among Mobile Phone Users, Hispanics, Asians are Most-Likely Smartphone Owners in the U.S.," *nielsenwire* (blog), 1 February 2011, <http://blog.nielsen.com/nielsenwire/consumer/among-mobile-phone-users-hispanics-asians-are-most-likely-smartphone-owners-in-the-u-s/>.

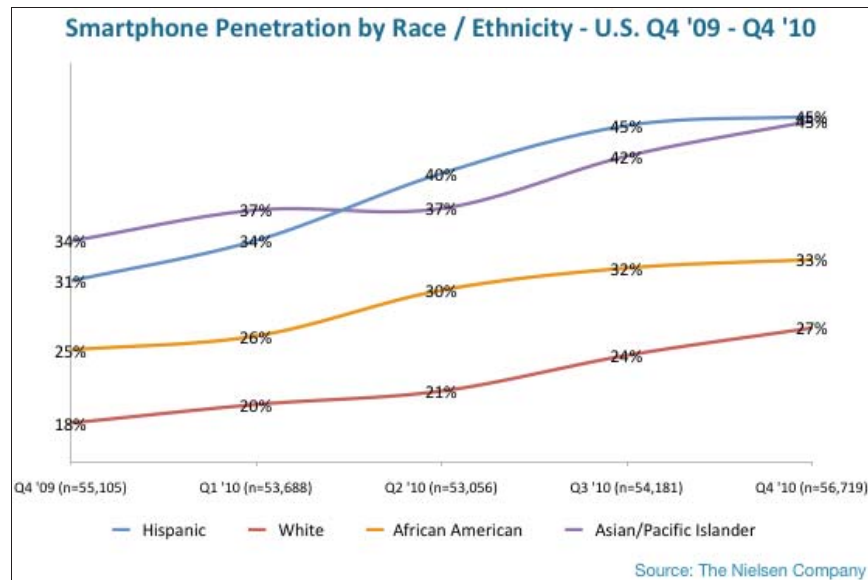


FIGURE 3-2. SMARTPHONE PENETRATION BY RACE/ETHNICITY – U.S. Q4 '09-Q4 '10.<sup>19</sup>

### Public Outreach

The Public Outreach category often has overlap with projects with an interpretive component. However, many projects have an outreach goal that is the main objective of the project. Examples of this include interpretation of not just the history of a site, but more importantly how it is being managed and by whom. Public Outreach projects may combine onsite visits or public lectures that inform the public on agency activities to manage and protect historic and archaeological resources. Others may allow the public to volunteer and work hands-on with an archaeological excavation or historic building restoration. The development of classroom curricula is public outreach with an educational emphasis. Such outreach projects can have numerous tangential benefits related to future projects and consultations with the public and interested groups. By initiating a dialogue of information and education, public outreach projects can lay the foundation for continued and successful consultations.

### Innovative Partnerships

Innovative partnerships are typically a component of interpretation and outreach projects, helping those projects to be more successful than a project conceived and executed in isolation. However, the formation of partnerships can also stand alone as an effective means of providing a public benefit. Examples of projects where the formation of a partnership is the key or sole component of a project include:

- partnering with a local or state organization to manage easements or covenants for properties transferred out of an agency's inventory;
- partnering with a local college or university to perform studies or develop classroom curricula;
- partnering with a local or state organization to manage a grant fund for local preservation efforts;
- partnering with an organization to preserve or restore a similar or related resource;
- and partnering with local governments to fund and develop preservation plans or ordinances.

<sup>19</sup> Kellogg, 2011.

In addition to standalone partnerships to provide a public benefit, partnerships may also result through required National Historic Preservation Act's (NHPA) Section 106 consultations and facilitate mitigation for historic properties. In these situations, the formation of the partnership would be the main form of mitigation and the agency would take a supportive role in the partnership. That support may come in the form of time, expertise, and/or money. Partnerships are often used as a part of mitigation outlined in a Programmatic Agreement, as defined in the NHPA. Formation of the partnership and clear description of the roles and responsibilities of the partnering agency and groups in a legally binding agreement, such as a Memorandum of Understanding or Memorandum of Agreement, is a good practice as it provides clear delineation of responsibilities, protects the agency, and provides clear benchmarks for evaluating the effectiveness and success of the partnership. More importantly for the purposes of this project, parties and organizations that a federal agency has consulted with on past Section 106 compliance efforts are likely potential partners for public benefit projects outside of the compliance sphere.

### **3.3. Measurement**

Measuring the criteria of the developed evaluation rubric is the next consideration. The collected projects needed to be evaluated and scored for several reasons. First, the developed evaluation rubric needed to be tested to measure its adequacy as an evaluation yardstick to determine if it provides a sufficient measurement of project success. Second, the collected projects needed to be scored to identify the best examples of successful projects within each category and across categories. The best examples in each category were then used to develop a source book summarizing the findings of this report and examples of successful projects. The scores were also used to evaluate projects across categories to identify which project types were more successful and under what conditions and for what types of resources are they best implemented.

For the purposes of this project and evaluation of the projects collected, a standardized measuring stick needed to be employed to evaluate and assign a score for each project collected. A numerical grading system was chosen to apply the evaluation rubric for several reasons. First, it provides a more nuanced scale than a Yes/No achievement checklist or an alphabetical scale (A, A-, B+, etc.) Secondly, it allows for an objective rating between projects.

Projects were scored by a committee, which included a historian, an archaeologist, an architectural historian, and a layperson with an interest in history and historic places. Reviewers were provided with summary information on the four evaluation criteria and the guidance questions detailed in Section 3.1. Additionally, each reviewer was provided with the project information as submitted through the data collection website as well as any products or documents relating to the project. An example of the Project Review Worksheet for one project is provided in Appendix B. Each criterion—*Accessibility*, *Scope*, *Content*, and *Value*—was given a score of 1 to 5 for each project, with 5 being the highest score. The criterion scores from the four reviewers were averaged to give an overall score for that criterion. The criteria scores were then combined to give an overall project score out of 20 possible points. The averaging of scores across all reviewers resulted in an overall project score that appropriately reflects scores across categories. For example, to achieve an overall score of 20 points, a project would need to be scored a 5 on every criterion by every reviewer. This scoring method provides a more realistic gauge of assessing project effectiveness, namely a 20 point overall score is a theoretical ideal. Scores given in the following sections are the average scores across the committee members.

## **4. PROJECT TYPES AND EXAMPLES**

This section includes the collected project examples organized by project type. Each project type section begins with an overview of the project type, guidance and standards specific to the type, and an overview of the evaluation rubric aspects as they relate to the type.

In total, 53 projects were collected under the data collection phase of this project. Thirty-nine were submitted through the questionnaire on the project website and 14 were found through internet searches and colleague referrals. Six projects were eliminated from further considerations as they were judged to be beyond the parameters and project types identified for this project, leaving a total of 47 projects to be evaluated. By category, the projects collected were:

- Printed Media – 7 projects
- Digital Media – 10 projects
- Onsite Interpretation – 7 projects
- Emerging Technology – 9 projects
- Public Outreach – 11 projects
- Innovative Partnerships – 3 projects

Generally, the top five ranked projects as scored by the review committee are summarized in this chapter, along with images, products, or screen captures. In a few instances, the projects summarized here are not those with the five highest scores. In the Emerging Technology category, the sixth highest scoring project replaced one that scored higher but was similar in design (smartphone application), but was no longer available for download. In the Public Outreach category, two classroom curriculum projects were reviewed and scored in the top five. The lower scoring curriculum project was replaced with a different project type to achieve more variety in type among the top five. In the Innovative Partnerships category, three projects were collected and all are summarized. Appendix C includes the data collected on all projects submitted through the website or collected through other means, including those not summarized in this section. Appendix D includes a table with all of the four criteria and total scores for each project and reviewers' comments.

Finally, the evaluations of projects are summarized by project type along with the scores of each project example and general comments about the category as a group.

## **4.1. Printed Media**

### **4.1.1. Printed Media Guidance & Standards**

Prior to the advent of the internet and mobile applications, the use of printed media to interpret a historic site to an offsite audience was widespread and it continues to be an effective means of interpretation. Once a costly enterprise, the emergence of digital printing has significantly reduced printing costs. Even in the “digital age,” printed brochures and booklets still hold appeal as a “take-away” item for the audience and as a tangible product for project proponents. Other examples of printed media include posters, postcards, and any other printed materials designed for distribution or display. Costs for printed media can vary widely based on the size and number of pages of the document, the method of printing, and the volume. For traditional press printing, an up-front charge for setting up the printing plates is standard, regardless of the volume. Therefore, a higher volume of publications results in a lower per unit cost. Digital printing setups are typically much lower, and therefore per unit costs are less affected by the volume, making it a better solution for low volume printing.

*Accessibility* of a printed media project is dependent on the number of publications produced and their distribution. Publications are often made available to the general public or a specific intended audience, such as site visitors. One method of increasing accessibility is to make a digital copy available on the internet in addition to the printed booklet or brochure. This is often a low-cost and low-effort way to increase the accessibility. The same PDF used for printing can be processed to produce a PDF with a smaller file size suitable for downloading or viewing on the internet. The *Scope* of a printed media project is dependent on the resource and the intended audience. Too often booklets and brochures try to cover a resource in its entirety, when focusing on a specific aspect or event usually makes for a more interesting product. Narrowing the focus can also aid in preventing an over-abundance of text. The *Content* of a printed media project should have a balance of compelling words and images to convey the significance of a resource. The content should reflect the intended audience and where the media will be accessed. For example, a brochure designed to complement an onsite visit should include material that augments the visitor’s experience rather than replicate what they can gather from an onsite visit. Conversely, a printed booklet that is designed to be viewed offsite requires content to adequately portray the sense of place and feeling of a resource since the visitor is removed from it. The *Value* of a printed media project is a measure of the effectiveness of the publication to convey the significance of the subject to the public, but may also include additional factors such as increased public awareness and exposure to the resource and visibility and perception of the proponent organization.

### **4.1.2. Printed Media Projects**

The following printed media projects vary from multi-page booklets and brochures to a deck of playing cards. However, they all have in common the interpretation of historic and archaeological sites through printed publications. The resources associated with these publications vary from individual sites to nationwide categories of resources.



## Built By WPA-CCC: 1933-1943- New Deal Historic Resources on Department of Defense Installations

This 48-page public education booklet was produced as part of a DoD Legacy Resource Management Program project (# 07-357) sponsored by MacDill Air Force Base. The overall project included a nationwide historic context on the Works Progress and Work Projects Administrations (WPA) and Civilian Conservation Corps (CCC) projects for the Department of War between 1933 and 1943, an inventory of WPA and CCC resources on current DoD installations, representative surveys at selected DoD installations, and this public education booklet. The other components of the project are available for download at <http://www.denix.osd.mil>. The public education booklet distills the information gathered over the course of the project into an easily digestible and compelling publication for the general public. Though the publication has not been printed to date, it is available as a PDF and there are plans for printing and distribution in the future.

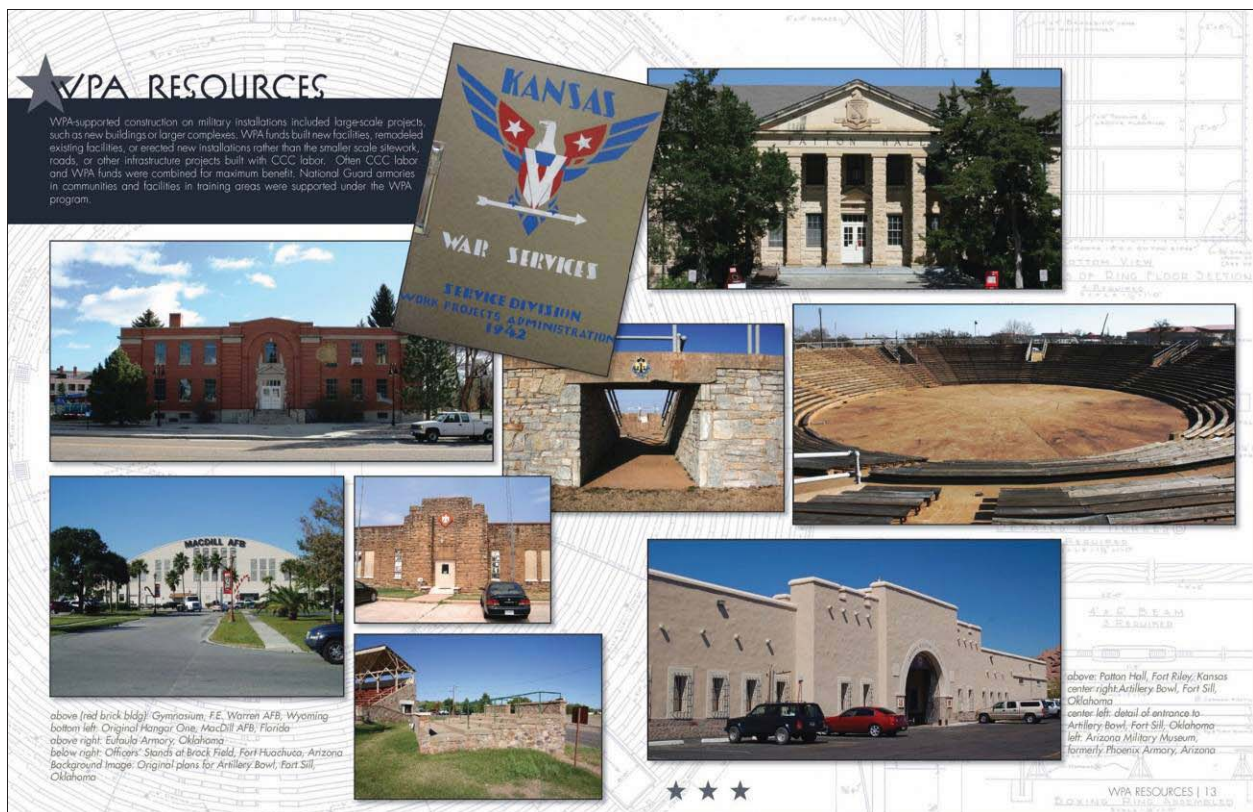
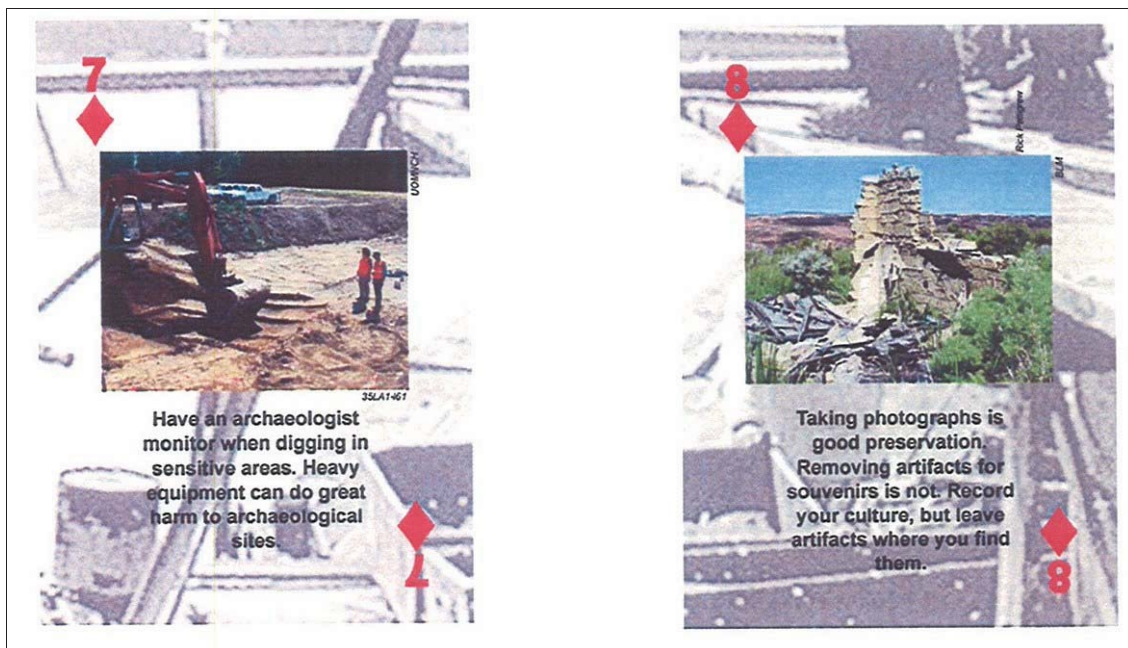


FIGURE 4-1. TWO-PAGE SPREAD FROM “BUILT BY WPA-CCC: 1933-1942” PUBLIC EDUCATION BOOKLET.

### Preserve Oregon's Heritage Playing Cards

The Oregon SHPO partnered with a number of government entities and organizations to produce a set of playing cards highlighting Oregon's historic and archaeological resources. The idea sprang from a similar project to produce playing cards for soldiers in Iraq and Afghanistan highlighting the protection of cultural resources.<sup>20</sup> The Oregon SHPO used the idea of promoting cultural resource and awareness through playing cards and modified it to highlight cultural resources in Oregon and provide an educational and advocacy tool for the general public. Each suit in the Oregon playing cards highlights a different aspect of cultural resources—hearts for historic structures, spades for archaeological sites, clubs for landscape features, and diamonds for education and outreach. Twenty thousand decks were printed in the initial run with half going to partner organizations and the other half for distribution at heritage events. The overall project cost was estimated to be \$20,000 and took close to 2 years to be completed from inception.



**FIGURE 4-2. EXAMPLES OF TWO PLAYING CARDS DETAILING PRESERVATION AND STEWARDSHIP.**

<sup>20</sup> The playing cards for U.S. military personnel in Iraq and Afghanistan were produced by Fort Drum and the Center for Environmental Management of Military Lands (CEMML) via DoD Legacy Resource Management Program funding (# 06-324). The project was awarded the Chairman's Award for Federal Achievement in Historic Preservation by the ACHP.



### Tularosa Basin and Coe Ranch Publication

The Fort Bliss Environmental Division Conservation Branch prepared documentation on the historic context of ranching in the Tularosa Basin, highlighting the significance of the Coe Home Ranch and Mary Coe Blevins in the ranching history of New Mexico. This public brochure built upon the technical report that explored the development of ranching in the Tularosa Basin in New Mexico and defined the contribution of rancher Mary Coe Blevins (1862–1953) within the broad patterns of the history of the Tularosa Basin (parts of which are included in Fort Bliss). This public oriented publication is intended as an education tool that documents the contributions of Mary Coe Blevins in the Tularosa Basin. The Coe Home Ranch was determined eligible for inclusion in the NRHP by the New Mexico SHPO.

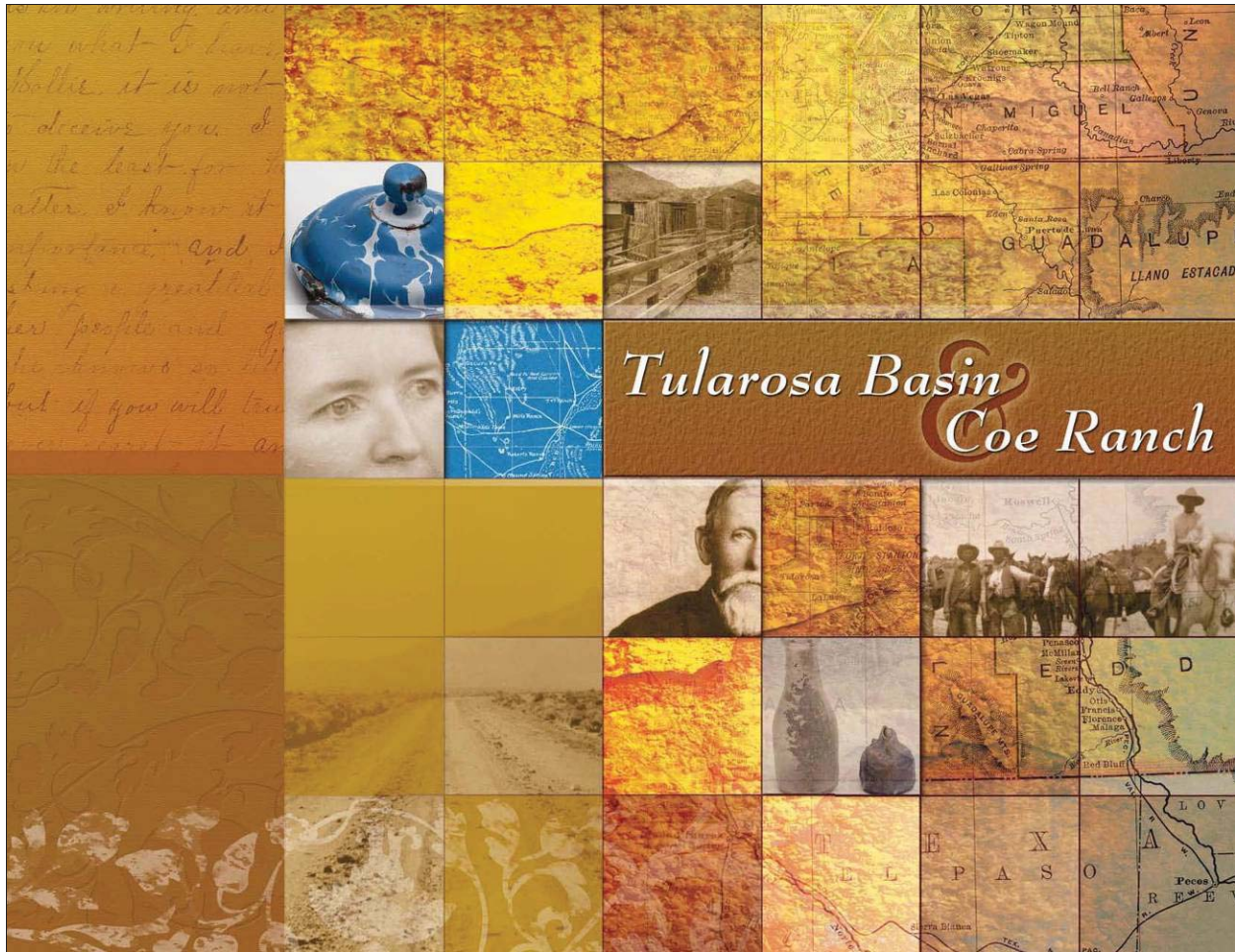


FIGURE 4-3. TULAROSA BASIN AND COE RANCH PUBLICATION COVER.

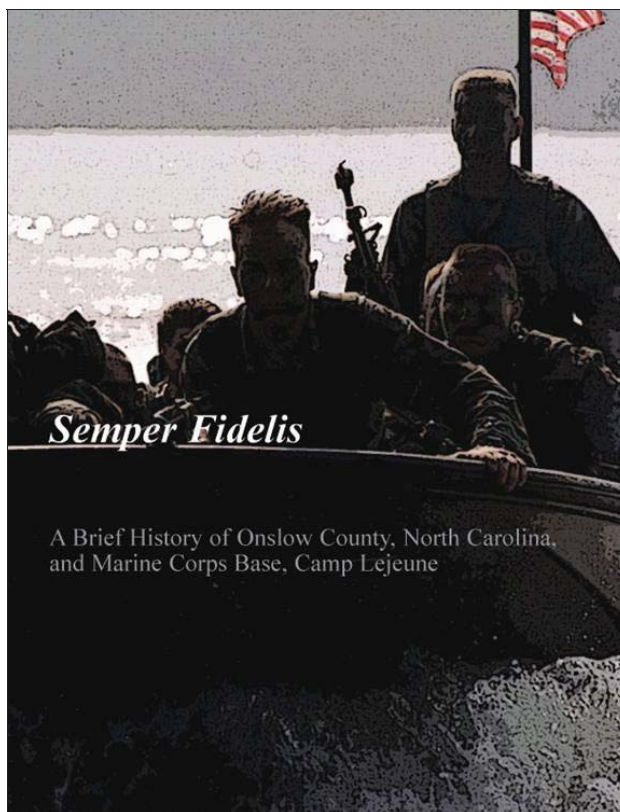


### Camp Lejeune History Publication and Historic Markers Construction

The Cultural Resources Program at U.S. Marine Corps Base Camp Lejeune partnered with the Onslow County Historical Society and History Museum to produce a publication on the history of Camp Lejeune and Onslow County and install 14 historical markers. The dual nature of this project could have put it in either the Printed Media or On-Site Interpretation categories, but is included here as a good example of distribution of a publication produced by a federal agency. The publication is available to both DoD and public school libraries, county libraries, and the Onslow County History Museum. Seven of the markers were installed on the installation and seven off-installation. The publication cost approximately \$80,000 and required four years to produce while the 14 historical markers cost approximately \$50,000 and required two years to construct. The publication received the American Cultural Resources Association's (ACRA) Quality Product Award in 2008. One lesson learned by the project proponents was to garner input from fiscal attorneys early in the process to answer questions about the distribution of publications produced with public funds.



**FIGURE 4-4. CAMP LEJEUNE/ONSLow COUNTY HISTORICAL MARKERS.**



**FIGURE 4-5. COVER OF CAMP LEJEUNE AND ONSLOW COUNTY HISTORY PUBLICATION.**

## Archaeology at Half Way House

As part of mitigation for construction related impacts of a railroad overpass project on a Comstock-era way station between Virginia City and Carson City, Nevada, the Nevada Commission for the Reconstruction of the Virginia & Truckee Railway sponsored the development of a brochure, online article, and poster interpreting the findings of an archaeological excavation at the Half Way House site. The brochure summarized the history of the Half Way House archaeological site and is available at several locations in the Virginia City and Carson City area, including the Nevada Railroad Museum. The online article provides more extensive information on the site, including links to primary research materials. The overall project cost was approximately \$4,800 and the project lasted 9 months.

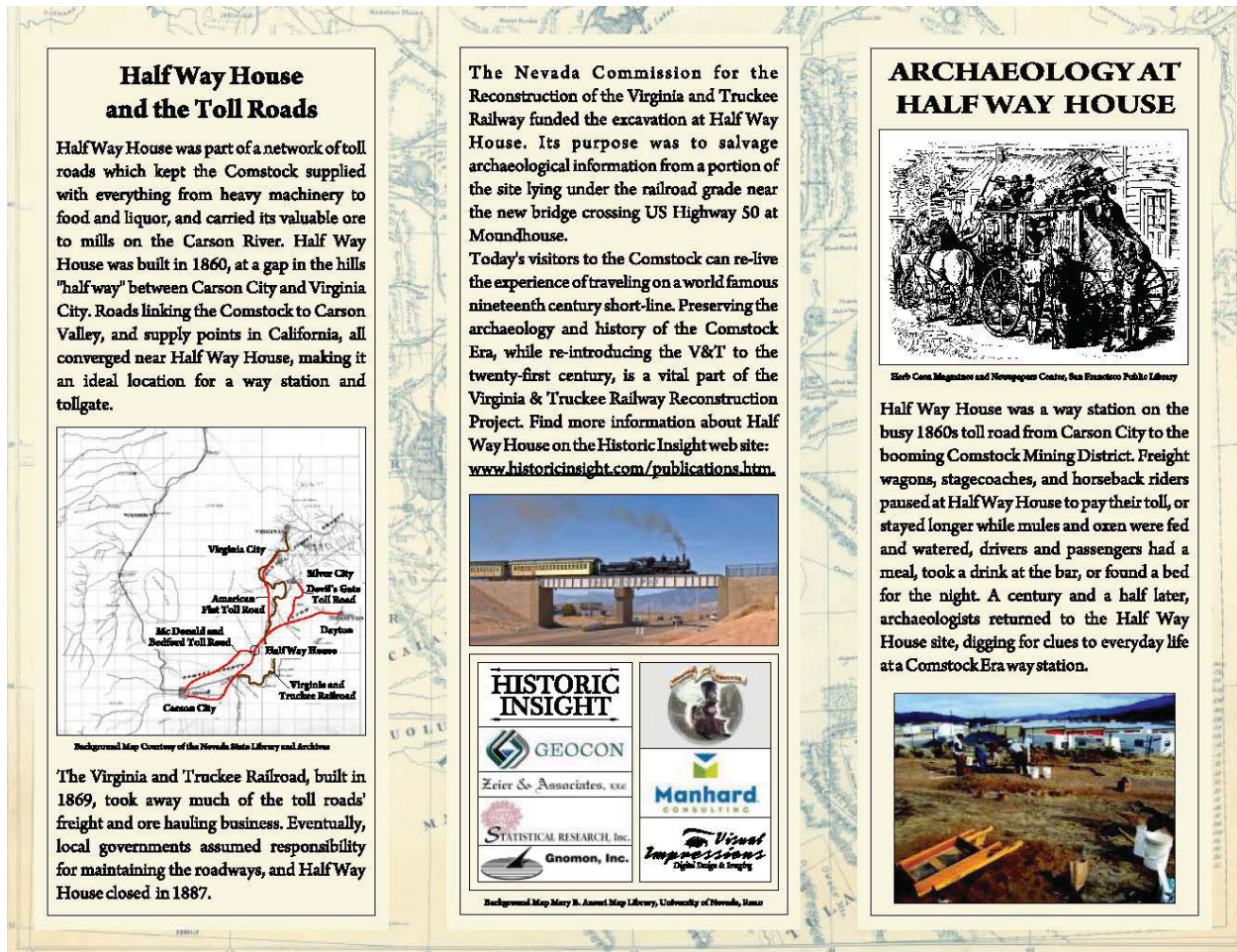


FIGURE 4-6. ARCHAEOLOGY AT HALFWAY HOUSE BROCHURE.

### **4.1.3. Printed Media Projects Evaluations**

<b>Project</b>	<b>Accessibility</b>	<b>Scope</b>	<b>Content</b>	<b>Value</b>	<b>Total (/20)</b>
Built By WPA-CCC: 1933-1943- New Deal Historic Resources on Department of Defense Installations	2.67	4.00	4.67	4.33	15.67
Preserve Oregon's Heritage Playing Cards	3.75	3.75	3.50	3.75	14.75
Tularosa Basin and Coe Ranch	3.00	4.00	4.50	3.00	14.50
Camp Lejeune History Publication and Historic Markers Construction	4.00	3.25	3.25	3.50	14.00
Archaeology at Half Way House	3.75	3.00	3.25	3.25	13.25
Homeland- An Archaeologist's View of Yellowstone Country's Past	2.75	3.25	3.33	2.25	11.58
Digging for History at Old Washington	2.00	3.00	3.00	2.75	10.75

The scores given to the collected projects in the Printed Media category reflect some of the benefits and drawbacks to this category. The Accessibility scores on the projects varied depending on the level and manner of distribution. Those that were publications that needed to be purchased typically scored lower, while those that were distributed for free to area libraries or the general public scored higher. In some instances, a publication that had yet to be published received a lower Accessibility score. In general, Scope and Content scores were high for this category as all appeared to be well-researched and documented, particularly those that were part of a larger project alongside a more extensive research report. The Value scores were split evenly with those that fulfilled an institutional purpose or with wider accessibility scoring higher than those that were only available commercially. Some of the reviewers' comments included suggestions that print-only publications also be made available online and wondering about the availability or distribution at local libraries and schools, two points that are worth considering when planning a print media project.

The Built by WPA-CCC: 1933-1943 booklet received the highest score in Content, but also the lowest in Accessibility due to being available only online and not yet printed. The Camp Lejeune publication received the highest score for Accessibility due to its distribution to area public, university, and school libraries free of charge. The Tularosa Basin and Coe Ranch booklet scored high in Scope and Content as it was supported by extensive documentation and well-designed. The Archaeology at Half Way House received its highest score under Accessibility, reflecting its multi-faceted approach that included a brochure, posters, and online component. The two lowest scoring projects in this category were book published for sale. The for profit nature of these two projects likely affected their Accessibility and Value scores more than Content and Scope, particularly when contrasted to the Camp Lejeune publication that was distributed widely to area and DoD libraries at no charge.

Several conclusions can be drawn from the collected projects and scores in the Printed Media category. With any printed interpretive media, the success of the end product is a result of the research that goes into the material and the overall design. Interpretive products that are well-researched produce a richer end product, but it is also important that the audience realizes the level of research used to create the product, if not the breadth and details of the research. That the audience recognizes the level of research lends the end product an air of authority to the reader. Accessibility is also a prime contributor to the success of a printed



media project. No matter how well researched or designed, a product still must be widely accessible to the intended audience to have the desired effect. Making a printed item accessible through a variety of avenues, and making it available online in addition to a physical printed product widens the accessibility to the audience. The format and format size are also dictated by the resource and source material collected. Text-heavy printed material may be more suitable for a booklet, while projects with more graphics, historic, and current photos may be more suitable to a poster format. Another type of printed media projects not included in the collected or scored projects are posters produced as part of state or national Archaeology or Historic Preservation Month initiatives. These posters can be produced at relatively low cost and can serve as public relations, advocacy, and awareness vehicles for historic properties.

## **4.2. Digital Media**

### **4.2.1. Digital Media Guidance & Standards**

The Digital Media category includes websites and videos, even if the latter were distributed on DVD. The internet has changed how and when information is accessed by the public. Websites provide a means of interpreting historic and archaeological sites and providing that information to a viewing public at the time and place of their choosing. Narratives, audio clips, photos, and videos can all be combined to create a rich visitor experience. Websites also have a wide range of complexity (and associated cost). Although internet access continues to be available to more and more people, the hardware used to access the internet varies widely. Feature-rich multimedia websites viewed on older hardware may be severely limited or even inaccessible, so thought should be given to the site's complexity and how it affects accessibility.

One solution is to create a website that adjusts to the hardware or device being used for access. Many websites have a "mobile" version for handheld devices that, while not as multimedia-intensive as a feature-rich site, are still more advanced than simple text. With the rise of handheld and smartphones, particularly among minority groups, mobile duplication of websites can increase exposure with little additional cost if created concurrently with a parent website. HTML5 is the latest incarnation of the syntax that drives websites and how the information on them is viewed on a device. Many elements that currently require extensive coding, such as embedding an audio or video clip on a website, is greatly simplified in HTML5. The latest versions of most browsers support HTML5, although to different levels of compatibility. The compatibility drops off substantially with older versions of popular browsers.

Content Management Systems (CMS) are website management tools that simplify website creation and the incorporation of a variety of content—from photos and videos to oral histories and documents. Wordpress ([www.wordpress.org](http://www.wordpress.org)), Omeka ([www.omeka.org](http://www.omeka.org)), and Drupal ([www.drupal.org](http://www.drupal.org)) are open source CMS software that are free to use and provide an extensive community-supported library of "plug-ins" that can cater to specific needs. For example, Omeka CMS is specifically designed for archival collections and provides plug-ins to link citations and references to content (see Section 5.3.2 for more information on CMS).

Video production has often been an expensive venture in the past. With the advances in technology of consumer level high definition video cameras and desktop editing software, these costs have decreased significantly. However, labor for professional video editing is often the most expensive cost associated with a professional production. Partnering with a capable video editor will result in a much more polished and professional production. Digital versatile discs (DVDs) remain a popular media to deliver video,

particularly if the project is developed with the intention of selling copies for fundraising purposes. However, the physical media of DVDs have limited accessibility, requiring the viewer to obtain a copy. Internet videos can provide a way to dramatically increase accessibility to a wider audience. A video can be posted on a related website, available for download through media repositories (such as iTunes, Netflix, or Amazon Video Services), or posted on an internet video repository site, such as YouTube.

*Accessibility* of a digital media project is dependent on the format and distribution. Website accessibility depends on the complexity of the site and video accessibility on the format. Federal agencies need to be particularly mindful of incorporating ADA accessibility standards into government-sponsored websites, including for example alternate text for website images. The *Scope* of a digital media project is dependent on the resource and the intended audience. As with printed media, websites often try to cover a resource in its entirety, resulting in a poor visitor experience. Unlike printed media, websites have a wider range of multimedia formats to draw the visitor into an engaging story. The *Content* of a digital media project should have a balance of compelling words, images, videos, and interviews, oral histories, or narration to convey the significance of a resource. The content should reflect the intended audience and how the media will be accessed. Websites should be well-referenced and cited. The use of a CMS with built-in citation support or through the use of plug-ins greatly simplifies and enhances the use and accessibility of citations for a variety of visitors, from scholars and professionals to the general public. The *Value* of a digital media project should be reflected in the appropriateness of the digital media used relative to the resource and how effectively it provides a benefit.

#### **4.2.2. Digital Media Projects**

The digital media projects that follow represent a diverse group of website presentations and technologies and videos with varying scopes and delivery methods. Some of the websites utilize 3D modeling of artifacts or 360 degree panoramic navigable views of sites. Some of the videos are available on DVD only, while others are viewable on the internet.

### Virtual Hampson Museum Website

The Virtual Hampson Museum (<http://hampsonmuseum.cast.uark.edu>) is a website partnership between the Arkansas Natural and Cultural Resources Commission, the Arkansas Archaeological Survey, the Hampson Museum, the Arkansas Division of State Parks, and the Arkansas Department of Heritage. The project was designed to increase accessibility of a large collection of pre-Columbian materials from the Arkansas Delta region to both scholars and the general public. The website allows visitors to browse artifacts by type or location and view information and a 3D model of the artifact. To date, over 700 virtual objects have been created from the collection. The digital objects can be viewed online, downloaded for viewing and metric analysis, and re-used in other media under a Creative Commons 3 license.<sup>21</sup>

The use of 3D modeling on the internet has been available for several years, but it is only in the last few years that advances in personal computing technology have allowed a wider accessibility. New standards for metadata and archive have been developed and improve these aspects. Since the completion of this project, similar projects have been completed for the Comanche National Museum and the Amarna Trust, and others are planned.

The Virtual Hampson Museum project cost an estimated \$130,000 and took approximately 12 months to get the website up and running. The maintenance consists of adding new artifacts to the collection. However, new technical processes and equipment have since been developed that make the process faster and more accurate.

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<sup>21</sup> Creative Commons is a non-profit organization that “develops, supports, and stewards legal and technical infrastructure that maximizes digital creativity, sharing, and innovation.” Creative Commons licenses provide a method for content creators to share and allow digital content with stipulations, such as attribution. More information is available at: <http://www.creativecommons.org>.



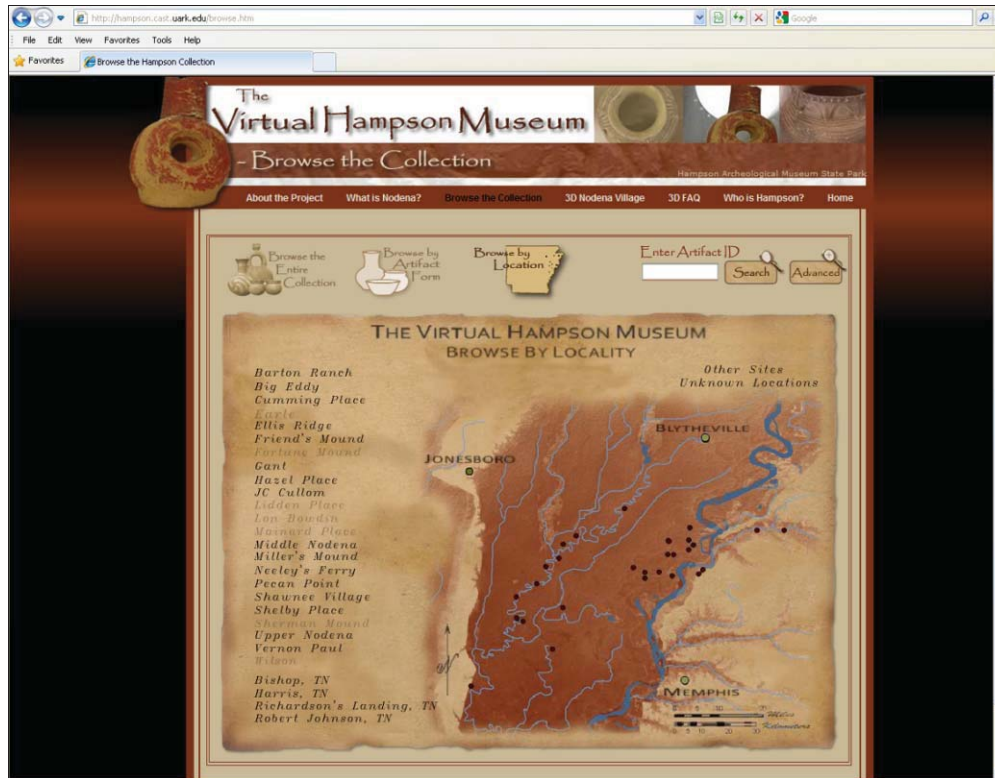


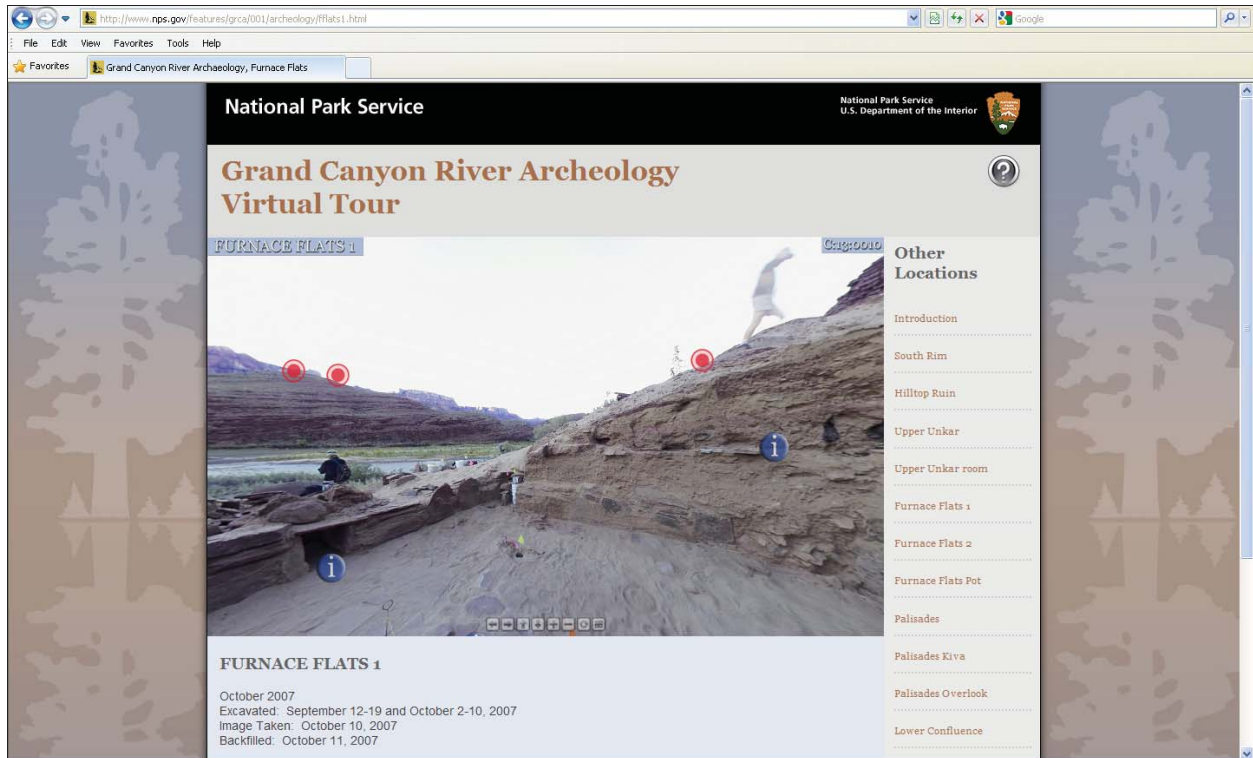
FIGURE 4-7. THE VIRTUAL HAMPSON MUSEUM WEBSITE SHOWING THE “BROWSE BY LOCATION” SCREEN.



FIGURE 4-8. THE VIRTUAL HAMPSON MUSEUM WEBSITE SHOWING DETAIL OF ARTIFACT.

## Grand Canyon River Archeology Virtual Tour Website

NPS has a “preservation-in-place” mandate for archaeological sites and only excavates when sites cannot be stabilized or preserved *in situ*. In Grand Canyon National Park, erosion seriously threatened a number of sites and the decision was made to excavate, document, and then rebury the sites. The excavations took place between 2007 and 2009. One method of documenting the excavations and providing an opportunity for visitors to view these sites was panoramic photographs and the creation of a virtual tour online. Tom Bartels of Round House Productions in Durango, Colorado, was hired to produce interactive 360 degree panoramic virtual tours of four excavated sites. Taken at mid-excavation, the tours allow visitors to glimpse the remnants of kivas and artifacts as well as view archaeologists at work.



**FIGURE 4-9. GRAND CANYON RIVER ARCHEOLOGY VIRTUAL TOUR WEBSITE.**

### Walking in Two Worlds Video: Losey 3 Site Archaeological Mitigation

The Pennsylvania Department of Transportation (PennDOT) produced a 30 minute video documenting the excavation of a Late Woodland village site in Tioga County, Pennsylvania. The video also presented PennDOT's consultations with Native American tribes. Additional products included a museum display at the Seneca-Iroquois National Museum in Salamanca, New York, and a session of papers presented at the Middle Atlantic Archaeological Conference. PennDOT partnered with 15 Native American Tribes, the Pennsylvania SHPO, and the FHWA. While the consultation proved to be successful, particularly contentious issues concerned the burials at the site.

The public outreach video has been widely distributed and has proved to be an important tool in detailing the importance of the site and the consultation process. The overall project, including excavation, cost several million dollars. However, the majority of that expenditure went to the excavation itself.

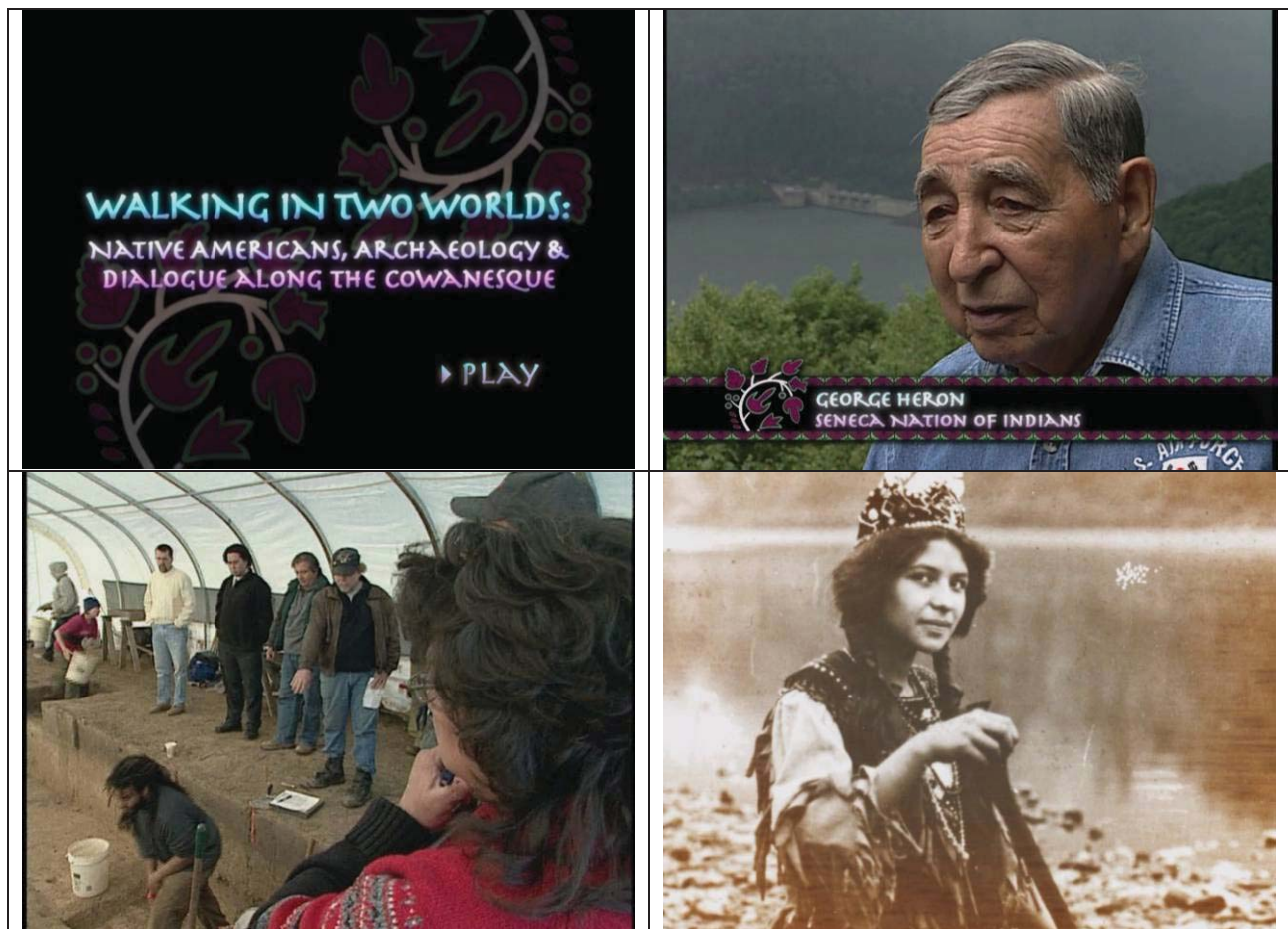


FIGURE 4-10. SCREEN CAPTURES FROM THE *WALKING IN TWO WORLDS* VIDEO.



## Raid on Deerfield: The Many Stories of 1704 Website

The website “Raid on Deerfield: The Many Stories of 1704” (<http://www.1704.deerfield.history.museum>), produced by the Pocumtuck Valley Memorial Association and Memorial Hall Museum, provides a multi-faceted look at a single historical event. The website details the 1704 raid on the English settlement at Deerfield by French and Indian forces through an online exhibit. The event is examined from the perspectives of the five involved cultures: French, English, Wendat (Huron), Kanienkehaka (Mohawk), and Wobanaki. The goals of the website are to “1) engage the audience in plausible and compelling stories; 2) accurately and fairly represent competing perspectives surrounding a controversial event; and 3) insure an equitable and sophisticated interpretation of the material.”<sup>22</sup> Although the website was developed in 2004 (a lifetime ago in “internet time”) it remains relevant and compelling due to its innovative approach of telling a story from five cultural perspectives. Also its rich use of a variety of multimedia and tools contributes to the website. The Deerfield website has won numerous awards including the 2005 American Association of State and Local History (AASLH) Award of Merit, the 2005 Museums and the Web Award, and the 2007 Multimedia Educational Resource for Learning and Online Teaching (MERLOT) History Classics Award.



FIGURE 4-11. RAID ON DEERFIELD: THE MANY STORIES OF 1704 WEBSITE.

<sup>22</sup> “About this Project,” Raid on Deerfield: the Many Stories of 1704, last updated May 2006, <http://www.1704.deerfield.history.museum/about/goals.jsp>

## History of Davids Island/Fort Slocum Website

The demolition of the Fort Slocum Archaeological District, an NRHP-eligible district consisting of historic structures and a prehistoric site spurred consultations that resulted in a website detailing the history of Fort Slocum, New York (<http://davidsisland.westchesterarchives.com>). The website consists of summaries of studies, oral histories, and historical photographs about the Fort Slocum district. The project was a collaboration between the U.S. Army Corps of Engineers New York District, Westchester County government, the Westchester County Archives, the Westchester County Historical Society, the New Rochelle Public Library, the Fort Slocum Alumni & Friends, and Tetra Tech, Inc.

The website contains sections on the history of the site from prehistory to 2009, historic buildings and fortifications at Fort Slocum, archaeology at Fort Slocum, and the people associated with Fort Slocum. The website also contains a digital archive of all the materials used in its creation, which includes historic photographs, architectural drawings, oral histories, and Google Earth KML files. The website has been well received and won an award in 2010 from the Greater Hudson Heritage Network.

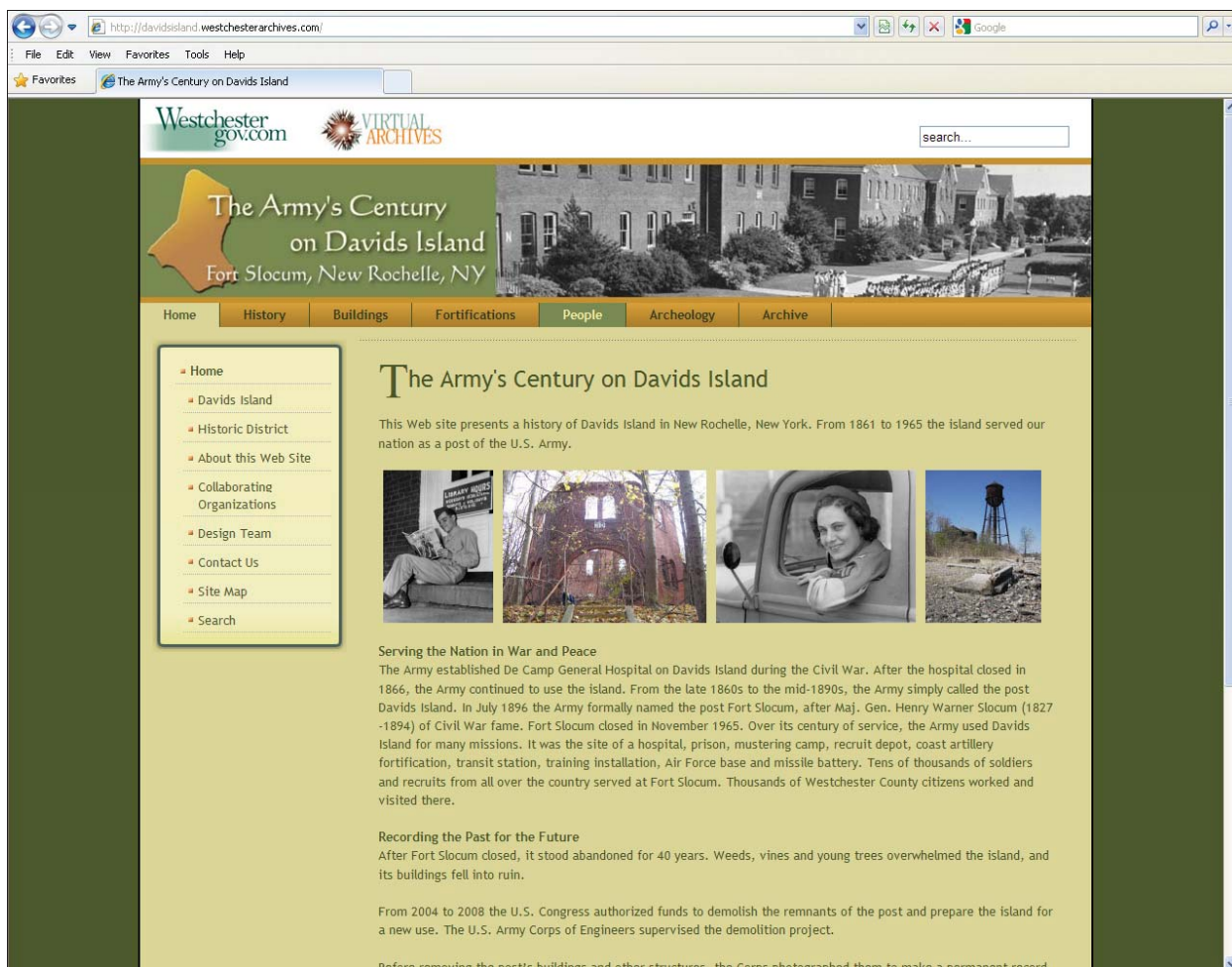


FIGURE 4-12. HISTORY OF DAVIDS ISLAND/FORT SLOCUM WEBSITE.

### 4.2.3. Digital Media Projects Evaluations

Project	Accessibility	Scope	Content	Value	Total (/20)
Virtual Hampson Museum Website	5.00	4.75	4.50	5.00	19.25
Grand Canyon River Archeology Virtual Tour Website	4.75	4.50	4.50	4.75	18.50
Walking in Two Worlds Video: Losey 3 Site Archaeological Mitigation	3.33	5.00	4.67	4.33	17.33
Raid on Deerfield: The Many Stories of 1704 Website	4.67	4.00	4.67	4.00	17.33
History of Davids Island/Fort Slocum Website	4.25	4.25	4.00	4.00	16.50
Mardi Gras Shipwreck Website	4.00	4.00	4.00	4.25	16.25
<i>TRESTLE: Landmark of the Cold War</i> Video	2.75	4.25	4.50	4.25	15.75
Kaibab National Forest and Hopi Tribe Joint Monitoring Video	3.50	4.00	3.25	3.50	14.25
Snoqualmie Falls Redevelopment Project	3.25	3.25	3.25	4.00	13.75
SoLost Video: How the New Deal Begat Musical Royalty	4.25	2.75	3.00	3.00	13.00

The scores of projects in the digital media category reflected the accessibility of the digital media format as well as the content and perceived value to the visitor. Generally, all the projects in this category scored very high in scope, content, and value, while the accessibility scores had a greater range. The Hampson Virtual Museum website scored high among all reviewers. Reviewer comments on the Hampson website touted the excellent design and navigability of the website and its usefulness for collections or sites that may have restricted use or accessibility. Similar comments were given for the Grand Canyon River Archeology Virtual Tour website. Virtual panoramic tours with overlaid site information and educational information can be a powerful tool for interpreting sites that have restricted access. Two projects in this category focused on Native American consultations on archaeological sites. The *Walking in Two Worlds* video scored high on Scope for combining the excavation, consultation, personal interviews, and historical photographs to produce a more polished and well-rounded product. All projects in this category did an excellent job of displaying the underlying research to the viewer. The Raid on Deerfield and History of Davids Island/Fort Slocum websites are two examples of telling the history of a site and combining it with a digital archive of artifacts, oral histories, and historic photographs. The “digital curation” of archival collections is a growing trend in the online presence of museums with extensive collections and organizing collections thematically and making them available to a wider audience.

The other projects in this category outside of the top five highest scoring projects actually reflected some of the higher overall scores between all projects. In particular, the Mardi Gras Shipwreck website detailed the process and progress of an underwater archaeological project, similar to the Grand Canyon Virtual Tour website. The Mardi Gras website used daily journals, photos, and videos from archaeologists conducting the archaeology. The *TRESTLE: Landmark of the Cold War* video received high marks in Content, Scope, and Value, but fell short in the Accessibility category due to limited distribution. Similarly but conversely, the SoLost video was a short video on YouTube about the Depression-era community of



Dyess, Arkansas that received high marks for Accessibility, but suffered from being a short video that seemed to lack focus on a specific Scope and Value.

Several conclusions can be drawn from the collected Digital Media projects and scores. The websites that used new technologies, such as 3D modeling and 360 panoramic cameras, made effective use of those innovations based on the resource and not for the sake of showcasing new technology. Additionally, all of the websites were well-designed and provided an efficient user interface that conveyed information in an accessible format. The Davids Island/Fort Slocum and Deerfield websites are both good examples of “digital curation,” the display and interpretation of varied artifacts and sources in a cohesive and focused manner. The *Walking in Two Worlds* video displayed the powerful impact of video when used appropriately for a given project. The video used personal interviews to create a personal connection to the site and its history, rather than static images with a single voiceover. The latter can be an effective tool when used sparingly, but all too often entire videos are created consisting of static images. Effective video projects use the medium to its best effect, combining a variety of visual and audio sources and techniques to provide a rich experience that connects the viewer to the source material on a personal level. Of particular note is the issue of Accessibility, particularly with websites. Websites that exist on the internet in isolation from any attempt at marketing or advertising the site are generally less accessible. A concerted effort needs to be made to advertise a website through increasing visibility in search engines and cross-linking it with other related websites so visitors can find the website even if they don’t have the internet address.

### **4.3. Onsite Interpretation**

#### **4.3.1. Onsite Interpretation Guidance & Standards**

Onsite interpretation provides the greatest opportunity to connect a visitor with a historic or archaeological site. When a visitor is physically at a site and can relate their surroundings to the historical information on interpretive media, the overall visitor experience can be greatly enhanced. Onsite interpretation is most often associated with roadside signs and NPS-style interpretive panels, but onsite interpretation can also include led- or self-guided tours, educational events, and printed media distributed onsite. Because of this diverse array of interpretive methods, overarching guidance and standards for this category are difficult. Generally, information presented to visitors must be well-researched and documented with the links from research to interpretation available in some capacity. Interpretive signs should have a balanced mix of narrative, photos, and design that work together to present an engaging story to the visitor. Another critical aspect of interpretive signs is to present complex historical themes and events in simplified language, a difficult prospect that should be given ample consideration. Guided tours are largely dependent on the tour guides themselves. Even if a tour script is engaging and well-researched, in the hands of the wrong guide the tour will not be successful.

The cost of onsite interpretation can vary from virtually nil to tens of thousands of dollars. Guided tours given by volunteer guides several times a year may have very little cost, outside of promotional materials. Conversely, a project involving the installation of multiple interpretive signs is more costly depending on the number and types of signs used. A number of sign materials are available in a range of prices with different pros and cons. Engraved metal or aluminum signs prove to be very durable, but are limited in the type of information that can be displayed and have high costs. Enameled ceramic signs offer high durability and defacing resistance and full color capabilities, but also at a high cost. Fused polycarbonate laminate signs offer an affordable and durable option. Available in full color and requiring no overlay, the latest incarnation of these signs are UV-resistant and do not develop the milky oxidation common with the previous generation of the material. The interpretive panel is just one component of an interpretive sign. A stand or frame is also required. Frames can be off-the-shelf NPS-type or a custom fabrication incorporating logos or detail elements that relate to the site. While the former are the most cost-efficient solution, the latter provides an additional interpretive opportunity. For example, choosing an architectural detail from a historic district or building to incorporate into the frame design can help the visitor pick out that and other architectural details that they may not notice otherwise.

Since onsite interpretation is limited to visitors already at the site, **Accessibility** for this category relates more to the how the **Content** is presented. Narrative portions of a project should be written for a broad audience, describing complex historical themes and events in a concise and readable voice that can be understood by a child or an adult. When called for, text may need to be presented in two or more languages to make the project more accessible to its intended audience. Accessibility also relates to the interaction between varied, but related media on a particular site. For example, how well does a combination of printed media, signage, and video or other media types provide multiple avenues for interpretation? With signs in particular, Accessibility also relates to ADA requirements of sign height and readability. The **Scope** of an onsite interpretive project should be clearly defined and the end product should meet the intended scope. With onsite interpretation, the duration of visitor interest is shortened. The interpretive product or presentation needs to present information that is concise and engaging. Often times this means not telling the whole story or history of a site, but rather focusing on a particularly significant or engaging

event or aspect that conveys to the visitor why the site is important. Above all else **Content** of an onsite interpretive project needs to be well-researched and well-documented. The use of historic photographs and maps can bring the visitor a connection to the site on a human level or in a geographical manifestation. The **Value** of an onsite interpretive project may vary depending on the type of project. However, all onsite interpretive projects should seek to provide educational information or an opportunity to access a site.

#### **4.3.2. Onsite Interpretation Projects**

##### **River Street Maritime History Panels**

The Georgia Department of Transportation (GDOT), acting on behalf of the FHWA, planned to replace the structurally deficient bridge on SR 404 Spur/US 17 over the Back River in Chatham County, Georgia. An environmental review determined the project would adversely affect a historic shipwreck adjacent to the current bridge. To mitigate the adverse effect to this shipwreck, the GDOT contracted with Tidewater Atlantic Research, Inc. to conduct a thorough archaeological study prior to project construction. The GDOT/FHWA mitigation contract included a public outreach component designed to promote cultural awareness to the residents of Georgia through the sharing of knowledge about their history. The public outreach component consisted of a series of interpretive panels that bring to light the rich maritime history of Savannah. These panels, referred to as the River Street Maritime History Panels, were installed on the pedestrian river walk adjacent to historic River Street and the Savannah River.

A unique partnership was formed during initial project scoping that included GDOT, the City of Savannah, Chatham County, United States Army Corps of Engineers, Savannah Waterfront Association, Georgia Ports Authority, and the Georgia Historic Preservation Division. These partners met on a monthly basis in 2008 to develop the River Street Maritime History Panels. Meeting topics included sign content, design elements, and installation. The successful implementation of this project was made possible through the collaborative effort of these federal, state, and local governments. Each agency provided expertise at different points in the process that ensured the best possible product was developed. The City of Savannah agreed to adopt the panels, assuming responsibility for long term care and maintenance.

The final product consisted of 15 2-x-3-foot interpretive panels. Each panel represents a different theme of Savannah's maritime history. The panels were placed along the paved, one mile lighted pedestrian river walk adjacent to historic River Street and the Savannah River. River Street is Savannah's hub for cultural heritage tourism and includes a variety of restaurants, retail stores, artisan galleries, hotels, ferry landings, and the pedestrian river walk. Each interpretive panel contains a numbering system, showing the reader that there are fifteen panels, with the individual panel number highlighted. This numbering system creates a self-guided trail for users, encouraging them to walk the entire mile and visit each panel.

The River Street Maritime History Panels creates a positive economic benefit for Savannah and Georgia by adding another heritage tourism destination that will increase tourism revenue and also help support local businesses. The panels have filled the much needed cultural heritage interpretation void along River Street. The panels bring more visitors to River Street and encourage an increase in pedestrian movement along the one mile long river walk, benefiting the local economy. The location of the panels in a heavily traveled area also takes advantage of a "captive audience" and thus reaches a maximum number of people. The city of Savannah's website has a link to the panels with downloadable maps and images of each

panel.<sup>23</sup> The total cost of the panels was \$12,000 and took approximately a year from conception to installation.

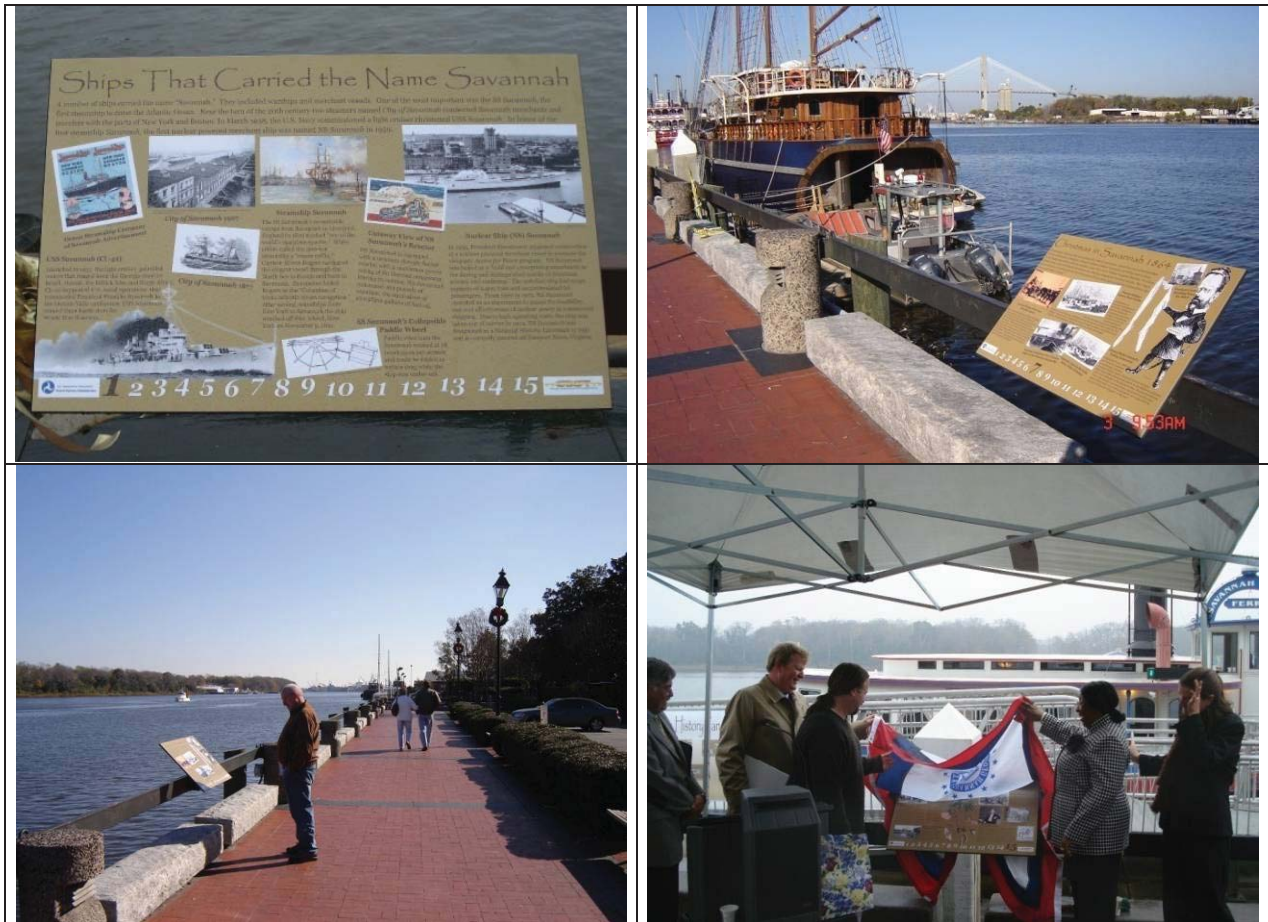


FIGURE 4-13. PHOTOS OF INSTALLED INTERPRETIVE PANELS ALONG RIVER STREET, SAVANNAH, GEORGIA.

<sup>23</sup> "River Street Maritime History Panels, City of Savannah, accessed 24 March 2011, <http://www.savannahga.gov/cityweb/savannahgagov.nsf/cb11f268b0d0188c852572960072f709/7eeb7188feb5f92185257530004fd605?OpenDocument>.



## Iron Mike Bike Tour Project

Parris Island USMC Recruit Depot in South Carolina has been the training area for eastern recruits since 1915. One of its most successful cultural resources promotion and public outreach programs is the “Iron Mike Bike Tour.” Hosted in partnership with the Parris Island Historical and Museum Society (<http://parrislandmuseum.com>), the event is an interpretive bike tour for active duty military personnel, military dependents, and the general public that highlights many of the Depot’s most significant cultural resources. Riders follow a well marked route and at select stations are greeted by staff or volunteers who flesh out the story of the historic resource at that station. Included on the tour are such sites as the Depot’s NRHP-listed historic district, historic cemeteries, and the National Historic Landmark archaeological site of Charlesfort-Santa Elena. Public response to the original event was overwhelmingly positive and local media coverage promoted the Depot’s preservation efforts to the community. The success of the tour has led to it being held twice per year, spring and fall.

The bike tour provides an opportunity to the general public to visit the base and learn about its history in an interesting and engaging way. The costs of the tour are minimal, typically \$500 each time it is held for printing supplies and advertising costs.





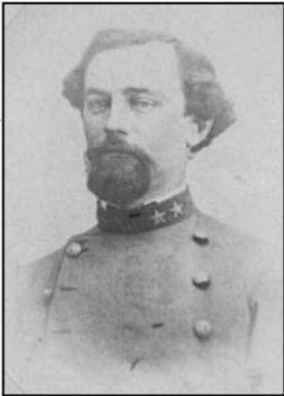
<b>4</b>	<b>Parris Island Driving Tour</b>	<b>Parris Island Driving Tour</b>	<b>15</b>
<p><b>Memorial Park and Molly Marine</b> On your left, opposite the Depot Theater, is a Memorial Park. Built on the site of the old enlisted club, here are plaques to the 5th, 9th and 14th Defense Battalions which trained at Parris Island during World War Two.</p>  <p>The centerpiece is a replica of the famous Molly Marine statue, dedicated to the service of all Women Marines. The original was commissioned during World War II by a Women’s Reserve recruiter in New Orleans. The sculptor, Enrique Alferez, was a Mexican immigrant who himself wished to become a United States Marine.</p> 	<p><b>Iron Mike</b> At the intersection on your left stands “Iron Mike.” Erected in 1924, it was designed by Robert Ingersoll Aitken. Dedicated to Parris Island Marines who gave their lives in World War I, it is officially known as the “Monument to U.S. Marines.”</p> <p>The two rare field pieces flanking it are 2.95-Inch Vickers-Maxim Mountain guns. Made about 1900, one is British, the other American manufacture.</p> <p>Behind the statue is a monument in memory of 1st Lieutenant Roger Blood. The marker, which contains a drinking fountain, is dedicated to all Parris Island Marines who died during World War Two.</p> 	<p><b>Elliott’s Beach</b> After you’ve explored Santa Elena, drive back approximately 2 1/2 miles to the intersection with the stop sign where you turned left after stop 10. At this intersection, go left to Elliott’s Beach. Follow the road until you get to the picnic area.</p>  <p>This pleasant site on the banks of the Broad River has a long history. Native Americans once inhabited this land, as did later inhabitants, including the namesake of this park, General Stephen Elliott Jr. (CSA). Along with the Elliott plantation house were slave quarters and a nearby cemetery where slaves, and later freedmen and their descendants are buried.</p>  <p>To continue the tour to the rifle range, return to the Elliott’s Beach intersection. Turn left onto Yorktown Blvd. Proceed approximately 1/2 mile and turn left at the intersection. Turn left again at the next intersection, Wake Boulevard, and proceed to the Rifle Range.</p>	

FIGURE 4-14. EXCERPT OF THE PARRIS ISLAND DRIVING TOUR BROCHURE, USED DURING THE IRON MIKE BIKE TOUR.



FIGURE 4-15. PROMOTIONAL MATERIAL FOR THE IRON MIKE BIKE TOUR.



### Washington Convention Center Historic Preservation Grant

Construction of a new convention center in Washington, D.C., established a \$1 million Historic Preservation Fund for mitigation, part of which was to be used for rehabilitation grants and part for streetscape improvements. After an extensive public engagement process, the program was designed to encompass a grant program, a heritage trail, historic district signage, public art, and streetscape design guidelines. Over \$600,000 in grants was provided to residential and commercial business owners to make exterior improvements and included significant technical assistance from a preservation architect. Of the residential grants, more than 50% were provided to low-income households. The project was substantially completed in 2005, with the exception of the public art, which is still in progress. One of the three art pieces has been completed and installed in front of a public library.

Perhaps the most visible component in the historic districts surrounding the convention center was the creation of a heritage trail with interpretive signs. The walking trail consists of 20 signs throughout the neighborhoods that tell the story of the development of the neighborhood and highlight significant landmark buildings and their history.

This was the first grant program of its type in Washington, D.C. More recently, the D.C. Historic Preservation Office patterned a new grant program after this project, to reach low-income homeowners in historic districts. This was also the first time federal transportation funds (TEA-21) were used to create public art in historic districts. Through working with the local and federal government, the \$1 million grant was leveraged to a total of \$3 million in improvements.

The National Trust for Historic Preservation was the administrator of the fund. Other partner organizations included the Washington Convention Center Authority, D.C. Department of Transportation, FHWA, Cultural Tourism DC (sponsor of the Heritage Trail), and the D.C. Commission on the Arts and Humanities.



**FIGURE 4-16. INTERPRETIVE SIGN ON HERITAGE TRAIL SURROUNDING WASHINGTON CONVENTION CENTER.**

### Independence Ghost Walk

Independence, Oregon, has a great small town Main Street with many attractive historic commercial buildings. The town itself was also one of the first founded in Oregon and was the center of the American hop (used in brewing) industry in the early 1900s. Every year the Hop and Heritage Festival hosts the annual Independence Ghost Walk. “Ghost Hosts” lead groups of 20–30 people on a walking tour of the downtown describing the history and ghost stories associated with key historic buildings. Many of the buildings are inaccessible to the public normally (private businesses, Masonic Lodge, etc.), and this is the only time people are allowed into them. The ghost stories are all interesting and entertaining and engage the visitor through information about key figures of the community, the roles many of the buildings played, and how life used to be in the days when these buildings were first built. The Ghost Walk attracts whole families over traditional history talks. Many times people in the groups used to live in the community and chime in with their own stories, making a tour into an oral history tour. The tour has been held annually for nine years. The first year saw 500 attendees and the latest tour hosted over 1,000. The Hop and Heritage Festival Committee partners with the Independence Downtown Associations, local businesses, and service organizations (such as the Elks and Masons) to produce the event. The event is staffed by volunteers and the cost is minimal; as the event grew, bullhorns and loudspeakers were purchased.

### Exhibits at Historic Davidsonville State Park

Historic Davidsonville State Park in Lawrence County, Arkansas, near the Missouri state line has an archaeological site consisting of the nineteenth century Davidsonville town site. Established in 1815, the town included the Arkansas Territory's first post office, courthouse, and land office. However, the town was short-lived, quickly bypassed by Southwest Trail, and faded by the 1830s. Archaeological excavations by the Arkansas Archeological Survey and Arkansas Archeological Society from the 1970s through the present have uncovered a wealth of artifacts and helped piece together the history of the largely forgotten town site.

With no aboveground remains, the interpretation of the archaeological site and excavations needed to be compelling on its own. A combination of interior exhibits and interpretive panels around the park allow visitors to learn about the history of Davidsonville and the archaeological excavations that have uncovered numerous artifacts. The interpretive exhibit at the visitor's center displays a representative sampling of artifacts from the town site and provides interpretation of the history of the short-lived, but significant town of Davidsonville. A Historic Townsite Trail was established with 12 interpretive signs to point out the subterranean footprints of business and residences of the original townsite and provide an overview of the history of Davidsonville.



**FIGURE 4-17. INDOOR ARCHAEOLOGICAL INTERPRETIVE EXHIBIT AT HISTORIC DAVIDSONVILLE STATE PARK.**

### 4.3.3. Onsite Interpretation Projects Evaluations

Project	Accessibility	Scope	Content	Value	Total (/20)
River Street Maritime History Panels	4.50	4.50	3.75	4.25	17.00
Iron Mike Bike Tour Project	3.75	3.50	3.25	4.00	14.50
Washington Convention Center Historic Preservation Grant	3.67	3.33	2.67	3.33	13.00
Independence Ghost Walk	3.33	3.00	3.00	3.33	12.67
Exhibits at Historic Davidsonville State Park	3.25	3.00	3.00	3.25	12.50
Johnston County Annual Ghost Walk	3.33	2.67	2.67	2.67	11.33
Shubert Theater (now Cowles Center) Rehabilitation	2.25	2.50	2.50	2.50	9.75

Overall the Onsite Interpretation projects scored highest in the Accessibility and Value categories. The River Street Maritime History Panels in Savannah, Georgia, had high marks across all categories. The River Street panels displayed a wealth of information from solid research and had a pleasing and well-organized design, with each sign focusing on a discrete aspect of the history of Savannah’s waterfront area. The Iron Mike Bike Tour at Parris Island scored high marks on Value with the scoring committee grading it high for its innovative approach and solution to providing access to a restricted access military installation. The Washington Convention Center Grants interpretive signs displayed a user friendly design with unique branding that tied the signs together as a cohesive unit and reflected the heritage of the neighborhood. The Independence Ghost Walk received higher marks in Accessibility and Value, reflecting the wide accessibility and low cost of the project. Since ghost tours add an element of the fantastical and can quickly veer off into legend and folklore, it is particularly important to back the tour scripts up with solid research and not local lore. The two lowest scoring projects in this category were a second Ghost Walk and an interpretive performance on the history of a theater as mitigation for its rehabilitation. The difference in scores between the Independence and Johnston County Ghost Walks likely reflects the amount of detail about the respective projects submitted as the two were very similar otherwise. The interpretive performance is an interesting and creative idea; however, it also likely suffered from a lack of detail in the project information and the transient nature of the performance.

The collected projects and scores in the Onsite Interpretation category point to several advantages for this project type. Onsite interpretation is directly tied to the place being interpreted. While this limits the accessibility somewhat to visitors at the physical location, it also provides a more meaningful connection to the place. Interpretive signage panels may have a higher initial cost to design and produce, but require low future expenditures in maintenance and staffing. Onsite interpretive tours can vary in cost, from professionally staffed tours coupled with printed materials to those using volunteer labor alone at little to no cost.



## **4.4. Emerging Technology**

### **4.4.1. Emerging Technology Guidance & Standards**

The Emerging Technology category attempts to capture projects that use the latest innovations in technology. In just the last few years, the rise of smartphones equipped with Global Positioning System (GPS) radios and internet speeds comparable to hi-speed internet have opened the possibilities of interpreting historic and archaeological sites onsite or wherever in the world the visitor happens to be. Geo-referenced maps and augmented reality applications allow the delivery of location-specific information, such as photos and videos overlaid on what the visitor is viewing.

Many smartphone applications have been developed that provide a guided tour relevant to the location of the user. For example, a regional tour may contain information on numerous sites, display geo-relevant information on the site the user is currently visiting, and then provide directions to the next site along with restaurant options along the way. Augmented reality applications use a smartphone's camera to view additional information overlaid on whatever the camera is currently pointing at coupled with geospatial data to deliver location relevant information. One augmented reality application that is available as a standalone or customizable to specific sites is Layar (<http://www.layar.com>); Google Goggles is another (<http://www.google.com/mobile/goggles>). Geo-tagging integrated into these and standalone applications allow the user to connect with the site and join a dialogue with other visitors. Scavenger hunt applications are now available that are similar to the geocaching phenomenon, but allow wider accessibility and variety. While geocaching involves visiting specific caches, scavenger hunt applications may have users "check-in" at locations or snap digital photos of specific items or places. SCVNGR (<http://www.scvngr.com>) is one such application that allows institutions to create their own location-based online mobile game where players visit sites and collect photos of objects or buildings to gain points.

The use of podcasts, a technology that was "cutting edge" just a few years ago but has largely been overshadowed by geo-locational apps, still provides a cost-effective method of delivering static audio information, such as self-guided tours. The main drawbacks to podcasts are their static nature and need to be downloaded to a mobile or digital music device. However, these may be offset by the relative ease of creation and low cost. As with other technologies, a professional podcast tour development company can create podcast tours with voice actors and even celebrity narrators for a more polished product, but at a substantially higher cost than self-production.

On the home computer front, applications that were professional-only and cost thousands of dollars several years ago are now available to the average home user for little or no cost. Geospatial programs, such as Google Earth (<http://earth.google.com>), allow users to virtually visit sites with additional text, photos, or data overlaid on 3D modeled landscapes. 3D modeling tools such as SketchUp (<http://sketchup.google.com>) allow users to view 3D models of historic buildings.

The costs associated with these emerging technologies vary significantly depending on the level of complexity and use of outside professionals. It is estimated that creating a unique smartphone application from the ground up typically costs around \$35,000.<sup>24</sup> However, the "open source" phenomenon that began

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<sup>24</sup> "Mobile Computing," THAT Camp (The Humanities and Technology Camp), National Council on Public History, accessed 14 May 2011, <http://ncph2011.thatcamp.org/04/07/mobile-computing/>.



several decades ago with the Linux operating system has evolved from desktop applications to the world of smartphones. In many cases, an existing free application can be adapted for specific uses; others are developed as open source software, while some provide a framework for institutions to enter their own relevant data. Next Exit History (<http://nextexithistory.com>) is a smartphone history tour application that allows institutions to upload site information, including text and photographs, to a central database that is displayed through the application to users in the vicinity of the site. The Cleveland Historical application described in more detail below is the first use of a yet-to-be-released application called Mobile Historical, which is a mobile CMS built from the Omeka CMS (see Section 5.3.2). Mobile Historical will be available as an open-source version for institutions to adapt to their own projects and also as a hosted version for institutions or communities needing lower development costs.

**Accessibility** of these emerging technology projects is dependent on the method of access and the cost of access. While many of these applications are free for download, some do have costs, typically a few dollars for smartphone applications. While a few dollars doesn't sound like much, it is often the difference between a user downloading or not downloading an application. Although smartphone use is on a steady and increasing rise, the use of many of these technologies does require the appropriate hardware. The more multimedia intensive ones often do not run on previous generation hardware from only a year or two ago. With desktop applications, the robust nature of geospatial programs like Google Earth provide powerful tools for viewing additional information on a virtual landscape. However, the robust features also add a level of complexity that may be beyond the abilities of some computer users. **Scope** of emerging technology projects is largely dependent on the type of project. Those involving user input, such as social networking components, may have a very different scope than a project that displays geo-referenced, yet static information on a site. Considering the scope of a project and how the user will interact with it at the beginning of a project can ensure that the end product meets the desired achievement. The scope should also consider the content delivery. Pages of text on a smartphone may be difficult to read and arduous to scroll through, so the need for concise writing is paramount. The **Content** of emerging technology projects can vary from text and photos to a full multimedia presentation or even augmented reality. As with any interpretive project, the transparency of research and documentation makes for a better experience for the visitor and overall project. As with the need for concise writing, the appropriate size and type of font and clarity of design makes for a much more readable and user-friendly application. The **Value** of emerging technologies must be weighed against the intent of the project. Just because these technologies are available does not mean they are necessarily the best means of interpreting a historic site. In nearly every instance, the use of new technology simply for the sake of new technology often results in a less successful project if all other aspects of the project are not considered.

#### 4.4.2. Emerging Technology Projects

##### Mt. Lebanon Shaker Village Recording Project

The North Family Shaker Village in Mt. Lebanon, New York may be considered the birthplace of Shakerism in the United States. The village consists of a number of buildings, including mills, washhouses, and workshops, and is maintained by the Shaker Museum and Library. What initially began as a straightforward HALS documentation turned into an interpretive project using some of the latest tools available in managing and displaying geospatial data.

The HALS documentation of the village included measured drawings, a historical narrative, and large-format and digital panoramic photography. These documents were then encapsulated into a Google Earth project file (.KML). The Google Earth project included 3D models of the existing buildings, geo-referenced maps and photographs, links to the archived documents at the LOC, and a narrated Google Earth video tour of the village that describes how the Shakers used water sources to power their industrial, domestic, and agricultural activities.

The Google Earth project is unique in a number of ways. First, any visitor to the Mt. Lebanon location in Google Earth can now access NPS documentation on the related structures via the 3D buildings layer. This opens the documentation to a whole new audience that might not otherwise be familiar with HABS/HAER/HALS materials. The photographs, both large-format and panoramic, place the images in context on the landscape, and the video tour provides a highly visual and educational environment in which to learn about specific processes the villagers used to aid in their daily activities. The project is accessible in a number of ways. Viewers can download the KML file and explore the site at their own pace and direction ([www.shakermuseumandlibrary.org](http://www.shakermuseumandlibrary.org)). They can also view a video of a guided tour with voiceover detailing how the water supply systems functioned at the Shaker village (<http://www.youtube.com/watch?v=OE1Eui6Z0us>).

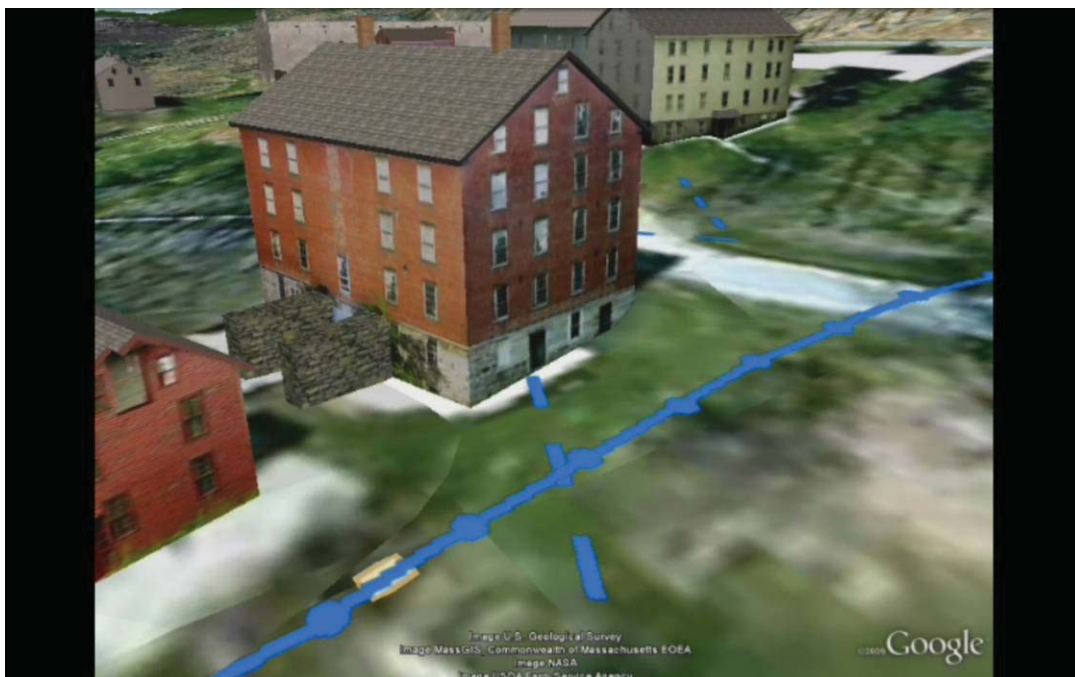


FIGURE 4-18. SCREENSHOT FROM THE MT. LEBANON SHAKER VILLAGE RECORDING PROJECT.

### DigiMacq: Multimedia Tour of Parramatta, NSW, Australia: iPhone app

DigiMacq is a multimedia tour that takes the visitor on an adventure through the streets of Parramatta (New South Wales, Australia), 200 years ago. A visitor to Parramatta would discover special codes that are placed on signs around the city. These codes unlock each story and special clues in the adventure. The complete walking tour takes around 45 minutes to do. Included are instructions, photos, and maps to help you find these codes. DigiMacq (Digital + Macquarie = DigiMacq) is a forerunner in an open museum scenario and available as a free download from the Apple AppStore. Incorporating interactivity, storytelling, mapping, and directions, high quality production standards are used to animate nineteenth century images and narrative through the voice characterizations of Governor Macquarie and his contemporaries. DigiMacq engages visitors in an immersive Macquarie-era experience while visiting the sites and strolling the streets of today's Parramatta. Marker signs at key sites provide the secret codes to unlock the next path on a journey of discovery. Future proofing was foremost in the development and delivery of this app providing a platform to readily produce more applications. As Parramatta City Council moves forward with Wi-Fi, locative technology will offer DigiMacq and other applications to residents, visitors, and workers as they move about Parramatta.

However, one can visit Parramatta Park virtually from somewhere else in the world and still experience the stories in this great adventure. DigiMacq is one of many iPhone and smartphone apps available for download. Some are designed for use on-location, while others are designed to be used wherever a viewer may be.

<http://www.youtube.com/watch?v=WhC2v5L0Lk4>

[http://www.discoverparramatta.com/travel\\_and\\_maps/tours/digimacq](http://www.discoverparramatta.com/travel_and_maps/tours/digimacq)

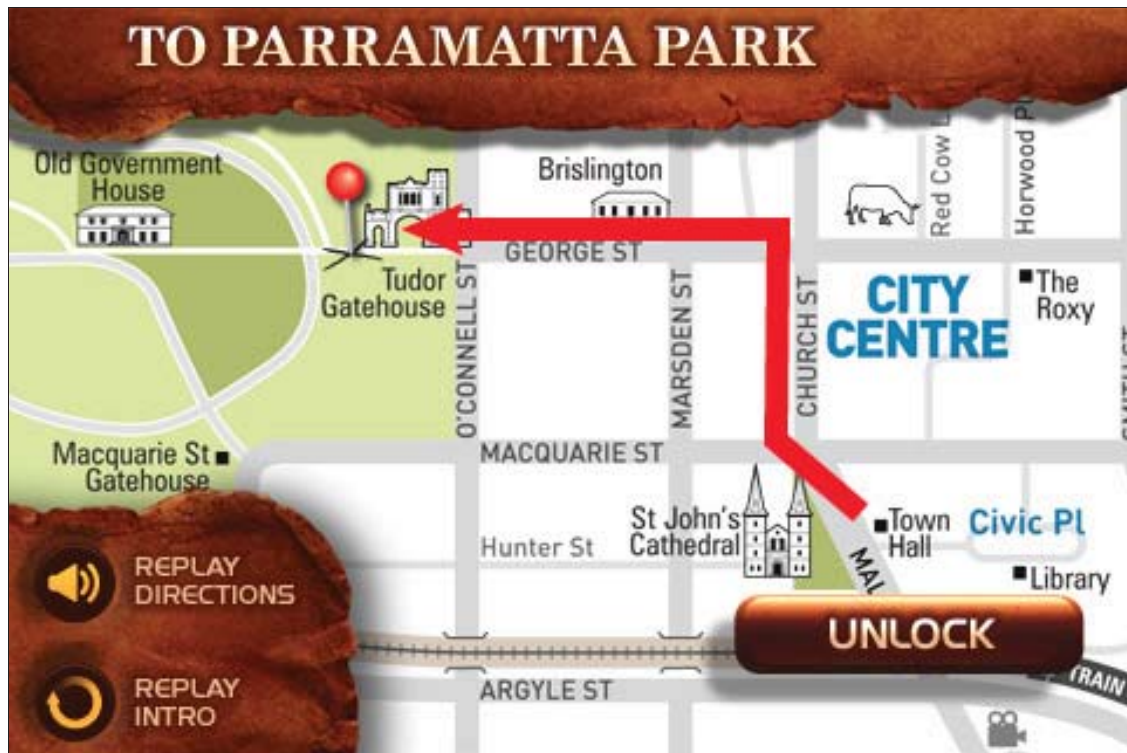


FIGURE 4-19. SCREENSHOTS FROM THE DIGIMACQ: MULTIMEDIA TOUR OF PARRAMATTA IPHONE APPLICATION.



## Cleveland Historical

Cleveland Historical (<http://app.mobilehistorycleveland.org/>) is a smartphone (iPhone and Android) application that provides a layered multimedia tour of historical places in Cleveland, Ohio. Conceptually, Cleveland Historical re-imagines the way in which history and culture can be interpreted in mobile environments. It moves away from mere site-based GIS conceptualization towards a story-based presentation that emphasizes a full range of interpretive multiple media materials. Cleveland Historical also reconceives historical/cultural tour functionality as a meta-interpretive activity, adding layers of meaning to the city and base app functionality. As a result of the project development, a community-based team was built that distributes interpretive storytelling to a broad group of organizations, individuals, and students. The project emphasizes, broadly, a multi-layered process of curating cities.

The application was developed by the Center for Public History & Digital Humanities (CPHDH) at Cleveland State University as the first utilization of an in-development CMS designed specifically for the creation of mobile apps (see Section 5.3.3 for more information). CPHDH partnered with multiple regional cultural institutions, school districts, neighborhood development organizations, other universities, and students. Prior to the Cleveland Historical project, CPHDH built a series of approximately 20 history kiosks along a major street in the region and collected over 600 oral histories. Materials developed with these earlier efforts helped provide data for the smartphone app.



FIGURE 4-20. SCREENSHOTS OF THE CLEVELAND HISTORICAL IPHONE APPLICATION.



### Edsel & Eleanor Ford House Tour: iPhone app

The Edsel & Eleanor Ford House is an NRHP-listed property on the shores of Lake St. Clair in Grosse Pointe Shores, Michigan. It was the home of Edsel Ford, son of Henry Ford, and his wife Eleanor and constructed in 1929. The estate's buildings were designed by Albert Kahn, and the site plan and gardens designed by Jens Jensen. Since opening to the public in 1978, hundreds of thousands of visitors have visited the Edsel & Eleanor Ford House to marvel at the extraordinary home and collection of original antiques and art; to stroll the 87-acres of beautiful lakefront grounds; and to attend special events, classes, and lectures.

With funding from the Community Foundation for Southeast Michigan, the Edsel & Eleanor Ford House developed a guided tour application for the iPhone and iPod Touch. The application is available for download from their website and is also available pre-loaded on an iPod Touch as part of the admission to visit the site. This app gives the participant a self-paced insider's tour of the estate's landscape and grounds and a look into the story of the history-making family. The tour features beautiful videos about points of interest throughout the property as well as rare Ford family home movies. Special guest narrators, stunning landscape photography, and an atmospheric musical score create a breathtaking and cinematic experience.



FIGURE 4-21. SCREENSHOTS OF THE EDESEL & ELEANOR FORD HOUSE TOUR IPHONE APPLICATION.

## Star-Spangled Banner Geotrail

The Star-Spangled Banner Geotrail ([http://friendsofchesapeakegateways.org/projects/ssb\\_geotrail](http://friendsofchesapeakegateways.org/projects/ssb_geotrail)) is a collaborative project with the Friends of Chesapeake Gateways, the Maryland Geocaching Society, and the NPS. It is a multi-state program that takes geocachers to various sites associated with the War of 1812 and the birth of the National Anthem in Virginia, Maryland, and Washington, D.C. Geocachers use clues in the form of GPS coordinates to look for hidden sites or “caches” located at historic sites. Participants track the sites they’ve visited in a log book at the cache and a personal passport. A commemorative coin was given to the first 400 geocachers to visit at least 20 sites along the trail. Sites on the trail include Fort McHenry National Monument, the Annapolis Maritime Museum, the Dumbarton House, and the USS *Constellation*.

The project has been very successful, generating 8,000 visits to 35 sites between February 2010 and February 2011. To date, over 220 coins have been awarded to geocachers hitting the 20 site visit mark. The project has been particularly beneficial to the smaller scale historic sites on the trail, sometimes doubling their annual visitor average. Partnering with the Maryland Geocaching Society has also brought in the extensive and self-motivated geocaching enthusiast community, which self-polices and restores caches that are vandalized.

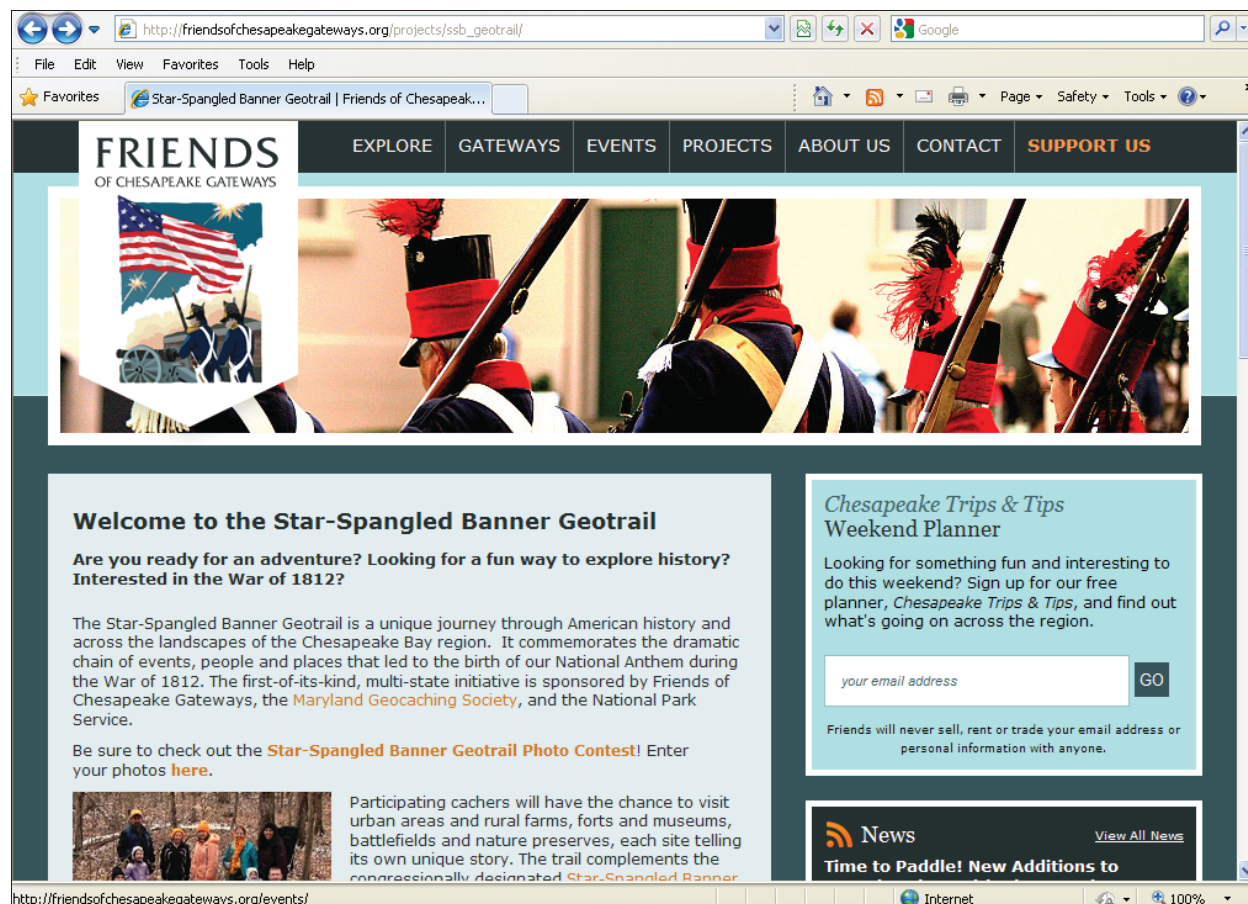


FIGURE 4-22. FRIENDS OF CHESAPEAKE GATEWAYS WEBSITE  
FEATURING THE STAR-SPANGLED BANNER GEOTRAIL.

#### 4.4.3. Emerging Technology Projects Evaluation

Project	Accessibility	Scope	Content	Value	Total (/20)
Mt. Lebanon Shaker Village Recording Project	4.50	4.00	5.00	4.25	17.75
DigiMacq: Multimedia Tour of Parramatta, NSW, Australia: iPhone App	3.25	4.00	4.25	4.25	15.75
Cleveland Historical Smartphone App	3.75	3.75	4.00	4.00	15.50
Edsel & Eleanor Ford House Tour: iPhone App	4.00	4.00	3.50	3.50	15.00
A Story Like No Other: iPhone App	3.25	3.75	3.75	4.25	15.00
Star-Spangled Banner Geotrail	4.00	3.50	3.00	4.00	14.50
Tour Austin	3.25	3.25	3.50	3.25	13.25
Chester: Revealing The Rows: iPhone App	2.88	3.25	3.75	3.25	13.13
Cultural Landscapes of the Columbia River Basin	2.50	3.00	2.50	3.25	11.25

The projects in the emerging technology category had a wide range of scores in each category. This is not surprising given the nature of being on the “bleeding edge” where the probability for getting it right and getting it wrong is evenly distributed. The Mt. Lebanon Shaker Village Recording Project that used Google Earth received the highest marks in every category. Its Accessibility score was not diminished by the technological complexity problem of operating Google Earth since a “guided tour” video is also available. It also had the best Content score, providing substantial documentation, photos and documents embedded into the virtual landscape, and use of a technology that enhanced the content delivery method rather than hindering or obscuring it. The Cleveland Historical smartphone application also deserves mention for its high scores in Content and Value. Additionally, the application is the first product produced from a developed open source CMS/smartphone application that will be widely available in the near future, providing a means for institutions and communities to build their own location-specific applications without the high overhead costs of professional development. The other four projects in this category included three other smartphone applications and an educational workshop for students on using LiDAR to document petroglyphs. The LiDAR petroglyphs project (Cultural Landscapes of the Columbia River Basin) scored lowest in Accessibility and Content. Based on reviewers’ comments, the low Accessibility score can be attributed to the one-off nature of the event and the limited number of students that participated. All of the smartphone applications scored fairly close to one another overall, ranging from 15.75 to 13.13.

Two conclusions can be drawn from the collected projects and scores in the Emerging Technology category. First and foremost, new technologies should be employed only when the interpretation of the resource will be enhanced by their use. Secondly, the need for solid research to support interpretation is just as important as with any other type of interpretive project. With these new technologies, it is important to partner with or seek out professionals experienced in working in the specific medium.

## **4.5. Public Outreach**

### **4.5.1. Public Outreach Guidance & Standards**

Projects in the Public Outreach category often involve some level of interpretation, but the foremost aspect is direct and interactive involvement of the public for education, assistance, and promotion of cultural resources. Public outreach projects differ from interpretation projects in their scope or primary aim. With interpretation projects the primary goal is to interpret a resource to the public, while public outreach projects seek to involve or engage the public with a resource. The “public” in this sense may be as broad as the general public or as narrow as a single classroom of schoolchildren. Educational projects may be classroom curricula or a demonstration at an archaeological excavation or historic restoration project. Assistance would involve the public in hands-on demonstrations or education for a single day or over a longer period to empower them to strike out on their own. Promotion brings public interest and attention to the cultural resource.

The *Accessibility* of public outreach projects is determined in large part by the intended audience and the cost, or lack thereof, of involvement. Clearly greater attendance will often be had with events free to the public, but modest fees may offset the costs of producing the event. The *Scope* of public outreach projects is a combination of the desired outcomes of the project and the type of the intended audience. The scope of a classroom curriculum would be very different from public volunteers assisting with an archaeological excavation. The *Content* of public outreach projects may consider any interpretation coupled with the public outreach, but also the primary focus of the public involvement. For example, a project to train volunteers on an archaeological excavation or maintenance on a historic building would require collection of a well-sourced curriculum for training as well as professionals to assist with the training. The *Value* of a public outreach project can be measured in the value to the community, but also to the organizations involved. How effective the training or educational component has been and how the public perception or awareness of the organization has changed are both questions that can determine the value of a public outreach project.



## 4.5.2. Public Outreach Projects

### Scotland's Rural Past

Scotland's Rural Past is a project by the Royal Commission on the Ancient and Historical Monuments of Scotland (RCAHMS) to involve the public in identifying and recording archaeological sites on an unprecedented scale. Although for most of its history Scotland was a rural society, remnants of historic rural ruins and archaeological sites were the country's least documented resources. The goal of the project was to enlist and train volunteers to document these sites using sketches, measured drawings, photos, site descriptions, and historical research. The project began in September 2006 and was funded in part by the Heritage Lottery Fund (£500,000) and matched by several partnering organizations through grants or in-kind contributions. The 5-year project has been incredibly successful with over 600 volunteers trained and over 12,000 individuals involved through various outreach activities. It has also revolutionized the public perception of RCAHMS, changing it from a dusty, academic organization to a dynamic one engaging and involving the public. The Scotland's Rural Past project truly epitomizes how successful and beneficial an organized public outreach effort can be for the public and the organization.

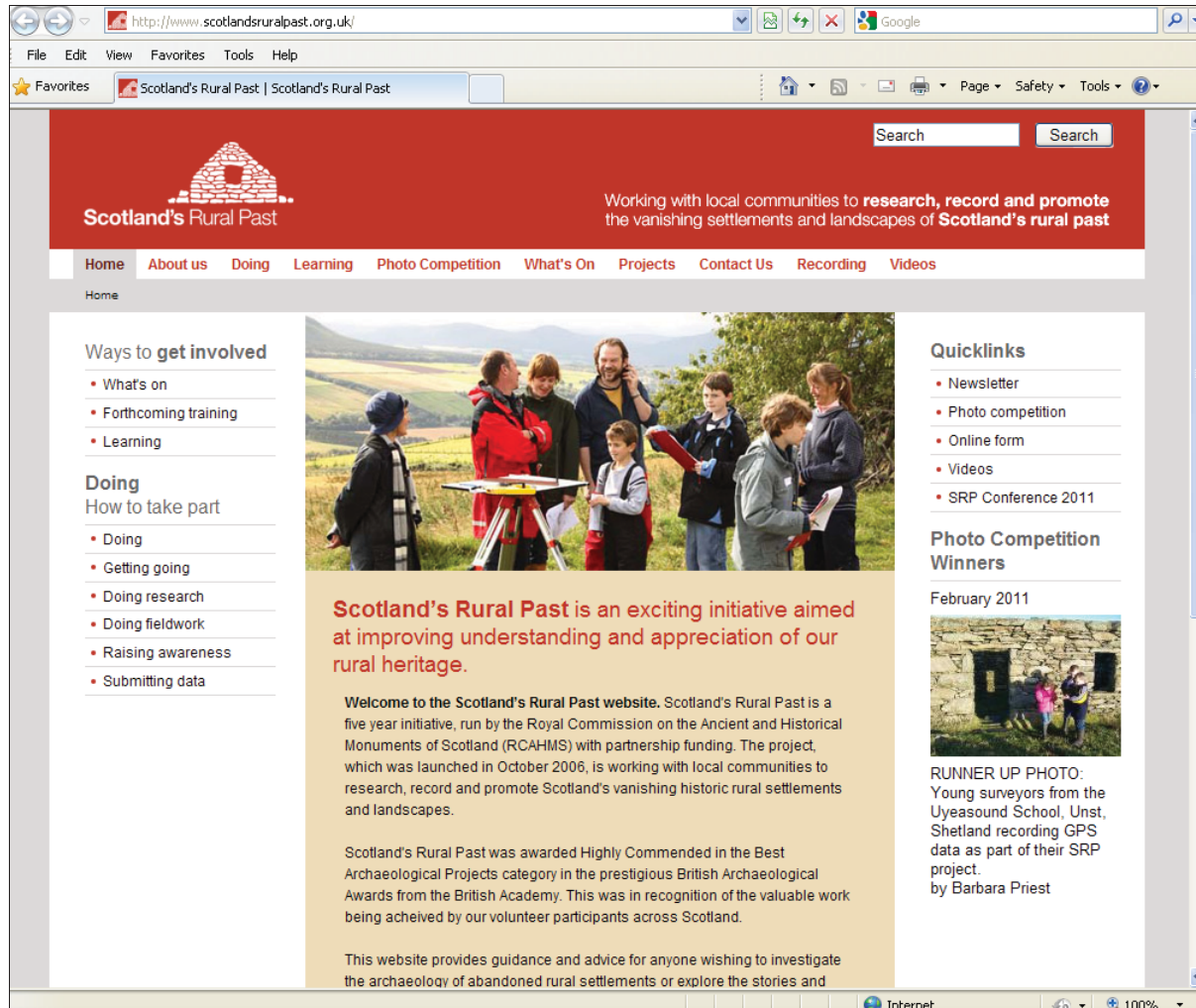


FIGURE 4-23. WEBSITE FOR THE SCOTLAND'S RURAL PAST PROJECT.



**Benjamin Mazyck, The Mystery Man of Goose Creek: A Curriculum for the Study of Eighteenth Century South Carolina Low Country Huguenots, Rice Plantations, and Slavery**

Archaeological excavations at Liberty Hall in Goose Creek, South Carolina, resulted in the development of a classroom curriculum for grades 3 through 12. Developed with the assistance of the teachers at Westview Elementary School in Goose Creek, South Carolina, this package provides detailed curriculum materials looking at the religious persecution of the Huguenots, the cultivation and marketing of Carolina Gold rice, slavery in the eighteenth century, and the life on an eighteenth century rice plantation. Included with the package are samples of rough rice, hulled rice, chaff, hand-pounded rice, whole rice, middling rice, and small rice (or rice grits). This rice is viable (2003 crop). A lesson plan provided information on planting and growing Carolina Gold — the rice grown by eighteenth century planters in South Carolina. Developed with assistance of teachers, the project fit into the South Carolina curricula, bridged a variety of disciplines, and provided schoolchildren with the opportunity to see and handle items that are otherwise pretty meaningless in textbooks (like “rough rice”). It is available online at <http://www.chicora.org/pdfs/Mazyck.pdf>. The curriculum was actively used by teachers over a 2-year period and the total project cost was \$2,500.

## Beneath the Bricks

A Louisiana Department of Transportation project to re-lay paving bricks on Front Street in Natchitoches led to archaeological excavations and an opportunity to involve the public. Front Street was initially paved with bricks in 1904, but the area had Caddoan activity before settlement. In order to ease public unease at the length of time required by the archaeological excavations and impact on downtown visitors, several heritage groups turned the project into a heritage education opportunity. Interpretive signage was installed along Front Street in advance of the excavations. Indoor and outdoor exhibits were created with topics ranging from pottery displays to historic photos. A heritage education day was held downtown with interactive stations describing the archaeological work and ranging from soil types to determining the age of artifacts. A scavenger hunt was organized to involve children and took families through several area businesses.

Flickr set with captions: <http://www.flickr.com/photos/jkguin/sets/72157613353678362/>

Exhibit panels: [http://issuu.com/jkguin/docs/archaeology\\_panels](http://issuu.com/jkguin/docs/archaeology_panels)

This Place Matters Video: [http://www.youtube.com/watch?v=RrqZIdyPGQE&feature=channel\\_page](http://www.youtube.com/watch?v=RrqZIdyPGQE&feature=channel_page)

Heritage Education event: <http://www.youtube.com/watch?v=tbsFXotNmHU>



**FIGURE 4-24. SCREEN CAPTURE OF YOUTUBE VIDEO ON THE BENEATH THE BRICKS HERITAGE EDUCATION EVENT.**

## Archeology at Zilker: The City of Austin's Excavations at the Vara Daniels Site

Archaeological deposits around Barton Creek in Zilker Park in Austin, Texas, were identified as early as 1928, when J. E. Pearce conducted archaeological investigations on the south side of the creek. However, it was not until 1986 when the portion of the site north of Barton Creek was given its own name and site number. The Vara Daniel Site (41TV1364), a stratified multicomponent site, was first identified during an archaeological survey conducted in advance of the South Austin Outfall Relief Main project. The survey documented buried archaeological components representing the Late Paleoindian through Historic periods.

The archaeological excavation was part of an agreement made between the City of Austin and the Texas Historical Commission, the agency that oversees archaeological resource protection in the State of Texas. The Texas Historical Commission agreed to let construction of the South Austin Outfall Main proceed in 2006. However, to comply with the state and federal laws that protect the site, the City agreed to sponsor an excavation focusing on the oldest and most deeply buried component of the Vara Daniel Site.

The public outreach component of the project consisted of an information booth at the site, tours and artifact screening opportunities for the public and volunteer opportunities. The public was able to follow the progress of the excavation on a website (<http://www.ci.austin.tx.us/publicworks/zilker/>). The project won awards from the Council of Texas Archeologists and the Texas Historical Commission.

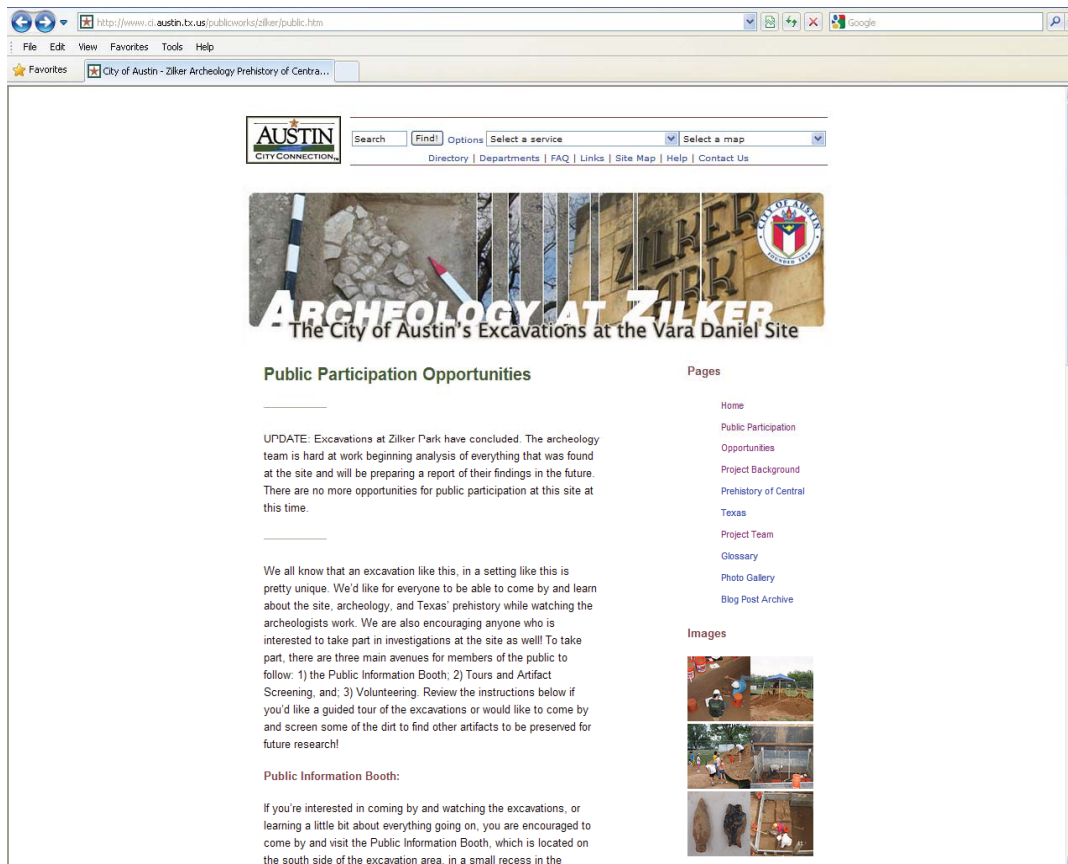


FIGURE 4-25. WEBSITE FOR THE ARCHEOLOGY AT ZILKER PROJECT.

### Wood Window Repair Demonstration

The Bigelow House in Olympia, Washington, needed repairs to several windows in the historic house, now a museum. The Bigelow House Preservation Association used the work as an opportunity for public outreach and education to the surrounding communities. EcoWoodworks in Olympia led a 2-hour workshop on window repair and restoration and portions of the workshop were filmed for an educational video shown on Thurston Community Television and available for viewing online (<http://www.youtube.com/watch?v=iHjDt1R56C4>).

While providing an educational how-to for homeowners interested in repairing their own historic windows, the workshop and video also educated homeowners on the value of saving historic wood sash windows. The additional cost for the workshop over the restoration work was minimal (approximately \$200) and the event was well attended by the community.



**FIGURE 4-26. PHOTO OF THE WOOD WINDOW REPAIR DEMONSTRATION AT BIGELOW HOUSE IN OLYMPIA, WASHINGTON.**



### 4.5.3. Public Outreach Projects Evaluations

Project	Accessibility	Scope	Content	Value	Total (/20)
Scotland's Rural Past	4.67	4.33	4.67	4.67	18.33
Benjamin Mazyck, The Mystery Man of Goose Creek: A Curriculum for the Study of Eighteenth Century South Carolina Low Country Huguenots, Rice Plantations, and Slavery	3.75	4.75	4.75	4.50	17.75
Beneath the Bricks	4.50	3.75	3.75	3.75	15.75
Archeology at Zilker: The City of Austin's Excavations at the Vara Daniels Site	4.25	3.75	3.75	4.00	15.75
Bourbon County Agricultural History: A Historic Preservation Lesson Plan For Fourth Grade Students	3.75	3.75	4.00	4.00	15.50
Cathlapotle Plankhouse Project	3.75	3.50	3.75	4.00	15.00
Wood Window Repair Demonstration	3.00	3.00	3.25	3.75	13.00
Rattle Snake Rock Petroglyphs Project	3.00	3.25	3.50	3.25	13.00
Culturally-Sensitive Dogbane Transplanting	2.75	3.50	2.75	3.75	12.75
Little River Archaeology Project	3.00	3.33	2.67	3.33	12.33
Park Day at Old Cahawba Archaeological Park	2.75	3.25	2.75	3.25	12.00

The scores on the projects in the Public Outreach category varied widely, including one of the highest scored projects overall. The Scotland's Rural Past project was probably one of the more ambitious, costly and longest duration projects collected, but also one of the most successful in terms of involving large numbers of members of the public over a sustained period. Conversely, the classroom curriculum on eighteenth century South Carolina rice plantations was much more modest in scale but also a very effective project. This shows that the size of a project does not necessarily determine its effectiveness. Both the Beneath the Bricks and Archaeology at Zilker projects were examples that took a routine archaeological excavation and turned it into an opportunity for public outreach, involvement, and education. Across the board, this category had very high scores in the Value criteria, suggesting that public outreach projects may provide the best value for the cost, particularly when paired with a traditional mitigation project, such as excavation or documentation. Although the window repair demonstration at the Bigelow House in Washington had the seventh highest score in this category, it was chosen as one of the representative top five in this category due to its distinctive nature. Similar to projects involving volunteers on archaeological excavations (as with the Zilker project in Austin, Texas) the window repair demonstration had a high level of hands-on participation and represents a hands-on type project applicable to historic buildings.



The remaining projects in this category typically scored lower in the Accessibility and Content criteria, with higher scores in Scope and Value. The low Accessibility scores in this group typically represent the narrow audience for these projects. The Rattle Snake Petroglyph project consisted of limited site visits by classroom groups. Perhaps expansion of this project to a wider audience once or twice a year in addition to the classroom groups would have resulted in a higher Accessibility score. Likewise the Dogbane Transplanting project suffered from having a broader educational component. Although the primary reason behind the transplanting of this culturally important species to the Confederated Tribes of Siletz Indians and a lack of public understanding of this importance was noted in the project information submitted, no apparent effort was made to improve public awareness.

#### **4.6. Innovative Partnerships**

##### **4.6.1. Innovative Partnership Guidance & Standards**

The Partnership category of projects proved to be the most difficult to pin down during the data collection phase. Nearly all projects submitted had some partnership aspect, including federal agencies, SHPOs, non-profit organizations, and contractors. The difficulty lay in identifying those projects where the partnership itself was the truly innovative or defining aspect of the project. Partnerships can be a very useful tool, particularly for federal agencies, enabling a project to have a broader scope, a wider audience, or greater value for a modest cost and low involvement. Partnering with non-profit organizations in particular can provide technical expertise, volunteer labor, and administration of a project, thereby allowing the federal agency to be involved in a project that would normally be beyond their capacity. By partnering with other organizations, the federal agency or installation can promote their involvement in the community, be involved with a project that fulfills their needs for cultural resource management and education, and benefit the communities of which they are a part.

The *Accessibility* of a Partnership project is perhaps the most difficult to pin down. Ostensibly, partnerships should be sought high and wide, near and far. Involving a broad range of partners with varying capacities, talents, and abilities can ensure that the partnership is successful on all fronts. At the same time, as more partners are involved more effort must be made to efficiently manage and direct the project without an increased bureaucratic burden. A structure of multiple committees can be effective when managing a project with 10 or more partner organizations. A small executive committee could oversee the project, while committees concerned with specific aspects of the project can involve partners that may have special expertise or may not have a “voice” on the executive committee. The *Scope* of a partnership should be clearly defined from the outset. A document outlining the goals and activities of the partnership will allow for consistent tracking of success, project management, and allocation of funds. While simply a “good idea” in most cases, where federal agencies and federal monies are concerned it is an absolute necessity. *Content* of a partnership may be assessed on various levels; the collection of partners and their relative strengths and how they aid in achieving the goals of the partnership is one way. Assessing the roles of partner organizations and what they bring to the table is an important aspect. Finally, the *Value* of a partnership rests in the ability to achieve more collectively than separately. How effectively the partnership meets their goals and the benefits of the partnership to the members should be assessed.

## 4.6.2. Innovative Partnership Projects

### Exploring Surrey's Past

Exploring Surrey's Past (<http://www.exploringsurreypast.org.uk>) is a collaborative website presenting collections and information on the historic environment in Surrey County, United Kingdom, from a diversity of local institutions. While the website is one of the better examples of incorporating geospatial information along with archives and collections, the innovative partnership is even more impressive. The website is produced by the Surrey Museums Consultative Committee, a group comprising over 40 museums, archives, and libraries in the area. The website is largely a volunteer effort and provides a way for volunteer-run museums to easily increase accessibility to their collections in an informative and engaging way to the visitor. The project has cost £250,000 over the project's three-year duration. The costs supported website creation, hosting, and staff time.

The website allows for a diverse group of cultural and archival materials with different data structures and from diverse institutions to be coherently displayed in one location. Partner organizations contribute data on their collections to be displayed through the website. The collaborative partnership has allowed these organizations to achieve accessibility goals collectively that would not be possible individually. The project has been well received in the community and has proved useful to the general public and to local schools as a repository for teaching materials.

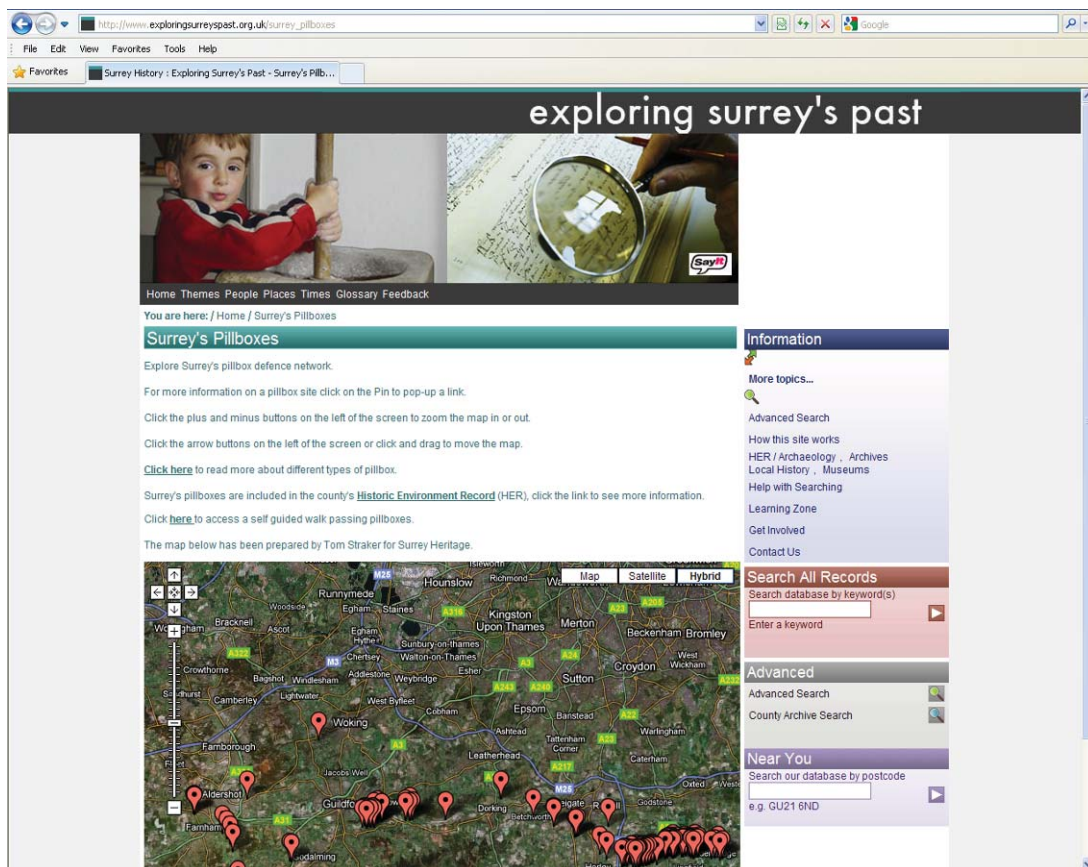


FIGURE 4-27. SCREENSHOT OF THE EXPLORING SURREY'S PAST WEBSITE.

## Columbia-Pacific Preservation

The project involved the creation of Columbia Pacific-Preservation (CPP), an umbrella organization made up of groups that have historic preservation as part of their mission, or that operate historic structures. This includes the Lower Columbia Pacific Preservation Society, Clatsop Community College, City of Astoria, Columbia River Maritime Museum, Fort Clatsop National Park, and Enterprise Cascadia. This collaboration led to the creation of the Historic Preservation Associates degree at Clatsop Community College; the creation of the Guild, a 501(c)6 organization made up of craftsman and design professionals who do historic preservation work; and the creation of a webpage to show the groups and resources in the area. One of the basic tenets of the CPP is that economic development and its efforts are based on an effort to promote the existing economic cluster that is based on historic preservation. It is working with Enterprise Cascadia and the county to expand economic opportunities. It is also helping the college to work with the NPS to help train its employees.

The partnership began in February 2009 as a volunteer advisory committee initiated by Clatsop Economic Development Resources (CEDR), a private organization providing economic development services. With a grant from the Northwest Oregon Economic Alliance (NOEA), the advisory committee grew into an alliance based on economic growth through historic preservation administered by CEDR. The partnership is sustained financially through donations from individuals, businesses, and corporations, and a variety of non-profit organizations.

This project has helped protect existing historic properties and increased economic opportunity for those working in the historic preservation area and those whose business are based on historic buildings. The college program does training work that actually restores parts of historic buildings owned by non-profits. The partnership began three years ago and has benefited the member organizations and the region as a whole. More information is available at: [www.columbiapacificpreservation.org](http://www.columbiapacificpreservation.org).

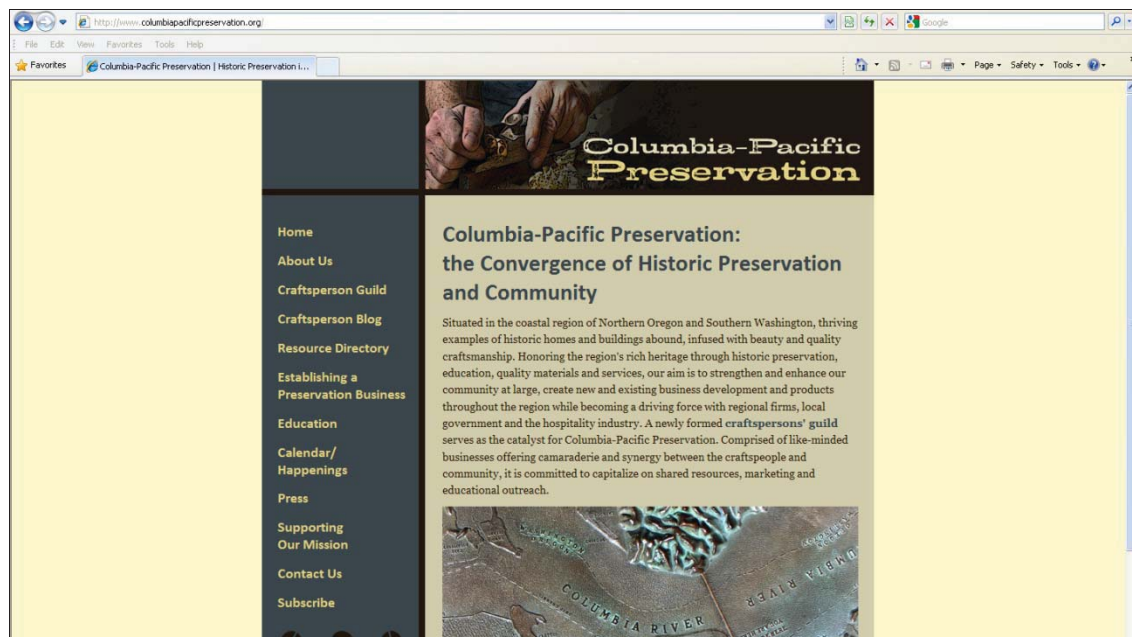


FIGURE 4-28. SCREENSHOT OF THE COLUMBIA-PACIFIC PRESERVATION WEBSITE.

### Public Works Agency and Citizen Request

While not specifically related to cultural resources and not a partnership in the traditional sense, [www.publicworksagency.com](http://www.publicworksagency.com) is a social networking site to collect input on public works projects from interested parties across the country. While the success of this particular venture is not yet known, the idea of a partnership with and between various stakeholders and the general public through a social networking site is a fascinating model that is likely to become more prevalent in the future. Potential uses for this type of nexus between partnership and social networking could be for planning or compliance purposes. A website could be created to act as a meeting place for stakeholders and the general public to comment on all aspects of a project from the envisioning and planning stages through the implementation and conclusion stages. Files could be disseminated, reviewed, and commented upon.

#### **4.6.3. Innovative Partnership Projects Evaluation**

<b>Project</b>	<b>Accessibility</b>	<b>Scope</b>	<b>Content</b>	<b>Value</b>	<b>Total (/20)</b>
Exploring Surrey's Past	4.00	3.50	4.25	4.25	16.00
Columbia Pacific Preservation	3.75	3.50	3.00	3.50	13.75
Public Works Agency and Citizen Request	2.00	1.33	1.33	1.33	6.00

Only three projects were identified in this category, yet they could not be a more diverse group of partnerships. Each has its own merits, more for the innovation of the partnership than the effectiveness of the particular project. The Exploring Surrey's Past project is an example of a broad ranging partnership involving a variety of organizations in capacity and scale. It is an example of three major partner organizations—Surrey Heritage, Surrey County Council, and the Heritage Lottery Fund—partnering with many small-scale and largely volunteer museums in the area. It is a good example of a partnership involving a non-profit organization and a local government with funding from a national agency taking the lead and involving numerous other smaller organizations to achieve something none of them could do individually. The Columbia Pacific Preservation project is a partnership among interest-aligned organizations to identify and then fill needs that all the groups share. The partner organizations recognized a need for the training of craftspeople and design professionals experienced in historic preservation and created an organization and curriculum to do just that. All partners benefited from a larger trained pool of craftspeople, particularly the federal agency involved, the NPS who were able to train their staff through the program. The final partnership in this category scored very low due to its being an under-developed idea. However, the idea in and of itself is intriguing as social networking becomes a greater presence and powerful tool in collecting public input. It is a partnership of partner organizations with the general public as a member. On some level, cultural resource professionals are by and large terrified with involving the public on a large scale. However, it is through new avenues of public input such as social networking that greater public involvement can be achieved without the overwhelming and arduous task of public meeting after public meeting and the organization of thoughts and ideas that come out of such meetings. A website allowing public involvement through social networking mediums such as Facebook and Twitter can provide a means of organizing public comments on a specific project, multiple projects over a long period, or general comments related to cultural resources.



## 4.7. Cross Category Analysis

The preceding project category sections compared different projects within a project category. The development of the evaluation rubric is a key component of the project because it provides a way to measure the success of a variety of project types against a single measuring stick. Therefore, for the evaluation rubric to be successful, it also needs to allow comparison across project categories. While a printed media project and a public outreach project may have different criteria for Accessibility, Scope, Content, and Value; the evaluation rubric should gauge the effectiveness of each project in meeting these criteria. Table 4-1 lists the criteria and total scores for all collected projects and the respective category.

**TABLE 4-1. PROJECT CRITERIA AND TOTAL SCORES.**

Rank	Project Name	Accessibility	Scope	Content	Value	Total	Category
1	Virtual Hampson Museum website	5.00	4.75	4.50	5.00	19.25	Digital Media
2	Grand Canyon River Archeology Virtual Tour	4.75	4.50	4.50	4.75	18.50	Emerging Technology
3	Scotland's Rural Past	4.67	4.33	4.67	4.67	18.33	Public Outreach
4	Benjamin Mazyck, The Mystery Man of Goose Creek Classroom Curriculum	3.75	4.75	4.75	4.50	17.75	Public Outreach
4	Mt. Lebanon Shaker Village Recording Project	4.50	4.00	5.00	4.25	17.75	Emerging Technology
6	Raid on Deerfield: the Many Stories of 1704 web site	4.67	4.00	4.67	4.00	17.33	Digital Media
6	<i>Walking in Two Worlds</i> video	3.33	5.00	4.67	4.33	17.33	Digital Media
8	River Street Maritime History Panels	4.50	4.50	3.75	4.25	17.00	On-Site Interpretation
9	History of Davids Island/Fort Slocum website	4.25	4.25	4.00	4.00	16.50	Digital Media
10	Mardi Gras Shipwreck website	4.00	4.00	4.00	4.25	16.25	Digital Media
11	Exploring Surrey's Past	4.00	3.50	4.25	4.25	16.00	Innovative Partnerships
12	DigiMacq: Multimedia Tour of Parramatta, NSW, Australia: iPhone App	3.25	4.00	4.25	4.25	15.75	Emerging Technology
12	TRESTLE: Landmark of the Cold War	2.75	4.25	4.50	4.25	15.75	Digital Media
14	Beneath the Bricks	4.50	3.75	3.75	3.75	15.75	Public Outreach
15	Archaeology at Zilker: The City of Austin's Excavations at the Vara Daniels Site	4.25	3.75	3.75	4.00	15.75	Public Outreach



**TABLE 4-1. PROJECT CRITERIA AND TOTAL SCORES.**

Rank	Project Name	Accessibility	Scope	Content	Value	Total	Category
16	Built By WPA-CCC: 1933-1943- New Deal Historic Resources on Department of Defense Installations	2.67	4.00	4.67	4.33	15.67	Printed Media
17	Bourbon County Agricultural History: A Historic Preservation Lesson Plan For Fourth Grade Students	3.75	3.75	4.00	4.00	15.50	Public Outreach
17	Cleveland Historical Smartphone App	3.75	3.75	4.00	4.00	15.50	Emerging Technology
19	A Story Like No Other: iPhone App	3.25	3.75	3.75	4.25	15.00	Emerging Technology
19	Cathlapotle Plankhouse Project	3.75	3.50	3.75	4.00	15.00	Public Outreach
19	Edsel & Eleanor Ford House Tour: iPhone App	4.00	4.00	3.50	3.50	15.00	Emerging Technology
22	Preserve Oregon's Heritage Playing Cards	3.75	3.75	3.50	3.75	14.75	Printed Media
23	Tularosa Basin and Coe Ranch	3.00	4.00	4.50	3.00	14.50	Printed Media
23	Iron Mike Bike Tour Project	3.75	3.50	3.25	4.00	14.50	On-Site Interpretation
25	Kaibab National Forest and Hopi Tribe joint monitoring project	3.50	4.00	3.25	3.50	14.25	Digital Media
26	Camp Lejeune History Publication and Historic Markers Construction	4.00	3.25	3.25	3.50	14.00	Printed Media
27	Snoqualmie Falls redevelopment project	3.25	3.25	3.25	4.00	13.75	Digital Media
27	Columbia Pacific Preservation	3.75	3.50	3.00	3.50	13.75	Innovative Partnerships
29	Star-Spangled Banner Geotrail	3.67	3.33	3.00	3.67	13.67	Emerging Technology
30	Archaeology at Half Way House	3.75	3.00	3.25	3.25	13.25	Printed Media
30	Tour Austin Smartphone App	3.25	3.25	3.50	3.25	13.25	Emerging Technology
32	Chester: Revealing The Rows: iPhone App	2.88	3.25	3.75	3.25	13.13	Emerging Technology
33	Rattle Snake Rock Petroglyphs Project	3.00	3.25	3.50	3.25	13.00	Public Outreach
33	Wood Window Repair Demonstration	3.00	3.00	3.25	3.75	13.00	Public Outreach
33	Washington Convention Center Historic Preservation Grant	3.67	3.33	2.67	3.33	13.00	On-Site Interpretation

**TABLE 4-1. PROJECT CRITERIA AND TOTAL SCORES.**

Rank	Project Name	Accessibility	Scope	Content	Value	Total	Category
33	SoLost: How the New Deal Begat Musical Royalty	4.25	2.75	3.00	3.00	13.00	Digital Media
37	Culturally-Sensitive Dogbane Transplanting, Inter- and Multi-Agency Collaboration, and Public Outreach	2.75	3.50	2.75	3.75	12.75	Digital Media
38	Independence Ghost Walk	3.33	3.00	3.00	3.33	12.67	On-Site Interpretation
39	Exhibits at Historic Davidsonville State Park	3.25	3.00	3.00	3.25	12.50	On-Site Interpretation
40	Little River Archaeology Project	3.00	3.33	2.67	3.33	12.33	Public Outreach
41	Park Day at Old Cahawba Archaeological Park	2.75	3.25	2.75	3.25	12.00	Public Outreach
42	Homeland: An Archaeologist's View of Yellowstone Country's Past	2.75	3.25	3.33	2.25	11.58	Printed Media
43	Johnston County Annual Ghost Walk	3.33	2.67	2.67	2.67	11.33	On-Site Interpretation
44	Cultural Landscapes of the Columbia River Basin	2.50	3.00	2.50	3.25	11.25	Emerging Technology
45	Digging for History at Old Washington	2.00	3.00	3.00	2.75	10.75	Printed Media
46	Shubert Theater (now Cowles Center) Rehabilitation	2.25	2.50	2.50	2.50	9.75	On-Site Interpretation
47	Public Works Agency and Citizen Request	2.00	1.33	1.33	1.33	6.00	Innovative Partnerships

Appendix C includes information on all of these projects.

Table 4-2 ranks the six project categories by average total score and includes the average criteria score for each category.

**TABLE 4-2. PROJECT CATEGORIES RANKED BY AVERAGE TOTAL SCORE.**

Project Category	Average Scores				
	Accessibility	Scope	Content	Value	Total
Digital Media	3.78	3.98	3.86	4.01	15.62
Emerging Technology	3.58	3.68	3.78	3.84	14.88
Public Outreach	3.64	3.67	3.68	3.85	14.84
Printed Media	3.13	3.46	3.64	3.26	13.50
On-Site Interpretation	3.44	3.21	2.98	3.33	12.96
Innovative Partnerships	3.25	2.78	2.86	3.03	11.92

Table 4-3 ranks each category by average score in the four evaluation criteria.

**TABLE 4-3. PROJECT CATEGORIES RANKED BY THE FOUR EVALUATION CRITERIA.**

<b>Rank By Category</b>	<b>Accessibility</b>	<b>Scope</b>	<b>Content</b>	<b>Value</b>
1	Digital Media	Digital Media	Digital Media	Digital Media
2	Public Outreach	Emerging Technology	Emerging Technology	Public Outreach
3	Emerging Technology	Public Outreach	Public Outreach	Emerging Technology
4	On-Site Interpretation	Printed Media	Printed Media	On-Site Interpretation
5	Innovative Partnerships	On-Site Interpretation	On-Site Interpretation	Printed Media
6	Printed Media	Innovative Partnerships	Innovative Partnerships	Innovative Partnerships

The projects in the Digital Media category had the highest average total score, as well as the highest for each criterion. Additionally, five of the ten highest scoring projects were in the Digital Media category. The Emerging Technology category had the second highest average total score and the second highest in the Scope and Content criteria. One conclusion that may be drawn from the category rankings is that these two categories represent general societal trends towards online and visual media. However, given the small sample size of four committee members ranking projects, this may be reflective of the preferences of the committee members. To state this as a definite conclusion would require a much broader group reviewing projects to determine if it is reflective of societal trends or something else. The Digital Media group also included videos, a sub-category that provides an effective tool for interweaving several media types, such as historic photos, interviews, and graphics into a comprehensive interpretation.

The Public Outreach category had the third highest average total score and the second highest scores in the Accessibility and Value categories. The high scores in Accessibility and Value reflect the “personal experience” characteristics of these types of projects. Hands-on experiences, volunteer work days, educational classroom curricula, and educational events all provide visitors or participants with a perceived valuable educational experience. The high Accessibility score also reflects the level of involvement with these projects. Hands-on or experiential learning (also known as informal education) has been touted as a more valuable learning method than cognitive or academic knowledge.<sup>25</sup>

The Printed Media and On-Site Interpretation categories scored fourth and fifth respectively in total average score, with Printed Media scoring better in Scope and Content and On-Site Interpretation scoring better in Accessibility and Value. It is interesting to note how much lower the Printed Media category scored overall in comparison to Digital Media, a category that Printed Media has much in common with. Printed Media scored the lowest of all categories in Accessibility, likely a reflection of the finite nature of printed publications as determined by number of printed copies and distribution. Similarly, Printed Media had a much lower perceived value than Digital Media. This discrepancy perhaps adds more credibility to

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<sup>25</sup> “Experiential Learning & Experiential Education” <http://www.wilderdom.com/experiential/>. Last updated: 10 May 2006. Accessed 11 October 2011.

the conclusion proposed above that preference for digital media associated with the internet or technology reflects growing societal trends. The high scores in Accessibility and Value for On-Site Interpretation are related to the similarly high scores in the same criteria for Public Outreach projects. The personal interaction with a historic resource in the former is closely related to the “experiential learning” of the latter.

Innovative Partnerships had the lowest average total score and the lowest scores for three out of four criteria. The low number of Innovative Partnership projects scored compared to other categories may have skewed the results in this category. Though Innovative Partnerships may be an effective tool for a specific resource or project, it is clear that more effort may be needed to ensure these projects meet specific goals. Despite the low average group score for Innovative Partnerships, one project ranked at #11, demonstrating that partnerships can be a very effective project when done right. Considerable effort typically needs to be made to elevate partnerships to a visibility level common among other projects. Standalone partnerships often consist of background efforts contributing to broader aims and therefore do not have the individual public impact of other project categories. This is also notable in the scores as Partnerships scored the lowest while high-profile technology-oriented projects scored highest. Whether this is a trend in perception among the general public or simply within the review committee dominated by cultural resource professionals likely needs further investigation before any conclusions may be drawn.

#### **4.8. Project Types Best Suited for Specific Resources**

Through evaluating the highest scoring projects overall and by category, certain patterns emerge relating to the various project type categories and how effective each is at being applied to particular resources. Historic resources are diverse with varying characteristics and levels of access. For example, an archaeological site may have very different interpretation requirements through restricted access, availability of cultural material, and visible remnants than a historic district composed of buildings and structures. Interestingly, eight of the top ten highest scoring projects overall were related to archaeological resources or contained an archaeological component. At the other end of the rankings, six of the ten projects with the lowest overall score were also related to an archaeological site. The disparity between these two results is partially explained in the previous scoring summary. The archaeological projects with the highest scores were in the Digital Media, Emerging Technology, and Public Outreach categories, while the lowest scoring ones were in the Printed Media, Public Outreach, and On-Site Interpretation categories. Using websites and videos or emerging technologies such as virtual tours and 3D modeling provide effective ways to interpret archaeological sites because they remove the largest impediments, namely accessibility to the site and artifacts. The location of most archaeological sites is restricted information and through excavation, much of the cultural material related to the site may be housed elsewhere. These digital means of interpretation provide the opportunity to skirt these limitations by delivering content to visitors wherever they may be. When access restrictions do not exist, Public Outreach projects also seem to provide an effective means of engaging the public through an archaeological site. The result of Public Outreach projects of archaeological sites landing in the top ten and bottom ten of the overall scores relates more to the level of public involvement. The two in the top ten (Scotland’s Rural Past and Benjamin Mazyck) had heavy hands-on and experiential learning components. The two in the bottom ten (Little River and Park Day at Old Cahawba) relied less on direct public interaction with the resource and more with local publicity of an archaeology project and an event held at a site respectively.

Every project category had at least one project that interpreted built resources, such as buildings, structures, and districts. The projects related to built resources that scored the highest were typically found in the Digital Media, On-Site Interpretation, and Printed Media categories. Distinguished from archaeological sites, built resources are physical, visible, and typically visitable places well-suited for either on-site interpretation or images, both current and historical. Through on-site interpretation, a visitor can associate a physical historic resource at their location with complementary materials available on signage or printed brochures. Printed Media can be viewed off-site and despite the lack of physical connection with the site, the viewer can gain a sense of place and historical association through photographs of the present site and historic photographs. The same may be said of Digital Media as websites can convey a similar sense of place as Printed Media and videos have the advantage of providing an even better sense of how a historic site looks and feels.

Innovative Partnerships may provide the best project type when applied to a disparate group of resources or those spread across a wide geographical area. In both instances, the other five categories may be hindered by an overwhelming breadth of scope. The two Innovative Partnership projects that scored the highest both reflect this attribute. The Exploring Surrey's Past partnership allowed for the access and dissemination of artifacts and materials from many museums spread over a region in one comprehensive collection. The Columbia Pacific Preservation partnership brought together many and varied governmental and non-governmental organizations to achieve common goals of historic preservation education and advocacy.



## 5. RECOMMENDATIONS & CONCLUSION

This project’s online questionnaire asked participants what were the “lessons learned” from the project. Most of the projects were submitted by those who had worked directly with the project and many responses were variations on “I wish we had done [something] differently” or “We had no idea [something] cost so much” or “We should have involved [someone] more in the planning process.” Some of the “lessons learned” were details specific to the project or type, while others were more general and applicable to any project. The following sections are structured around these “lessons learned” as submitted through the online questionnaire, as well as recommendations based on existing guidance and standards collected for the project, and the evaluation of the collected projects.

### 5.1. Project Planning

Many of the “Lessons Learned” submitted through the online questionnaire involved issues that could have been avoided through comprehensive project planning. Adequate and appropriate planning involving all partners and professionals working on the project is a crucial element in the success of a project. The NPS Harpers Ferry Center has developed a Media Development Process, also known as “the Media Wheel” (Figure 5-1) that generalizes eight steps in developing interpretive media.<sup>26</sup> As a measure of how important planning is in the overall project process, Steps 1 through 6 involve project planning.

All aspects of the project need to be included in the planning phase—everything from appropriate medium and content to schedule, funding, and partnership agreements. Raising and answering specific timing, funding, and legal questions on the front end can save time and frustration down the road. The bullet points below each development step in The Media Wheel list some items specific to NPS projects and could be replaced with related processes that exist at specific agencies or organizations, but most are general considerations for any project. The NPS Media Wheel is shown here as an example for agencies to use to create their own project development process.

The evaluation rubric criteria developed earlier in this document can also be an effective tool for planning and gauging the effectiveness of where a proposed project is headed. By developing specific questions on how a project will be effective in Accessibility, Scope, Content, and Value, project planners can make decisions that guide the project into a path for success. The self-assessment worksheet described in the following section can be developed in the planning stage, and the first phase of assessment begins with proper project planning. Project proponents may develop similar worksheets that help to define who the audience is, what the goals of the project are, and how to make it accessible before a project begins. Additionally, the worksheet can be used to constantly evaluate the direction of a project to ensure that it is on target in meeting its goals and reaching its intended audience.

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<sup>26</sup> “Media Development Process,” National Park Service, Harpers Ferry Center, 3 March 2004, <http://www.nps.gov/hfc/pdf/imi/media-wheel.pdf>.

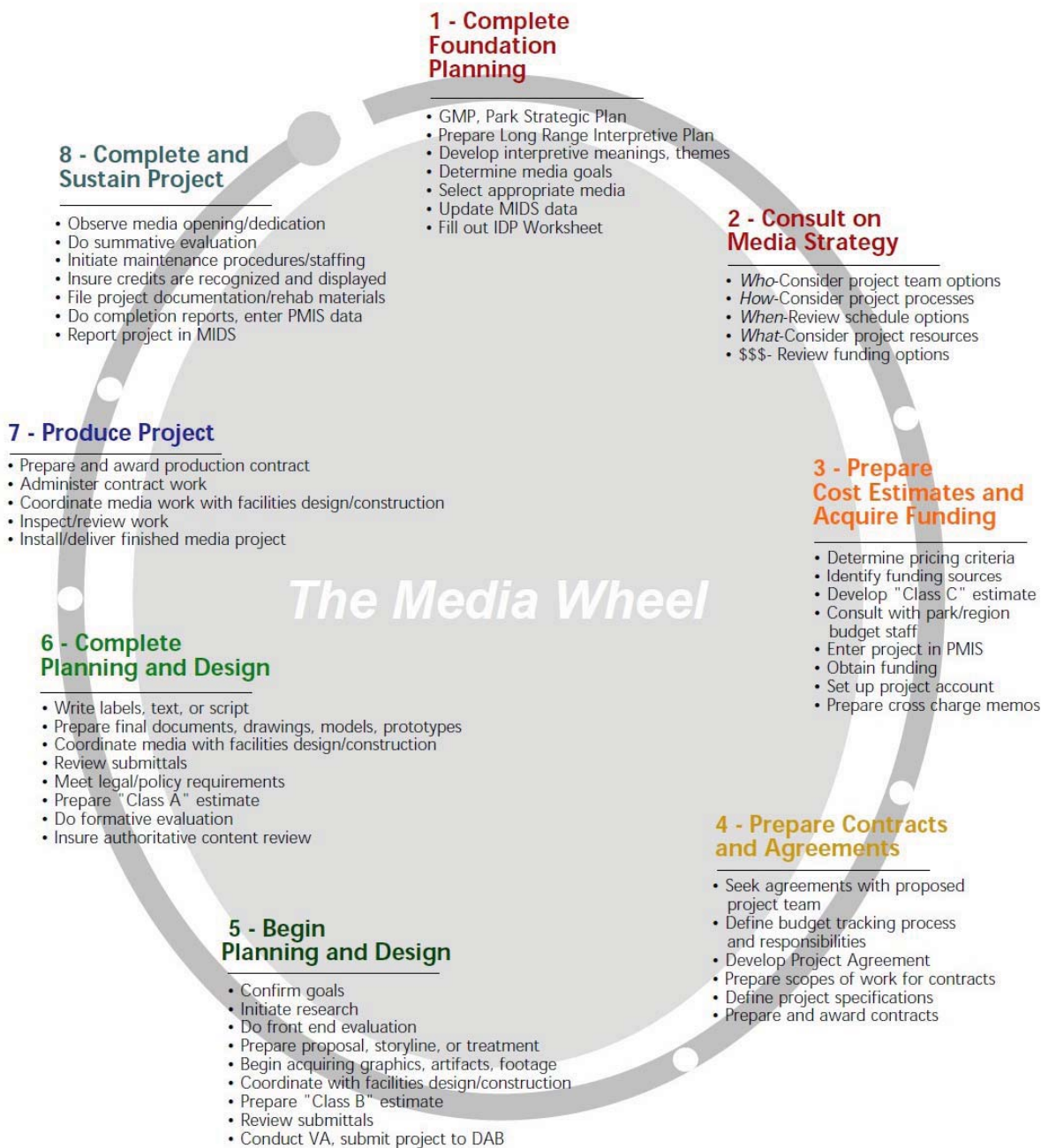


FIGURE 5-1. NPS MEDIA DEVELOPMENT PROCESS, AKA THE MEDIA WHEEL.<sup>27</sup>

<sup>27</sup> "Media Development Process," 2004, <http://www.nps.gov/hfc/pdf/imi/media-wheel.pdf>.

## 5.2. Project Assessment

Continuous and rigorous assessment of a project is necessary for the constant improvement and effectiveness of current and future projects. While the rubric created during this project can provide a simple and quick evaluation yardstick, some projects with multiple components or longer durations may need a more involved assessment tool. Project assessments may occur at the conclusion of a project to direct future projects to success. A more efficient method of project assessment is the continuous assessment and improvement during the various phases of a project. Through continuous assessment and improvement, lessons may be learned for future projects, but the current project will also be improved. The same process has been applied to natural resource management, an iterative process to optimize decision-making called Adaptive Management. Adaptive Management involves iterative decision-making and feedback between monitoring and decisions.

The method of continuous improvement may be structured as a “continuous improvement cycle,” with phases consisting of *Approach*, *Deployment*, *Results*, *Improvement* or more simply “**Plan, Do, Check, Act.**” This four-phase approach is then applied to every facet of the project. The improvement cycle may be used for each phase of the project—planning, design, implementation, etc. Conversely, the cycle may examine the elements of the evaluation rubric (Accessibility, Scope, Content, and Value) at each phase of the project. *Approach* describes the planning nature of the category, how it is planned to be implemented. *Deployment* involves how the planned aspects of the category will be incorporated into the project. *Results* develops how the effectiveness is measured. *Improvement* relates to how the Approach is adjusted to achieve the desired result. The four-phase plan can be combined with the evaluation rubric categories and project-specific elements to create a hierarchical assessment framework. For example, the category of Accessibility may have sub-categories similar to those listed at the end of Section 3.1. A one-page sub-category assessment may be created for Intended Audience, Audience Involvement, Varying Viewpoints, ADA-compliance, and Alternate Formats. Each one-page assessment would evaluate that sub-category in each of its four phases.

**Project Self-Assessment Worksheet**

Category: Accessibility  
Sub-Category: Audience Involvement

***Approach***

How will the audience be involved with this project in a meaningful way? What are the desired “take homes” for the audience? How does it align with the purpose of the project and mission of the organization?

***Deployment***

How will this involvement be implemented in the project?

***Results***

How is the effectiveness of the audience involvement component measured against the desired achievements and outcomes?

***Improvement***

How will the measured results drive improvement in the approach and deployment of this objective?

**FIGURE 5-2. SAMPLE ONE-PAGE ASSESSMENT WORKSHEET FOR CATEGORY/SUB-CATEGORY USING FOUR-PHASE APPROACH.**

### **5.3. Project-Type Specific Recommendations**

#### **5.3.1. Print Media**

Print media can be a very effective tool for interpreting historic and archaeological sites depending on the desired outcomes and funding of a particular project. Perhaps the most beneficial aspect of print media is its tangible quality—a physical product that can be distributed to visitors, used as a public relations tool, and pointed to as a concrete return on funds spent. Print media is also flexible in the method and scope of distribution, depending on the scope of the project and funds available. However along with digital media, print media is also one of the more costly options. Despite its relatively high expense, there is a wide range of print solutions with varying cost structures. The most costly method also produces the most professional-looking product. Press printing is the most expensive option and becomes less costly on a “per piece” basis with higher quantities. Press printing typically has an initial set-up fee ranging from a few hundred dollars to several thousand depending on the complexity, number of colors used, and number of pages of the publication. Actual printing costs are typically set at given quantities, with price breaks increasing along with the overall quantity. Therefore, a print press run of a few hundred copies may have an overall “per piece” cost of \$20, while an increase to several thousand copies may reduce the “per piece” cost by half.

The emergence of digital printing in the last decade has introduced a lower cost printing solution at only a slightly reduced quality level and is particularly well-suited for brochures. Many printing companies that do press printing also offer digital printing services. Digital printing typically has an initial set-up fee but it is usually much lower than that of press printing. Quantity discounts are typically lower with digital printing as there are no cost savings to the printer for larger runs as with press printing. However, the “per piece” cost of digital printing is much lower than press printing, typically half as much or even less.

With any printed publication, greater distribution and accessibility can be achieved with little or modest costs by publishing a digital copy of the publication on the internet. This can be achieved easily because the same files used for printing can also be converted to Adobe PDF files which are readable by personal computers as well as mobile devices. Publishing on the internet can also be used when a print media project is created to be sold at a cost. Amazon offers self-publishing services for publishers and authors to sell eBook publications on the Amazon website and for download to Kindle e-reader devices through the Kindle Store. Whether a print media project is being distributed for free or sold, publishing the document online makes a lot of sense to increase accessibility and distribution.

#### **5.3.2. Digital Media**

Digital media projects leverage the wide accessibility of the internet through interactive websites or engage viewers in video presentations. However, the accessibility of the internet is not all-encompassing, leaving some rural areas and cultural groups with restricted access compared to more densely populated areas or wider socioeconomic groups. The accessibility for a project’s intended audience needs to be carefully considered before implementing a digital project. Both methods have benefits and varying levels of costs associated. The technology available today allows greater flexibility in content creation, from hiring professionals to produce high-quality products at higher costs to creating websites and videos with software tools available to the average user, often times at no cost. With website creation, there is even a middle ground consisting of a professionally-created website framework or content management system that is then maintained or populated with content by an organization or volunteer.



The creation of websites to interpret historic and archaeological sites can be a very effective tool when done right or a costly, inefficient product when done wrong. The guidelines for producing an effective website have been described in the previous section. The costs of creating a website include more than simply creation of the website, though that is typically the highest cost. Purchasing a domain name and hosting costs also need to be considered. The hosting of websites on federal agency network services may not be desirable because of competing content and security issues; partnering with other organizations that can host the website can be a solution. Additionally, if federal funding is used to produce a website, it must meet ADA standards for accessibility compliance. Hiring a professional web developer to create a website is often the most costly option, ranging from several thousands to tens of thousands dollars depending on the complexity of the website. Benefits of using a professional web developer include a more professional-looking website, consideration of technology and how the site is displayed on multiple platforms or browsers, and a unique design that doesn't use a common template. The website may require professional development if the proposed site will have heavy multimedia components.

Self-publishing websites have come a long way in the last decade, with numerous CMSs available at little or no cost to the average user. CMSs use templates constructed of commonly used modules to build websites. Individual pages can be created with a user-friendly management backend and multimedia files can be uploaded and displayed in multiple configurations. Many also include blogging or journal features, which are useful when the website will be updated frequently, such as when a website is detailing day-to-day progress on an archaeological excavation or building restoration. The table below lists some of the more common CMSs available that have been adapted or built specifically for cultural resource or archival collections.

**TABLE 5-1. CONTENT MANAGEMENT SYSTEMS (CMS) FOR DEVELOPING WEBSITES.**

<b>CMS</b>	<b>Website</b>	<b>Overview</b>	<b>Benefits</b>
Wordpress	<a href="http://www.wordpress.org">www.wordpress.org</a>	Simple CMS made more robust by extensive plugins	Ideal for blogging and frequently updated sites.
Omeka	<a href="http://www.omeka.org">www.omeka.org</a>	CMS specific to displaying archives and collections.	Plugins for themes, exhibits, document viewing, geolocation, annotation, citations
Drupal	<a href="http://www.drupal.org">www.drupal.org</a>	CMS similar to Wordpress. More robust, but also steeper learning curve.	More flexible and more tools.

The second method of digital media production is video. As with print media, technological advances have reduced the costs associated with video production, yet it still remains one of the more costly project types. However as with print media, the production level and associated costs can vary from a hired professional to self-production using widely available editing and production software. Professional video production can typically run several hundred to a thousand dollars per minute of final product. Choosing to go the self-production route may result in upfront costs to acquire equipment and software but would have lower overall production costs. Video production is another instance where partnering with another organization may provide the best solution. A partner organization may be able to provide additional content, experience in previous video productions, and in-house production labor or professional contacts for production.

Video projects may be used on-site for interpretation or used by remote users to interpret a geographically distant or access-restricted site. In the case of the latter, distribution of the produced video is the second key consideration with a video project. There are two avenues of distribution—on physical media or through the internet. Physical media for video production typically means DVD copies, but high resolution videos require Blu-Ray media. The decision to use standard definition or high definition should be made early in the process, since it affects the recording, editing, and ultimately factors into the distribution type. DVD production may be done by a video editor or producer or through one of many desktop applications available today. The use of the internet as a distribution avenue provides a more cost-effective means to distribute video products. Videos distributed on the internet may be provided as file downloads or as streaming media. File downloads of video may take up larger amounts of space (particularly on high definition videos) and require the host of the files to have appropriate bandwidth to handle the anticipated number and frequency of downloads. However, local playback of a video file is often much better than what is available through streaming media. Streaming media refers to files being hosted on a networked server and streaming directly to the end-user without downloading specific files. The most popular streaming video site is YouTube, but others are available. When streamed from a third-party site, like YouTube, the owner of the video does not need to account for bandwidth usage. If hosted on a server owned by a project proponent or partner, bandwidth usage does need to be considered as streaming media is as bandwidth intensive as large file downloads.

### **5.3.3. Emerging Technologies**

Although the technological and mobile computing landscape is constantly changing, some of the now current applications, interactions, and concepts are described here. In general, the most cost and time effective solution is usually to adapt an existing technology to a specific purpose, rather than inventing a new technology. Fundamental to an emerging technology project, like all other types, is the need for a wealth of data and data types to present. Interesting and appropriate historical data needs to be interpreted and presented to the public in interesting and engaging ways. Graphics need to be high quality, and a variety of voices and cohesive messages need to be presented.

In terms of emerging technologies, HTML5 is the “next big thing” on the internet that will seamlessly integrate elements that are now embedded. Seemingly simple displays of embedded video and audio clips that currently require substantial coding can be implemented much easier with HTML5. It is likely this will result in lower overall costs for website design and even allow beginners to program websites with a much quicker learning curve. Another benefit of HTML5 is that one webpage will be able to automatically adjust to display correctly across all platforms—web browser, tablets, and mobile devices. This will result in lower costs for website development and also may render the website-specific smartphone application obsolete.

However, there are still things that designed smartphone applications can do that is not possible on a reformatted website. Although some web sites make use of geo-specific information, few personal computers include global positioning system (GPS) chips to deliver the location-specific information. Nearly all smartphones come with GPS chips and the development of smarthphone-based geo-specific applications has far outpaced those for personal computers. The use of geo-specific information or media delivered to a handheld device is currently primarily available through a smartphone application, and likely will continue to be so for the foreseeable future. Although there are open source and free application frameworks for organizations to use to develop their own applications, the professionally designed

application provides the greatest flexibility and potential. These benefits come at a substantial cost, approximately \$35,000. Another consideration in deciding to develop an application is the cost-effectiveness in relation to the intended audience. Some sources estimate that at 50,000 visitors it becomes worthwhile to develop an application.<sup>28</sup>

Some general tips and suggestions that relate to developing smartphone applications for interpretation include:

- Don't just replicate an analog idea, leverage the medium.
- Create for onsite and distant visitors.
- Think about the visitor process- trip planning, interactive onsite, follow-up.
- Have permissions or rights to images, etc.<sup>29</sup>

Self-guided podcast tours are another option that provides a lower overall development cost than smartphone applications. As with other products, podcast tours can be developed at relatively low cost in-house or a professional development firm can be hired to create a more polished product with celebrity voiceovers, professional voice actors, and background sound effects. Table 5-2 provides a sampling of smartphone applications that have been used to deliver cultural resource information or have the potential to be adapted to these uses.

**TABLE 5-2. CMSs FOR DEVELOPING SELF-GUIDED TOURS.**

Application	Website	Application Type	Description	Platforms
Next Exit History	<a href="http://www.nextexithistory.org">www.nextexithistory.org</a>	Geolocational	Geolocational database of historic sites, organizations can upload text and photos for their sites.	iOS, Android, Windows Mobile
SCVNGR	<a href="http://www.scvngr.com">www.scvngr.com</a>	Geolocational	Geolocational based game where participants go places, do challenges, and earn points.	iOS, Android, via SMS from any mobile phone, Blackberry support in future
Layar	<a href="http://www.layar.com">www.layar.com</a>	Augmented Reality	Augmented reality app that overlays additional information when viewed through smartphone camera. Organizations can create their own layers for sites.	iOS, Android, Nokia ovi
Google Goggles	<a href="http://www.google.com/mobile/goggles">www.google.com/mobile/goggles</a>	Augmented Reality	Augmented reality search app that integrates Google search onto items captured with smartphone camera.	iOS, Android

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<sup>28</sup> “Mobile Computing,” THAT Camp (The Humanities and Technology Camp), National Council on Public History, accessed 14 May 2011, <http://ncph2011.thatcamp.org/04/07/mobile-computing/>.

<sup>29</sup> “Mobile Computing” THAT Camp, May 2011.

**TABLE 5-2. CMSS FOR DEVELOPING SELF-GUIDED TOURS.**

Application	Website	Application Type	Description	Platforms
Google Earth	<a href="http://earth.google.com">earth.google.com</a>	Geospatial Desktop Application	Users can explore georeferenced virtual landscapes. Additional data can be embedded and then saved as a file for download	Windows, Mac OS X, Linux
Flipboard	<a href="http://www.flipboard.com">www.flipboard.com</a>	iPad Publishing	Application for iPads that allows publishers to render content and layout for display on iPads	iPad only
Locacious	<a href="http://www.locacious.net">www.locacious.net</a>	Audio Tours	Browse, download, and create audio tours with text and photos to create a multimedia guided tour experience.	iOS
Broadcastr	<a href="http://www.broadcastr.com">www.broadcastr.com</a>	Audio Tours	A social media platform for location-based stories. Users can listen to and upload audio clips relevant to their specific location.	iOS, Android

#### **5.3.4. Onsite Interpretation**

Onsite interpretation is a broad category including anything from signs to guided tours at the archaeological or historic site. In instances where site accessibility is not an issue or where physical proximity provides a more meaningful experience, onsite interpretation can be a very effective tool.

Interpretive signs at a historic or archaeological site require up-front development and installation costs, but have the benefit of requiring little or no investment in maintenance or operation. The signs are accessible to anyone with access to the site and can be viewed at the visitor’s leisure. Signs require careful planning and development to ensure that the end product is engaging and educational for a wide variety of ages and ethnic groups. An interpretive signage program is one project type where the inclusion of an outside professional experienced in designing interpretive signs is nearly a requisite for creating an effective end product. A professional designer can provide a critical eye for layout, narrative length and appropriateness, and technical considerations. When brought on board in the planning stages, an experienced graphic designer can also inform a project’s scope and budget and provide fabrication contacts with a proven track record. The cost of hiring a professional designer obviously varies on the number of signs being produced. A broad estimate for design alone would range from \$100 to \$500 per sign. A professional design company may be able to provide full-service—from historical research and image and content collection to design and fabrication—although at a higher cost. Costs can be reduced by generating content in-house or via a partner organization and then hiring a professional for design alone.

The NPS Harpers Ferry Center had developed a database application to plan and manage data used to create NPS wayside exhibits. The application, called Wayside Planner (<http://www.nps.gov/hfc/products/waysides/way-planner.htm>) runs on a PC or Mac running FileMaker Pro 10 or higher (a separate database program). The Wayside Planner application is not a design tool, but rather a project management tool that

keeps all data associated with the project in an organized format. Additionally, the program includes pricing estimates for a variety of sign materials and bases (updated to the then-current Harpers Ferry Center contract for panel fabrication costs). Available on the same page for download as Wayside Planner are templates for designing sign frames and bases through SketchUp, a free 3D-modelling application from Google (<http://sketchup.google.com>).

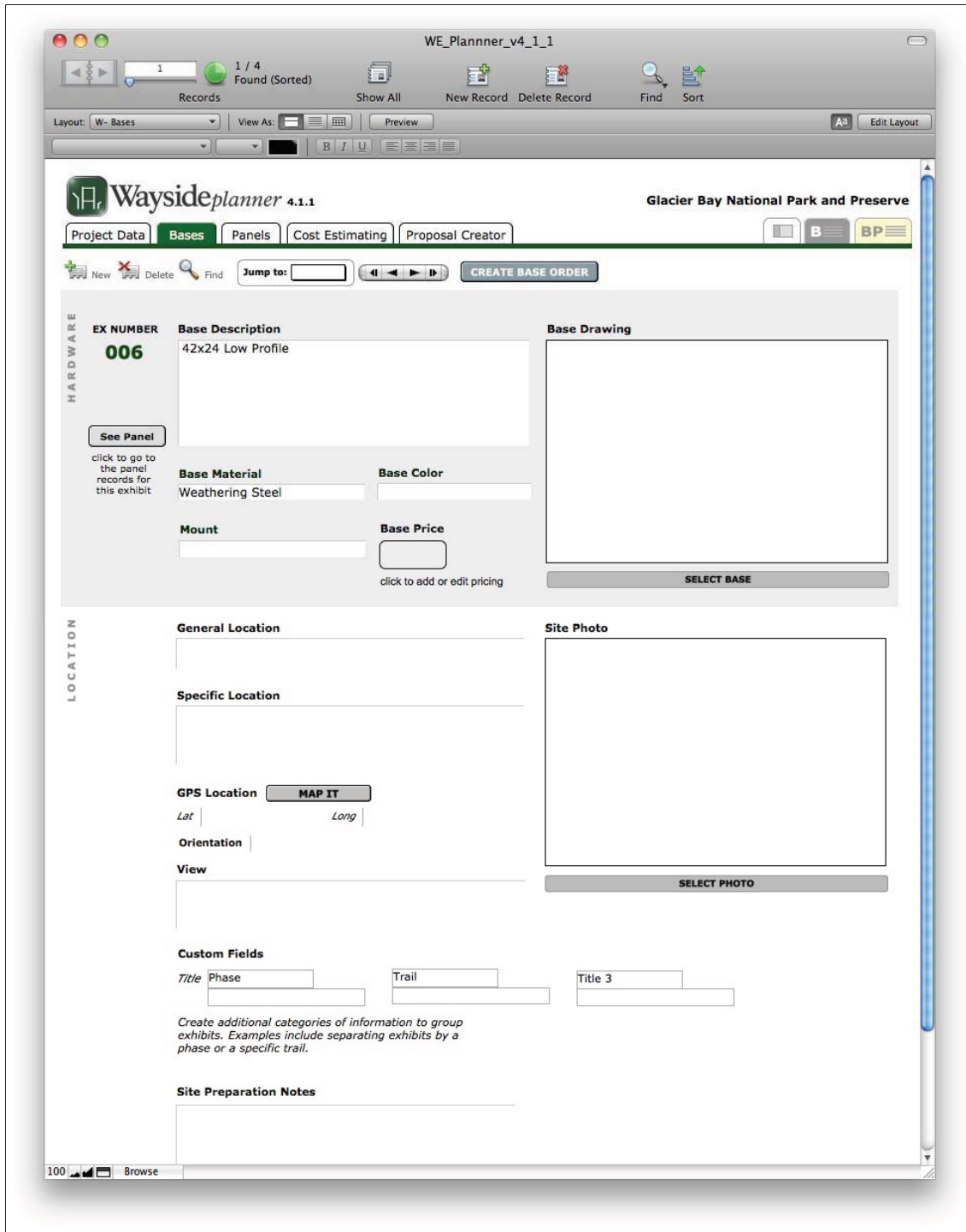


FIGURE 5-3. SCREENSHOT OF WAYSIDE PLANNER 4.1.1 PROJECT MANAGEMENT APPLICATION.



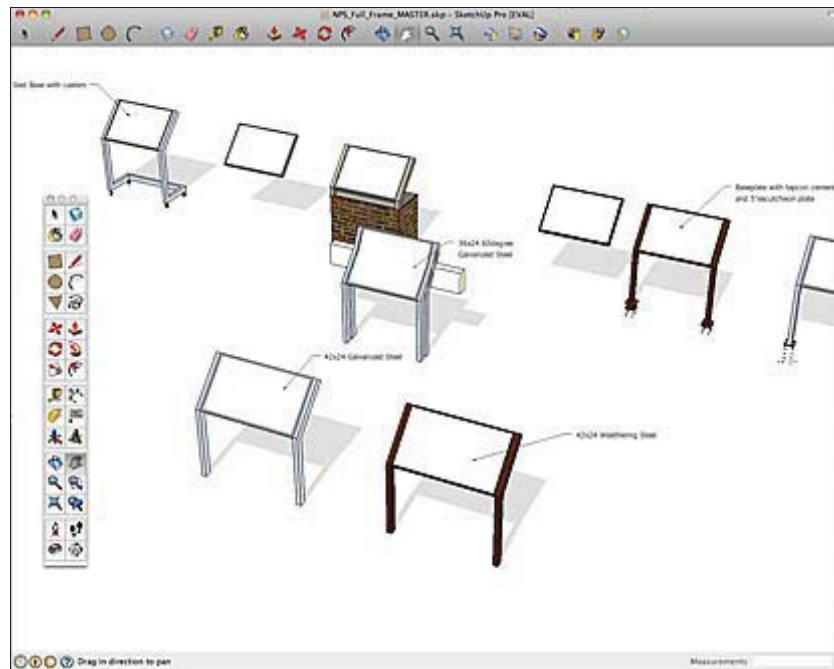


FIGURE 5-4. GOOGLE SKETCHUP SIGN FRAME AND BASE DESIGN USING NPS TEMPLATES.

Other forms of onsite interpretation include self-guided or led tours. Tours have the benefits of low-cost and control of site access. Tours can be held on a continuous basis or only several times a year to coincide with other events. Tours require an initial investment to research and create tour scripts and print any related materials or advertising. Labor costs may be incurred during the tour, but can oftentimes be avoided by partnering with an outside organization or using volunteers.

### 5.3.5. Public Outreach

Public outreach projects are similar in scope to onsite interpretation tours and the two are often coupled together. Outreach projects typically differ from tours in containing a hands-on, volunteer, or educational emphasis. The advantages of public outreach projects are low costs, control over access (at discrete times or coupled with events), and the opportunity for public involvement. The largest expense associated with hands-on and volunteer projects is likely to be labor costs. Though volunteer labor would not create excessive costs, professional expertise may be needed to train or consult with the volunteers. Involving professionals or experts to lead the project and provide instruction to participants is a necessity. As mentioned with all of the other project types, partnering with an organization that can provide the expertise and labor to fill this need is an excellent way to reduce costs and create a better end product.

Public outreach projects with an educational component, such as developing classroom curricula, can provide a substantial public benefit and increase public awareness. Hiring a consultant experienced in developing classroom tools and knowledgeable about national and state curriculum standards is an investment that provides a substantial return. If a project has a focused school audience such as a particular school district or regional district, it is advantageous to involve educators from that district in the planning

and development of the project. This will help ensure that the project is appropriate to district standards and will actually be used in the classroom.

### **5.3.6. Partnerships**

All of the preceding recommendations for the various project types mention the benefits and advantages of partnering with other organizations to reduce costs and provide a better end product. In some instances, the partnership itself may provide the greatest benefit to all involved. Partnerships may involve a pooling of resources or combining different resources from different sources to facilitate a public benefit. One partner may provide technical expertise, while others may offer project funding, a volunteer base, or other experience.

A partnership may be formed to facilitate a specific project or with the aim to facilitate future, unknown projects. An agency with a specific project in mind can partner with other organizations that bring additional experience and opportunities to make a better overall project. With the Columbia Pacific Preservation partnership described previously, the partnership of organizations and agencies with similar missions has facilitated numerous projects that meet the objectives of the partners and the preservation needs of the region.

Many federal agencies are experienced in using legal instruments, such as Memoranda of Understanding or Agreement, in relation to their undertakings and agreed-upon mitigation measures. While such instruments are necessary in any mitigation that fulfills Section 106 requirements, they are of considerable importance when agencies enter into any partnership, particularly when federal funding is involved. These agreement documents can provide a framework for setting project goals; distribution of money, labor, and responsibilities; and tracking the overall success of the project. As with any legal agreement entered into by a federal agency, appropriate legal counsel should be involved in the drafting of the agreement document.

## **5.4. Conclusion**

The intent of this project was to inspire the development of effective public outreach and interpretation projects, provide practical considerations and guidance that meet federal agency and DoD regulations and mandates, promote best practices, and suggest guidelines and standards for such efforts. In addition, this project provides critical information on the logistics of planning, developing, and evaluating public outreach and interpretation projects. Federal agencies are directed through the NHPA and EO 13287: Preserve America to be good stewards of their historic properties and manage these properties in ways that benefit the public. Through understanding the breadth of potential public outreach and interpretation projects available and the means of assessing the effectiveness of these types of projects, DoD components and installations can do a better job of fulfilling their role as stewards of historic properties.

The projects detailed and evaluated in this report display a broad range of project types, budgets, and public involvement. Many other effective interpretation projects exist that can stimulate creative ideas or provide lessons in guiding future projects. By highlighting these projects and their successes and shortcomings, this report may provide inspiration to DoD components and installations to develop creative public outreach and interpretation projects based on their specific cultural resources, their needs, and their responsibilities for public awareness and appreciation of these resources. In addition to being standalone projects intended to meet the stewardship responsibilities of federal agencies, such projects may also be

used by DoD components and installations as creative mitigation for Section 106 compliance as directed in DoDI 4715.16.

The evaluation rubric developed under this project provides a useful tool for DoD components to plan, develop, and assess the effectiveness of their own creative mitigation solutions. The rubric is conceptually simple, allowing a greater flexibility for adjustment to meet the needs of specific installations while still maintaining common criteria for evaluation across project types. The section with project summaries provides scores and rankings of the collected projects by category and overall. In general, projects with a digital focus—websites, videos, or new digital technologies—scored considerably higher in all four of the evaluation criteria.

Developing public outreach and interpretation projects is an important part of the stewardship responsibility of a federal agency to its cultural resources. While many such efforts arise from creative mitigation through NHPA Section 106 consultations, public outreach and interpretation projects should be developed by federal agencies and Department of Defense components and installations as standalone projects to provide public educational and economic benefits. As with other components of cultural resource management, a broader goal should be to find more effective and efficient ways to meet these stewardship responsibilities. This report provides guidance, tools, and examples to help the Department of Defense, its components, and installations to better achieve successful, appropriate and cost-efficient public outreach and interpretation of its cultural resources.

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## **Appendix A: Data Collection Questionnaire**

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## Creative Mitigation Website Questionnaire

Thank you for assisting us in collecting information about creative mitigation, interpretation, and public outreach projects. Please fill out the information on your project below as completely as you can.

If you were a visitor to a site or have seen a publication or video that you'd like to submit, please fill in as much information as you can and we will contact the event or project organizer.

Thank you for your assistance!

Your Name (required)

Your Contact Email (required)

Your Contact Phone Number (required)

Your organization or affiliation (required)

Your project's name (required)

Your project's location (required)

Describe the cultural resources involved

What was the project scope— Interpretation, Mitigation, or Public Outreach?

Please describe the project. What was the final product? Print media, digital media, on-site interpretation, exhibit, other technology, tour, partnership arrangement, event, or other?

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Why is this project a good example of a creative solution for interpretation, public outreach, or mitigation?

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With what other organizations did you partner?

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What is the access to the project? How is it publicly accessible?

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Why was this project needed? If project was mitigation for an affected cultural resource, please describe resource and effects.

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How has the project been received by the public?

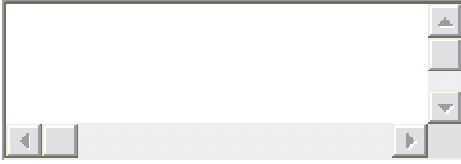
A rectangular text input field with a light gray border. On the right side, there are three small square buttons stacked vertically, with the top one containing an upward-pointing arrow and the bottom one a downward-pointing arrow. On the bottom left and right corners, there are small square buttons containing left and right-pointing arrows, respectively.

What was the estimated overall cost of the project? (optional):

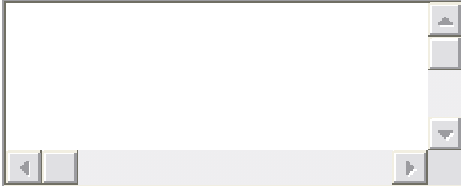
A rectangular text input field with a light gray border. On the right side, there are three small square buttons stacked vertically, with the top one containing an upward-pointing arrow and the bottom one a downward-pointing arrow. On the bottom left and right corners, there are small square buttons containing left and right-pointing arrows, respectively.



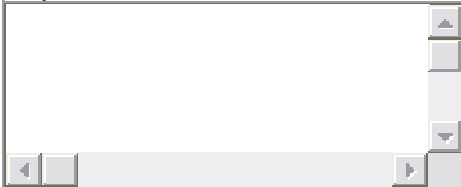
How long did the project take to complete?

An empty text input field with a light gray border. It features a vertical scrollbar on the right side and a horizontal scrollbar at the bottom. The field is currently empty.

Do you have any lessons learned? Or things you would do differently?

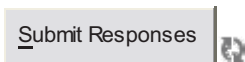
An empty text input field with a light gray border. It features a vertical scrollbar on the right side and a horizontal scrollbar at the bottom. The field is currently empty.

Any other comments or additional information?

An empty text input field with a light gray border. It features a vertical scrollbar on the right side and a horizontal scrollbar at the bottom. The field is currently empty.

If you have any photos, videos, audio, or brochures from your project, you may send them as an attachment. File size limit is 5 megabytes.

Attach a file

A rectangular button with a light gray background and a dark gray border. The text "Submit Responses" is written in a dark gray font. To the right of the text is a small, light gray icon of a document with a checkmark.

If you would like to send additional files or ones larger than 5 megabytes, please email them to [creativemitigation@hdrinc.com](mailto:creativemitigation@hdrinc.com) and include your project's name in the 'Subject' line.

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## **Appendix B: Project Review Worksheet**

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Project Populars History Publication and Historic Markers  
Construction

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Reviewer

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**Project Info**

Organization: Cultural Resources Program Manager, USMC, Marine Corps Base, Camp Lejeune, NC

Location: Marine Corps Base, Camp Lejeune, NC and Onslow County, NC

Resource Description: The historic built environment and both prehistoric and historic archaeological sites, and overview of Onslow County history and MCB, Camp Lejeune's history.

Project Scope: Public Outreach and Interpretation

Project Type: On-Site Interpretation;Printed Media

Description: On September 28, 2008, the American Cultural Resources Association (ACRA) awarded Camp Lejeune with the 2008 Quality Product Award for the publication "Semper Fidelis, A Brief History of Onslow County, North Carolina, and Marine Corps Base, Camp Lejeune". This outreach publication provides a narrative history of the installation, from the prehistory of the area, through the World War II origins of the base, and up to present operations. Further efforts have been completed to construct historic monuments with plaques at various places aboard base as well as off the installation to interpret significant historic events and locations. Phase I of the project constructed seven historic interpretive monuments on Base and in areas just outside of the installation boundary during FY09. Phase II construction of seven additional historic markers was completed in FY10. These efforts are part of a series of projects initiated by Camp Lejeune to manage its archaeological and historical resources, to educate Marines and Sailors on the proud heritage of the base, and to increase public appreciation of Camp Lejeune, its place in the local community, and its contributions to the Marine Corps and the Nation.

Why Creative?: Both the publication "Semper Fidelis: A Brief History of Onslow County, North Carolina, and Marine Corps Base, Camp Lejeune" and the construction of historic markers on and off the installation provide the general public, as well as Marines, Sailors and Coast Guard personnel an opportunity to learn and appreciate the county and the installation's long and important history.

Partners: Onslow County Historical Society and Onslow County History Museum

Accessibility: The popular history document is made available to both DoD and public school libraries, county libraries, the Onslow County History Museum, and other non-



governmental organizations. The historic markers construction project includes markers off-installation that interpret places and events of historic importance specific to both Onslow County and MCB, Camp Lejeune.

Need: To provide the general public with valuable information regarding the installation's history and the history of the county for the purpose of compliance with EO 13287, "Preserve America".

Additional Comments:

Website:

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### **Project Ranking**

Please score the four following categories on a scale of 1 to 5 (5 being excellent). The questions associated with each category are merely a checklist for you to use during your analysis to aid you in considering all aspects of the project.

## **Accessibility**

Accessibility refers to several aspects of a particular project. It can relate to the physical location of a sign and location-specific access restrictions, Americans with Disabilities Act (ADA) compliance, distribution of printed media, or availability of digital media, such as videos. What is vitally important is that it is easily accessible to the intended audience. An interpretive signage project on a restricted-access military installation may begin with the assumption of a narrower audience of base personnel and restricted visitors, but it should be accessible to that audience. A printed booklet detailing the history of a site or installation should be distributed to reach its intended audience, be it visitors to a local history center or area schools.

	Who is the intended audience?
	How is the audience involved with the interpretation?
	Is it widely accessible by the intended audience?
	Is it accessible by various cultural groups and are varying viewpoints presented?
	If ADA compliance is required, does it meet accessibility requirements?
	Is it available in an alternate format, such as online? Is the alternate format restricted by technical requirements?

	Does the project have permanence? Will it be relevant in 5 years? 10 years?
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## Scope

The scope of a project depends in large part on the intended audience. It also depends on the content, and more specifically, how that content is presented. The same material may be presented to school children and general public, but how that information is presented may differ dramatically.

	Does the project scope target the intended audience?
	Does it present complex historical themes in a suitable manner given the audience?
	Does it have educational value?
	Does the project present a valuable visitor/reader experience?
	Does the project have aesthetics appropriate to the material?
	Is there a clarity and appeal to the written, visual, and/or audio parts of the project?
	Does the project have authority based on research? Is it free of bias in supporting documentation and in analysis?

## Content

The content of a project is seemingly the easiest to define, yet more often the difficult decision is what *not* to include. Above all, content should be well-researched and documented with primary sources. Primary sources lend a project an authority and can help avoid pitfalls associated with bias of information. Content should also be consistent, particularly regarding terminology. The voice or tone of the spoken or written words of a project should be appropriate to the intended audience.

	Is this project based on primary source history?
	Does it have an appropriate amount of research?

	Are sources cited as appropriate? Either within the product or in accompanying project documents?
	Does the voice and tone match the intended audience?
	Is the terminology used consistent and appropriate to the intended audience?

## Value

The value of a project is multi-faceted. While it is often difficult to quantify the effectiveness of a project, there is a need to justify the not inconsiderable expenses associated with funding a project. Evaluating the value of a project is an ongoing process and can direct the continuation of the project and inform the direction of future projects. It should have a public benefit, either on an individual level or for a community. In some instances, a portion of this benefit may come during the planning phase with collaboration and public involvement.

	Does the project meet its intended public benefit objectives?
	Is it routinely evaluated? And is it adjusted to meet shortcomings?
	Was it produced out of a collaborative effort? Was collaboration successful?
	Is it a sustainable project? Does it require continual investment of time, money, and effort?
	Is there a commitment to sustain it? Is there a community behind it to provide this commitment?
	Was it a suitable expenditure of time and money? If not, what lessons can be learned for future projects?
	Is there a process in place for evaluation and feedback? Visitor surveys, etc.

## Total Score

**Appendix C: Table of Ranked Projects and Project Data Sheets**

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Rank	Project Name	Accessibility	Scope	Content	Value	Total	Category
1	Virtual Hampson Museum website	5.00	4.75	4.50	5.00	19.25	Digital Media
2	Grand Canyon River Archeology Virtual Tour	4.75	4.50	4.50	4.75	18.50	Emerging Technology
3	Scotland's Rural Past	4.67	4.33	4.67	4.67	18.33	Public Outreach
4	Benjamin Mazyck, The Mystery Man of Goose Creek Classroom Curriculum	3.75	4.75	4.75	4.50	17.75	Public Outreach
4	Mt. Lebanon Shaker Village Recording Project	4.50	4.00	5.00	4.25	17.75	Emerging Technology
6	Raid on Deerfield: the Many Stories of 1704 web site	4.67	4.00	4.67	4.00	17.33	Digital Media
6	<i>Walking in Two Worlds</i> video	3.33	5.00	4.67	4.33	17.33	Digital Media
8	River Street Maritime History Panels	4.50	4.50	3.75	4.25	17.00	On-Site Interpretation
9	History of Davids Island/Fort Slocum website	4.25	4.25	4.00	4.00	16.50	Digital Media
10	Mardi Gras Shipwreck website	4.00	4.00	4.00	4.25	16.25	Digital Media
11	Exploring Surrey's Past	4.00	3.50	4.25	4.25	16.00	Innovative Partnerships
12	DigiMacq: Multimedia Tour of Parramatta, NSW, Australia: iPhone App	3.25	4.00	4.25	4.25	15.75	Emerging Technology
12	TRESTLE: Landmark of the Cold War	2.75	4.25	4.50	4.25	15.75	Digital Media
14	Beneath the Bricks	4.50	3.75	3.75	3.75	15.75	Public Outreach
15	Archeology at Zilker: The City of Austin's Excavations at the Vara Daniels Site	4.25	3.75	3.75	4.00	15.75	Public Outreach
16	Built By WPA-CCC: 1933-1943-New Deal Historic Resources on Department of Defense Installations	2.67	4.00	4.67	4.33	15.67	Printed Media
17	Bourbon County Agricultural History: A Historic Preservation Lesson Plan For Fourth Grade Students	3.75	3.75	4.00	4.00	15.50	Public Outreach
17	Cleveland Historical Smartphone App	3.75	3.75	4.00	4.00	15.50	Emerging Technology
19	A Story Like No Other: iPhone App	3.25	3.75	3.75	4.25	15.00	Emerging Technology
19	Cathlapotle Plankhouse Project	3.75	3.50	3.75	4.00	15.00	Public Outreach
19	Edsel & Eleanor Ford House Tour: iPhone App	4.00	4.00	3.50	3.50	15.00	Emerging Technology
22	Preserve Oregon's Heritage Playing Cards	3.75	3.75	3.50	3.75	14.75	Printed Media
23	Tularosa Basin and Coe Ranch	3.00	4.00	4.50	3.00	14.50	Printed Media
23	Iron Mike Bike Tour Project	3.75	3.50	3.25	4.00	14.50	On-Site Interpretation

<b>Rank</b>	<b>Project Name</b>	<b>Accessibility</b>	<b>Scope</b>	<b>Content</b>	<b>Value</b>	<b>Total</b>	<b>Category</b>
25	Kaibab National Forest and Hopi Tribe joint monitoring project	3.50	4.00	3.25	3.50	14.25	Digital Media
26	Camp Lejeune History Publication and Historic Markers Construction	4.00	3.25	3.25	3.50	14.00	Printed Media
27	Snoqualmie Falls redevelopment project	3.25	3.25	3.25	4.00	13.75	Digital Media
27	Columbia Pacific Preservation	3.75	3.50	3.00	3.50	13.75	Innovative Partnerships
29	Star-Spangled Banner Geotrail	3.67	3.33	3.00	3.67	13.67	Emerging Technology
30	Archaeology at Half Way House	3.75	3.00	3.25	3.25	13.25	Printed Media
30	Tour Austin Smartphone App	3.25	3.25	3.50	3.25	13.25	Emerging Technology
32	Chester: Revealing The Rows: iPhone App	2.88	3.25	3.75	3.25	13.13	Emerging Technology
33	Rattle Snake Rock Petroglyphs Project	3.00	3.25	3.50	3.25	13.00	Public Outreach
33	Wood Window Repair Demonstration	3.00	3.00	3.25	3.75	13.00	Public Outreach
33	Washington Convention Center Historic Preservation Grant	3.67	3.33	2.67	3.33	13.00	On-Site Interpretation
33	SoLost: How the New Deal Begat Musical Royalty	4.25	2.75	3.00	3.00	13.00	Digital Media
37	Culturally-Sensitive Dogbane Transplanting, Inter- and Multi-Agency Collaboration, and Public Outreach	2.75	3.50	2.75	3.75	12.75	Digital Media
38	Independence Ghost Walk	3.33	3.00	3.00	3.33	12.67	On-Site Interpretation
39	Exhibits at Historic Davidsonville State Park	3.25	3.00	3.00	3.25	12.50	On-Site Interpretation
40	Little River Archaeology Project	3.00	3.33	2.67	3.33	12.33	Public Outreach
41	Park Day at Old Cahawba Archaeological Park	2.75	3.25	2.75	3.25	12.00	Public Outreach
42	Homeland: An Archaeologist's View of Yellowstone Country's Past	2.75	3.25	3.33	2.25	11.58	Printed Media
43	Johnston County Annual Ghost Walk	3.33	2.67	2.67	2.67	11.33	On-Site Interpretation
44	Cultural Landscapes of the Columbia River Basin	2.50	3.00	2.50	3.25	11.25	Emerging Technology
45	Digging for History at Old Washington	2.00	3.00	3.00	2.75	10.75	Printed Media
46	Shubert Theater (now Cowles Center) Rehabilitation	2.25	2.50	2.50	2.50	9.75	On-Site Interpretation
47	Public Works Agency and Citizen Request	2.00	1.33	1.33	1.33	6.00	Innovative Partnerships

The following project data sheets are organized by overall score, highest first. Refer to the above table for the order.

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 19

Project Name: Virtual Hampson Museum website

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Project Category: 2-Digital Media Overall Score: 19.25

Project Location: NW Arkansas

**Contact Information**

Contact Name: William (Fred) Limp

Contact Email: flimp@uark.edu

Organization: Center for Advanced Spatial Technologies University of Arkansas

**Cultural Resource Information**

Resource Description:

Late pre-Columbian archaeological resources – including ceramics, shell and stone objects as well as information on excavations and ethnographic sources.

**Project Information**

Project Scope: The project was designed to increase the accessibility of a large collection of pre-Columbian materials to both scholars and the general public.

Project Type: Digital Media, Outreach

Project Description: The final product is a large number of digital "objects" that represent detailed 3D versions of some 700 physical objects in the Hampson Museum, 3D visualizations of the site location and a (re)creation of the site circa 1400 CE. The digital objects can be viewed on-line, downloaded for viewing and metric analysis and re-used in other media under a Creative Commons 3 license

Creative: The project provided widely and easily accessible and usable digital version of many objects that are otherwise only available to a limited number of scholars. The digital objects provide metric detail for features that exceed ca. 0.2 mm in dimension and the site provides both data and free analytical software. Additionally extensive 3D visualizations of the site provide a contextualization for the objects and are linked to extensive ethnographic and other documentation.

Partners: Arkansas Natural and Cultural Resources Commission, Arkansas Archaeological Survey, Hampson Museum, Arkansas Division of State Parks, Arkansas Department of Heritage.

Accessibility: All materials are accessible at <http://hampsonmuseum.cast.uark.edu> under a Creative Commons 3 license. By mid-March digital copies of all materials will be archived in the Mellon Foundation funded digital archive at <http://tdar.org> with metadata consistent with the Archaeological Data Services Guides to Good Practice (V2) accessible at [http://guides.archaeologydataservice.ac.uk/g2gp/LaserScan\\_Toc](http://guides.archaeologydataservice.ac.uk/g2gp/LaserScan_Toc).

Need: The extensive collection of extraordinary objects were only available at the Hampson Museum and had limited exposure to both scholars and the public.

Public Response: The project has received the strong endorsement of the Arkansas State Parks program and has received substantial positive publicity in a range of web reviews, articles in various proceedings and journals.

Project Cost: \$130,000

Project Duration: 12 months

Lessons: New technical processes and equipment have since been developed that make the process faster and more accurate. New standards for metadata and archive have been developed (see discussion on accessibility) and improve these aspects. Since the completion of this project similar projects have been completed for the Comanche National Museum, the Amarna Trust and others are planned.

Additional:

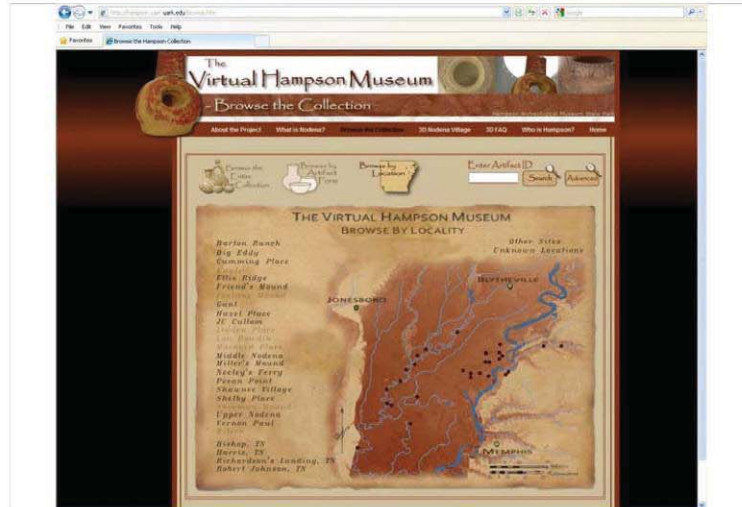
**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 19

Project Name: Virtual Hampson Museum website

Website:

Photo:





**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 33

Project Name: Grand Canyon River Archeology Virtual Tour

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Project Category: 2-Digital Media

Overall Score: 18.5

Project Location: Grand Canyon NP, AZ

**Contact Information**

Contact Name: Identified through internet search

Contact Email:

Organization: National Park Service

**Cultural Resource Information**

Resource Description:

Welcome to a virtual tour of archaeological excavations along the Colorado River in Grand Canyon National Park. These excavations took place between 2007 and 2009. On this tour, you will visit archaeological sites that lay mostly hidden for centuries. Archaeologists excavated the sites, exposing them for a few days or weeks during which time these images were taken. Immediately after excavation, the sites were reburied to protect them from further damage from exposure to the elements and possible damage from visitation. This tour is now the only way to experience these places where people once lived.

**Project Information**

Project Scope:

Project Type: Digital Media, Outreach, Technology

Project Description: In all, the National Park Service (NPS) and the Museum of Northern Arizona (MNA) excavated nine archaeological sites along the Colorado River in the Grand Canyon during three years of fieldwork. The NPS/MNA excavation project was the first major archaeological excavation to occur along the river corridor in Grand Canyon in nearly 40 years. The NPS has a "preservation-in-place" mandate, and excavates archaeological sites only when they cannot be stabilized and preserved in place. These sites were disappearing due to erosion; artifacts were literally washing into the river. Because these sites were being lost, the NPS initiated excavations to learn more about the people who lived here before the archaeological evidence of their lives in the canyon was completely gone. During excavation, archaeologists recovered artifacts such as potsherds and stone tools. They collected soil and charcoal samples from hearths for laboratory analysis. Crews carefully recorded the architectural details of the walls and floors of excavated rooms and storage bins. Artifacts were closely examined in the laboratory so that archaeologists could infer details about the lives of the people who lived here long ago. For example, pottery styles revealed information about time periods of occupation, and possible trading patterns. Burned cotton seeds recovered from an ash sample taken from a hearth at one of the sites yielded the earliest evidence to date for cotton cultivation in Grand Canyon.

Creative: During the excavations, NPS rangers gave tours to nearly 2,000 river-rafters and backpackers, providing them with an once-in-a-lifetime opportunity to see an excavation in progress in the Grand Canyon. At the conclusion of each dig, the sites were reburied, and the disturbed areas were planted with native vegetation in order to protect them from further erosion. During the excavations, NPS rangers gave tours to nearly 2,000 river-rafters and backpackers, providing them with an once-in-a-lifetime opportunity to see an excavation in progress in the Grand Canyon. At the conclusion of each dig, the sites were reburied, and the disturbed areas were planted with native vegetation in order to protect them from further erosion.

Partners: NPS, Museum of Northern Arizona, Tom Bartels of Round House Productions (Durango, CO)

Accessibility:

Need:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 33

Project Name: Grand Canyon River Archeology Virtual Tour

Public Response:

Project Cost:

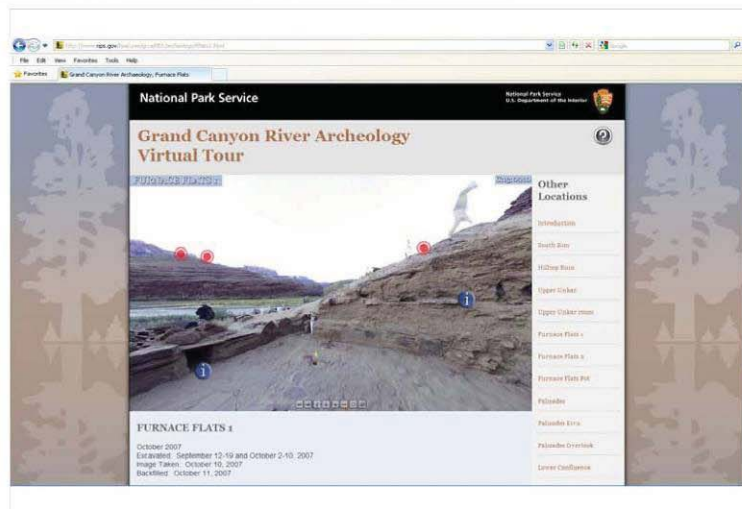
Project Duration:

Lessons:

Additional:

Website: <http://www.nps.gov/features/grca/001/archeology/index.html>

Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 50

Project Name: Scotland's Rural Past

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Project Category: 5-Public Outreach

Overall Score: 18.33

Project Location: Scotland

**Contact Information**

Contact Name: Brian Wilkinson

Contact Email: brian.wilkinson@rcahms.gov.uk

Organization: RCAHMS – The Royal Commission on the Ancient and Historical

**Cultural Resource Information**

Resource Description:

Until recently, the majority of Scottish people lived and worked in the countryside. This rural way of life, which was the backbone of Scottish economy and culture, for hundreds of years has changed dramatically. Most of the settlements have now been abandoned, leaving only the crumbling remains of villages and farms dotting the landscape. There are literally thousands of these derelict settlements across Scotland, many of which have not been documented in any detail, if at all. These remains represent an invaluable record of Scottish rural life during a fascinating period of change that spans both the agricultural and industrial revolutions and the Clearances. They form a vital part of Scotland's history, yet we know so little about them or the way of life for the people that lived in them. There is much work to be done if we are to record and understand them before they fade from the landscape.

**Project Information**

Project Scope: The scope of the project was public outreach by RCAHMS to enable mass recording of a largely undocumented monument type. Scotland's Rural Past is helping to raise awareness of deserted rural settlements by working with local communities throughout Scotland to develop locally-based projects. SRP is encouraging members of the public to discover more about historic rural settlements in their area through researching, recording, interpreting, and promoting them to a wider audience. In the longer term the data collected will help the future preservation and conservation of these rural sites.

Project Type:

Project Description: There are several outcomes to this project, perhaps chief of which has been sharing the professional skills of RCAHMS. We have trained a cohort of enthusiastic volunteers in archaeological field survey techniques (notably non-invasive field survey techniques: monument identification and interpretation, site sketching, measured survey with plane table and alidade, tape and offset measurement, recording building elevations, photography, GPS, writing site descriptions and undertaking historic research), and it is hoped that they will continue in their endeavours beyond the project's lifespan. Since the start of SRP in 2006, over 60 projects and 20 schools projects have been initiated as a result of the SRP team working in partnership with communities, organisations and individuals across Scotland.

Local groups and individuals have benefitted from the wealth of expertise that RCAHMS can offer: the SRP team works closely with highly experienced archaeologists and other specialists from RCAHMS to provide expert training and advice in archaeological field survey and recording techniques and documentary research.

Together with RCAHMS staff, the SRP team has run over 40 two-day training courses across Scotland. These courses provide people with the skills and techniques necessary to survey and record rural settlement remains, and to undertake historical document research. The training and subsequent support from the SRP team enables people of all ages to become more aware of their historic environment and its relevance to Scottish history.

The results of our volunteers work has added a fresh body of knowledge to our understanding of medieval and later rural settlement in Scotland. The survey results (sketches, measured drawings, photos, site descriptions and historic research) have been added to Canmore – the interface to the

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 50

Project Name: Scotland's Rural Past

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	<p>national monuments record for Scotland (<a href="http://canmore.rcahms.gov.uk/en/advanced/">http://canmore.rcahms.gov.uk/en/advanced/</a>). So the results will help future researchers, and also by virtue of being added to Canmore these sites will have to be considered as part of the planning process in any future development which might affect them. Other outcomes include training videos (<a href="http://bit.ly/gJ4I45">http://bit.ly/gJ4I45</a>), 5 travelling exhibitions, an annual conference, a final publication, a field survey training manual. Our volunteers also led guided walks, produced leaflets to interpret their sites, undertook outreach with schools, and some even went on to undertake excavation of their sites.</p>
Creative:	<p>It is innovative – nothing like this has ever been undertaken before to our knowledge. It is very much a bottom -up approach to undertaking public archaeology. the SRP team train the volunteers in archaeological skills, then it is up to them how they use their new skills, the SRP team have not dictated what the volunteers have to do, but acted as mentors and partners to guide and assist in the steering of the projects. It is participatory, everyone can take part and find a role no matter their level of fitness, interest or competence.</p> <p>It's been a groundbreaking project. It may represent the first time that a government body responsible for recording the historic environment has opened its doors to invite participation and submissions by the general public. It has been a means of breaking down barriers between professionals and volunteer archaeologists, and publicly acknowledging the high standard of work they can produce.</p>
Partners:	<p>RCAHMS – the Royal Commission on the Ancient and Historical Monuments of Scotland (a Scottish Government body responsible for recording the built environment of Scotland from the earliest times to the present day),</p> <p>Historic Scotland (an executive agency of the Scottish Government charged with safeguarding the nation's historic environment and promoting its understanding and enjoyment on behalf of Scottish Ministers).</p> <p>The National Trust for Scotland (a conservation charity that protects and promotes Scotland's natural and cultural heritage for present and future generations to enjoy. With over 310,000 members it is the largest conservation charity in Scotland and it depends for its support on donations, legacies, grants and membership subscriptions),</p> <p>The Heritage Lottery Fund (Using money raised through the National Lottery, the Heritage Lottery Fund gives grants to sustain and transform our heritage. From museums, parks and historic places to archaeology, natural environment and cultural traditions we invest in every part of our diverse heritage),</p> <p>Highlands and Islands Enterprise (The Scottish Government's economic and community development agency for a diverse region which covers more than half of Scotland and is home to around 450,000 people),</p> <p>The Historic Rural Settlement Group (an organisation which has the aims of providing a forum for discussion on the issues surrounding historic rural settlement in Scotland and of enhancing our understanding, conservation and management of the remains that survive. The members of the HRSG are drawn from a broad range of interests and include individuals as well as representatives from relevant institutions. Also in 2004, a sister organisation, the Historic Rural Settlement Trust, was established to develop and manage specific historic rural settlement projects and to provide a mechanism for raising awareness of Scotland's historic rural settlement and for promoting education on this subject).</p>
Accessibility:	<p>Public access was enabled by inviting participation to all through talks to local archaeology and history societies, press releases, the SRP website (<a href="http://www.scotlandsruralpast.org.uk">www.scotlandsruralpast.org.uk</a>), travelling exhibitions, leaflets and word of mouth.</p> <p>Volunteers were invited to contact the SRP team with proposals for their own field survey projects. If the team considered their proposal feasible and achievable we allowed them to join. No cost was involved in their participation, and all the training given to them was made available for free.</p> <p>We have also undertaken outreach projects with schools across Scotland, taking groups of school</p>



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 50

Project Name: Scotland's Rural Past

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	<p>children out to see deserted settlement sites local to them, and using the opportunity of a visit with an expert for them to undertake basic site surveys, and use observation and interpretation to find out how people lived in the countryside in the past. The school work we have done has been designed to complement the school curriculum in Scotland.</p>
Need:	<p>During the 1990's RCAHMS undertake a project analysing the First Edition Ordnance Survey maps published in the mid 19th century. These maps record structures which were unroofed at the time and so give an indication of the level of abandoned rural settlement in the countryside. Around 250,000 such settlements were identified, the vast majority of which were unrecorded. Rural settlement studies is a reasonably new topic within archaeology, and ongoing transformations within the countryside mean that many of these surviving settlements are in danger of being lost to archaeology. Given the resources available to RCAHMS it would be impossible for staff to record a representative sample of these remains. SRP was developed to encourage members of the public to record their local settlements and help improve our understanding and interpretation of life in the countryside over the last 1000 years.</p>
Public Response:	<p>Very well indeed! Evaluations have shown an overwhelmingly positive response to the project. We have trained over 600 volunteers, and through our various outreach activities have reached over 12000 individuals, as well as others we have been unable to count through radio interviews and documentary programmes. It has raised awareness of the historic landscape in general and abandoned rural settlements in particular – which until relatively recently had not been a subject of archaeological interest.</p> <p>It has also raised the profile of RCAHMS, and completely changed people's perception of what it does. Before SRP, RCAHMS was perceived as a rather august, dusty, dry, academic and worthy organisation, but since the project this has altered and we are now seen as an interesting, active and dynamic organisation which wants to engage with the public and help them find out more about the country in which they live. It has been face-to-face engagement between staff and the public which has achieved this transformation.</p>
Project Cost:	<p>SRP is a 5-year project launched in September 2006. The Heritage Lottery Fund provided £500,000, and</p>
Project Duration:	<p>The project runs from September 2006 – September 2011. There was an 18-month lead-in period for writing a project development plan and to acquire the necessary funding.</p>
Lessons:	<p>Coming to the end of the project it feels like we've only just got started. The goal was to work with 40 groups across Scotland, but we have worked with 60 and could have taken on many more. We have tapped into an interest in archaeology within the public and potentially much more could be done.</p>
Additional:	<p>Photos, video etc can be found on the SRP website <a href="http://www.scotlandsruralpast.org.uk">http://www.scotlandsruralpast.org.uk</a>. If you would like any further info, please get in touch.</p>
Website:	<p><a href="http://www.scotlandsruralpast.org.uk/">http://www.scotlandsruralpast.org.uk/</a></p>

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 50

Project Name: Scotland's Rural Past

Photo:





**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 9

Project Name: Benjamin Mazyck, The Mystery Man of Goose Creek: A Curriculum for the Study of Eighteenth Century S

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Project Category: 5-Public Outreach Overall Score: 17.75

Project Location: Goose Creek, SC

**Contact Information**

Contact Name: Michael Trinkley

Contact Email: [trinkley@chicora.org](mailto:trinkley@chicora.org)

Organization: Chicora Foundation, Inc.

**Cultural Resource Information**

Resource Description:

South Carolina plantation archaeology

**Project Information**

Project Scope: Mitigation leading to public outreach

Project Type: Outreach, Partnerships

Project Description: Developed with the assistance of the teachers at Westview Elementary School in Goose Creek, South Carolina, this package provides detailed curricula materials looking at the religious persecution of the Huguenots, the cultivation and marketing of Carolina Gold rice, slavery in the eighteenth century, and the life on an eighteenth century rice plantation. Included with the package are samples of rough rice, hulled rice, chaff, hand-pounded rice, whole rice, middling rice, and small rice (or rice grits. This rice is viable (2003 crop) and one lesson plan provides information on planting and growing Carolina Gold — the rice grown by eighteenth century planters in South Carolina!

Creative: Developed with assistance of teachers, it fits into the SC curricula program; it bridged a variety of disciplines; and it provided kids with the opportunity to see and handle items that are otherwise pretty meaningless in textbooks (like "rough rice").

Partners: Westview Elementary School in Goose Creek, SC; SC Department of Archives and History

Accessibility: It is available online at <http://www.chicora.org/pdfs/Mazyck.pdf>. Hardcopies with the rice samples are available directly from Chicora.

Need:

Public Response: It was actively used by teachers for about 2 years.

Project Cost: \$2,500

Project Duration: 90 days

Lessons: The problem with curricula materials is that they have a very short lifespan; yet they take a great deal of effort to develop. The cost/benefit ratio isn't particularly good.

Additional:

Website: <http://www.chicora.org/pdfs/Mazyck.pdf>

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 9  
Project Name: Benjamin Mazyck, The Mystery Man of Goose Creek: A Curriculum for the Study of Eighteenth Century S

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Photo:

BENJAMIN MAZYCK, THE MYSTERY  
MAN OF GOOSE CREEK: A CURRICULUM  
FOR THE STUDY OF EIGHTEENTH CENTURY SOUTH  
CAROLINA LOW COUNTRY HUGUENOTS, RICE  
PLANTATIONS, AND SLAVERY



 CHICORA FOUNDATION, INC.

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 12

Project Name: Mt Lebanon Shaker Village Recording Project

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Project Category: 3-Emerging Technology Overall Score: 17.75

Project Location: Mt Lebanon, NY

**Contact Information**

Contact Name: Matt Stutts

Contact Email: matthew\_stutts@contractor.nps.gov

Organization: Cultural Resources GIS, National Park Service

**Cultural Resource Information**

Resource Description:

The North Family Shaker Village in Mt Lebanon, NY may be considered the birthplace of Shakerism in the United States. The village consists of a number of buildings, including mills, washhouses, and workshops, and is maintained by the Shaker Museum and Library.

**Project Information**

Project Scope: The main focus of the project was to create achievable documentation. This spilled over into Interpretation and mitigation.

Project Type: Technology

Project Description: The Historic American Landscapes Survey (NPS) created a set of documents, including measured drawings, a history, and large-format and digital panoramic photography. These documents were then encapsulated into a Google Earth project file (.KML). The Google Earth project included 3D models of the existing buildings, georeferenced maps and photographs, links to the archived documents at the Library of Congress, and a narrated Google Earth video tour of the village describing how the Shakers used water sources to power their industrial, domestic, and agricultural activities.

Creative: The Google Earth project is unique in a number of ways. First, any visitor to the Mt Lebanon location in Google Earth can now access NPS documentation on the related structures via the 3D buildings layer. This opens the documentation to a whole new audience that might not otherwise be familiar with HABS/HAER/HALS materials. The photographs, both large-format and panoramic, place the images in context on the landscape, and the video tour provides a highly visual and education environment to learn about specific processes the villagers used to aid in their daily activities.

Partners: This project involved the Historic American Landscapes Survey (NPS), Cultural Resources GIS (NPS), the World Monuments Fund, and the Shaker Museum and Library.

Accessibility: The Google Earth project and tour video should be available to the public in the near future through the Shaker Museum and Library's website: [www.shakermuseumandlibrary.org](http://www.shakermuseumandlibrary.org)

Need: The Shaker Museum and Library was listed on the World Monuments Fund's 'Watch List' of significant and threatened cultural heritage sites in both 2004 and 2006. Mount Lebanon was once the center of the Shaker world in the United States; at its peak in 1860, 600 people occupied 125 buildings on 6,000 acres. After the last Shakers left in 1947, much of the property was sold, and the village dwindled to fewer than 40 buildings on only 72 acres.

Over time, many of the buildings fell into disrepair, including an arson fire set to the stone barn, one of the largest in the world. Additionally, the site continued to experience regular problems with major flooding of several buildings due to a lack of understanding of how the underground water systems (aqueducts) were located and operated.

Public Response:

Project Cost:

Project Duration: The bulk of the work took place of the Summer of 2009.

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 12

Project Name: Mt Lebanon Shaker Village Recording Project

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Lessons:

Additional: [http://www.gearthblog.com/blog/archives/2011/03/a\\_detailed\\_shaker\\_village\\_in\\_google.html](http://www.gearthblog.com/blog/archives/2011/03/a_detailed_shaker_village_in_google.html)  
<http://www.youtube.com/watch?v=OE1Eui6Z0us>

Website: [www.shakermuseumandlibrary.org](http://www.shakermuseumandlibrary.org)

Photo:





**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 51

Project Name: Raid on Deerfield: the Many Stories of 1704 website

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Project Category: 2-Digital Media Overall Score: 17.33

Project Location: Deerfield, MA

**Contact Information**

Contact Name: Identified through THATCamp Contact Email:

Organization: Pocumtuck Valley Memorial Association/Memorial Hall Museum

**Cultural Resource Information**

Resource Description:

In the pre-dawn hours of February 29, 1704, a force of about 300 French and Native allies launched a daring raid on the English settlement of Deerfield, Massachusetts, situated in the Pocumtuck homeland. 112 Deerfield men, women, and children were captured and taken on a 300-mile forced march to Canada in harsh winter conditions. Some of the captives were later redeemed and returned to Deerfield, but one-third chose to remain among their French and Native captors.

Was this dramatic pre-dawn assault in contested lands an unprovoked, brutal attack on an innocent village of English settlers? Was it a justified military action against a stockaded settlement in a Native homeland? Or was it something else?

Explore this website and hear all sides of the story—then you decide.

**Project Information**

Project Scope:

Project Type:

Project Description: The goals of this website are threefold: 1) Engage the audience in plausible and compelling stories; 2) Accurately and fairly represent competing perspectives surrounding a controversial event; and 3) Insure an equitable and sophisticated interpretation of the material. To achieve these goals, we have stressed the following program elements:

**Collaborative Process.** We have built a collaborative process which features a team website, review process, policy statements, and communication methods that ensure that all viewpoints are voiced and taken into consideration.

**Multiple Perspective Design.** We employ a 'tab' design for historical scenes using interactive flash files; this allows users to move easily among different perspectives, facilitating comparison of the perspectives and enabling us to tell the story from conflicting points of view, without losing the coherence of the narrative. In addition, we use a pyramidal content structure which enables us to tell the stories in small, understandable, compelling segments, supported by fuller context. This allows us to capture the casual user's attention and then provide a rich context to satisfy his/her deeper interest.

**Programming Innovation.** Programming innovation, which supports the pioneering design as well as the content creation process, includes the use of XML (extensible mock-up language) to streamline the content authoring and delivery process for web material. Administrative tools called "trackers" list key information for each content element. See Technical Information to learn more about how this website was developed.

**Creative:** Even in the best museum exhibits that do an excellent job of educating audiences about different cultural views, the medium of a physical museum exhibit limits the degree to which diverse



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 51

Project Name: Raid on Deerfield: the Many Stories of 1704 website

perspectives can be presented and easily compared by the viewer. Comparisons among perspectives are best understood when a viewer can rapidly and effortlessly move from one to the other, appreciating the points of similarity and difference, without being required to remember one before learning the next. PVMA/Memorial Hall Museum's online website exhibit allows us to use programming innovation to achieve this goal.

In addition, this web-based exhibit provides an opportunity to overcome the limitations (transportation, weather, geography) of our rural location so that we may engage many new audiences, as well as re-engage existing audiences. Finally, it is far easier to acquire images of artifacts from other institutions, than the actual artifacts themselves. For all of these reasons, we are pleased to offer a "virtual museum exhibit" to the general public.

Partners:

Accessibility:

Need:

Public Response:

Project Cost:

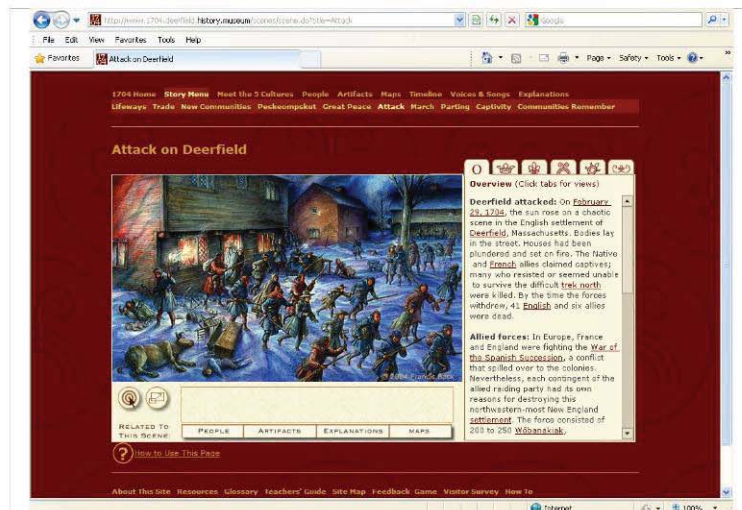
Project Duration:

Lessons:

Additional:

Website: <http://www.1704.deerfield.history.museum/>

Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 15

Project Name: Walking in Two Worlds video: Losey 3 Site Archaeological Mitigation

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Project Category: 2-Digital Media Overall Score: 17.33

Project Location: Tioga County, Pennsylvania

**Contact Information**

Contact Name: Scott Shaffer

Contact Email: scoshaffer@state.pa.us

Organization: Pennsylvania Department of Transportation (PennDOT)

**Cultural Resource Information**

Resource Description:

Phase I, II, and III archaeological mitigation of a Late Woodland village site. The site included a sequence of palisaded longhouses and keyhole structures with associated pit features and burials.

**Project Information**

Project Scope: for adverse effects to the archaeological site included excavation as well as public outreach and interpretation.

Project Type: Digital Media, Outreach

Project Description: The public outreach included production of a 30-minute PBS-quality video documenting consultation with Native American Tribes (contact me if you would like a copy) and the construction of a museum display model of the site and its placement in the Seneca-Iroquois National Museum in Salamanca, NY. A session of professional papers on the archaeological mitigation was presented at the Middle Atlantic Archaeological Conference.

Creative: Ongoing successful consultation with Tribes included mitigation efforts that allowed for all parties to be happy (relatively). Native American burials were considered as was public interpretation and outreach.

Partners: Fifteen Native American Tribes (Seneca Nation took the lead), PA SHPO, Federal Highway Administration, Advisory Council on Historic Preservation.

Accessibility: Production of the high-quality 30 minute video on the consultation process. Model of the village site on display at the Seneca-Iroquois Nation Museum.

Need: new interstate highway was constructed across the village site. The adverse effect was mitigated through excavation and the public outreach described above.

Public Response: The video has been widely distributed. The model is on display at the museum. However the effectiveness of the model as an outreach tool has not been followed up upon.

Project Cost: Several millions of dollars. The majority of the monies were spent on the Phase III excavation of a porti

Project Duration: Several years.

Lessons: Everyone involved learned from the consultation process. As in all consultation there were good times and bad (once or twice, very bad). The project is viewed as a success by most parties involved. There was much internal debate among the Native Americans concerning the burials and what to do with them. This was the most contentious issue throughout the project.

Additional:

Website:

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**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 15

Project Name: Walking in Two Worlds video: Losey 3 Site Archaeological Mitigation

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Photo:





**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 4

Project Name: River Street Maritime History Panels

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Project Category: 4-Onsite Interpretation Overall Score: 17

Project Location: Savannah, Georgia

**Contact Information**

Contact Name: James Pomfret

Contact Email: [jpomfret@dot.ga.gov](mailto:jpomfret@dot.ga.gov)

Organization: Georgia Department of Transportation

**Cultural Resource Information**

**Resource Description:**

The Georgia Department of Transportation (GDOT), acting on behalf of the Federal Highway Administration (FHWA), is proposing to replace the structurally deficient bridge on SR 404 Spur/US 17 over the Back River in Chatham County, Georgia. It was decided after environmental review that the proposed project would adversely affect a historic shipwreck adjacent to the current bridge. To mitigate the adverse effect to this shipwreck, the GDOT contracted with Tidewater Atlantic Research, Inc. to conduct a thorough archaeological study prior to project construction. The GDOT/FHWA mitigation contract included a public outreach component designed to promote cultural awareness to the residents of Georgia through the sharing of knowledge about their history. The public outreach component consisted of a series of interpretive panels that bring to light the rich maritime history of Savannah. These panels, referred to as the River Street Maritime History Panels, were installed on the pedestrian river walk adjacent to historic River Street and the Savannah River.

**Project Information**

Project Scope: The project scope included interpretation, mitigation and public outreach.

Project Type: On-Site Interpretation, Partnerships

Project Description: A unique partnership was formed during initial project scoping that included GDOT, the City of Savannah, Chatham County, United States Army Corps of Engineers, Savannah Water Front Association, Georgia Ports Authority, and the Georgia Historic Preservation Division. These partners met on a monthly basis in 2008 to develop the River Street Maritime History Panels. Meeting topics included sign content, design elements, and installation. The successful implementation of this project was made possible through the collaborative effort of these federal, state government, and local governments. Each agency provided expertise at different points in the process that ensured the best possible product was developed. The city of Savannah agreed to adopt the panels, assuming responsibility for long term care and maintenance.

One year of planning and development resulted in a final product consisting of fifteen 2x3 foot interpretive panels. Each panel represents a different theme regarding Savannah's maritime history: Ships That Carried the Name Savannah; Settlement of Savannah; Savannah and the Slave Trade; Savannah and the American Revolution; Confederate Savannah; Savannah's Cobblestones; Christmas in Savannah 1864; Savannah's Wharves; Shipping in the Port of Savannah; Ironclads and Gunboats of the Savannah River Squadron; Crossing the Savannah; Native Americans on the Georgia Coast; Savannah's Early Economy; Savannah's Liberty Ships and the Atlantic Bridge; and King Cotton. The panels were placed along the paved, one mile lighted pedestrian river walk adjacent to historic River Street and the Savannah River. River Street is Savannah's hub for cultural heritage tourism and includes a variety of restaurants, retail stores, artisan galleries, hotels, ferry landings, and the pedestrian river walk. Each interpretive panel contains a numbering system, showing the reader that there are fifteen panels, with the individual panel number highlighted. This numbering system creates a self-guided trail for users, encouraging them to walk the entire one mile and visit each panel. The panels were developed as a public outreach component associated with the archaeological mitigation of a shipwreck just across the river from Savannah. It was decided that due to the type of

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 4

Project Name: River Street Maritime History Panels

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archaeological site, the panels should highlight the maritime history of Savannah. River Street was identified as the best location for these panels due to the existing pedestrian walkway along the river. There was also a lack of historic interpretation in this heavily traveled portion of Savannah's historic district. The panels have enhanced the experience of visitors to the river walk by providing them with an educational interpretive trail that details Savannah's rich maritime history. This public outreach initiative was also the first of its kind along the river walk in Savannah and has inspired plans for future interpretive initiatives by Chatham County on a river walk on the other side of the Savannah River.

The River Street Maritime History Panels will create a positive economic benefit for Savannah and Georgia by adding another heritage tourism destination that will increase tourism revenue and also help support local businesses. As previously stated, the River Street section of the historic district of Savannah previously contained very little historical interpretation for visitors and was primarily a shopping and dining destination with views of the river. The panels have filled the much needed cultural heritage interpretation void along River Street. The panels will bring more visitors to River Street and encourage an increase in pedestrian movement along the one mile long river walk, benefiting the local economy. The location of the panels in a heavily traveled area also takes advantage of a "captive audience" and thus reaches a maximum number of people. The city of Savannah's website has a link to the panels with downloadable maps and images of each panel. The web site states that the panels will be a "permanent fixture" on Savannah's waterfront, illustrating the durable legacy of this project.

Creative:

Partners:

Accessibility:

Need:

Public Response: The project has been very well received by the public.

Project Cost: \$12000

Project Duration: 1 year

Lessons:

Additional:

Website:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 4

Project Name: River Street Maritime History Panels

Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 20

Project Name: History of Davids Island/Fort Slocum website

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Project Category: 2-Digital Media Overall Score: 16.5

Project Location: New Rochelle, New York

**Contact Information**

Contact Name: Sydne B. Marshall

Contact Email: sydne.marshall@tetrattech.com

Organization: Tetra Tech EC, Inc.

**Cultural Resource Information**

Resource Description:

Fort Slocum Archeological Historic District, determined eligible to the NRHP, was to be demolished. Resources included remains of over 90 historic structures and a known NRHP-eligible prehistoric site.

**Project Information**

Project Scope: Project scope involved identification, testing, mitigation and public outreach.

Project Type: Digital Media, Outreach

Project Description: After completion of historic architecture studies, Phases I and II archaeological testing, public meetings, considerations of building preservation and consideration of salvage of portions of buildings, a digital web site of the history and summaries of studies and oral histories was produced and presented to the public at a Vertan's Day launch ceremony.

Creative: The resulting web site will be available for the public well into the future and will present information that would have been lost or would have had a very limited distribution otherwise.

Partners: Work was performed under contract to the US Army Corps of Engineers New England District and the New York District.

Accessibility: <http://davidsisland.westchesterarchives.com/>

Need: Web site was developed as a mitigation of the demolition of a historic district.

Public Response: The web site has been well received by interested public and won an award from the Greater Hudson Heritage Network in 2010.

Project Cost:

Project Duration: The overall project (including studies that preceded web site development) to approximately 5 years.

Lessons:

Additional:

Website:

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**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 20

Project Name: History of Davids Island/Fort Slocum website

Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 30

Project Name: Mardi Gras Shipwreck website

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Project Category: 2-Digital Media Overall Score: 16.25

Project Location: offshore Louisiana

**Contact Information**

Contact Name: Identified through internet search Contact Email:

Organization: Florida Public Archaeology Network

**Cultural Resource Information**

Resource Description:

A shipwreck off the coast of Louisiana in 4,000 feet of water was discovered in 2002 by oilfield inspection crews using video cameras mounted on ROVs in the proposed route of the Mardi Gras Gas Transmission System.

**Project Information**

Project Scope:

Project Type: Digital Media, Outreach

Project Description: In May 2007, an expedition, led by Texas A&M University and funded by OGGC under an agreement with the Minerals Management Service, will be launched to undertake the deepest scientific archaeological excavation ever attempted in order to study the site on the seafloor and recover artifacts for eventual display in the Louisiana State Museum for the benefit of all. You are invited to follow the archaeologists, oceanographers, engineers, students, ROV pilots, and ship's crew as they explore this 200-year old time capsule 4,000 feet beneath the surface of the Gulf of Mexico.

Nautilus Productions is proud to announce that the /Mystery Mardi Gras Shipwreck/ has won a 2009 Bronze Telly award in the documentary category. The one hour, HD, documentary, produced for Texas A&M University, the Minerals Management Service and the Louisiana State Museum, chronicles the year and a half long effort to recover and conserve artifacts from an early 19th Century shipwreck lying in 4000' of water in the Gulf of Mexico. Information indicates the /Mardi Gras/ shipwreck may date between the 1810 and 1820 time period and could possibly be a War of 1812 gun runner or British trader.

The Telly Awards honor the very best local, regional, and cable television commercials and programs, as well as the finest video and film productions, and work created for the Web. The 29th Annual Telly Awards received over 14,000 entries from all 50 states and 5 continents.

The /Mystery Mardi Gras Shipwreck/ DVD can be purchase online at; <https://www.createspace.com/259141> and is also part of the Sant Ocean Hall exhibit at the Smithsonian Institution in Washington, DC.

Creative:

Partners: Texas A&M Archaeology, Nautilus Productions, Minerals Management Service, Florida Public Archaeology Network

Accessibility: A web site documented the project with photos, videos, and daily logs. The web site was hosted by Florida Public Archaeology Network.

Need:

Public Response:

Project Cost:

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 30

Project Name: Mardi Gras Shipwreck website

Project Duration:

Lessons:

Additional:

Website: <http://www.uwf.edu/fpan/mardigras/crew/>

Photo:





**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 41

Project Name: Exploring Surrey's Past

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Project Category: 6-Innovative Partnerships Overall Score: 16

Project Location: Surrey, UK

**Contact Information**

Contact Name: Pat Reynolds

Contact Email: [patricia.reynolds@surreycc.gov.uk](mailto:patricia.reynolds@surreycc.gov.uk)

Organization: Surrey Heritage/Surrey County Council

**Cultural Resource Information**

Resource Description:

All the heritage of Surrey, UK

**Project Information**

Project Scope:

Project Type: Digital Media, On-Site Interpretation, Outreach

Project Description: Website that re-presents collections and historic environment information from diverse institutions, and provides interpretation, teaching materials, and onward leads.

Creative: The project allows institutions – many run entirely by volunteers, to present their information in an engaging way. The site was developed, and is maintained, using volunteers recruited from communities of interest and communities of locality. It is the only website which brings together Historic Environment, museum, archive and library datasets.

Partners: Surrey Museums Consultative Committee (representing over 40 museums)  
\* The Lightbox, Woking  
\* Godalming Museum  
\* Bourne Hall Museum, Ewell  
\* East Surrey Museum, Caterham  
\* The Rural Life Centre, Tilford  
\* Caterham and District Local History Centre

Accessibility: [www.exploringsurreyspast.org](http://www.exploringsurreyspast.org)

Need: Much of this data was not publically accessible

Public Response: Enthusiastically! Volunteers working on the project far exceeded expectations, both in total hours donated, and numbers of individuals. Users of the site are growing month-on-month – February 2011 we had over 25,000 unique visitors, and over 63,000 pages viewed.

Project Cost: £250,000 (total costs over 3 years of development, including staff time, but not including volunteer ti

Project Duration: 3 years

Lessons: We had under-estimated the difficulties in making very differently structured data (archives – very different to other heritage datasets) work well together.

Additional:

Website: [www.exploringsurreyspast.org](http://www.exploringsurreyspast.org)

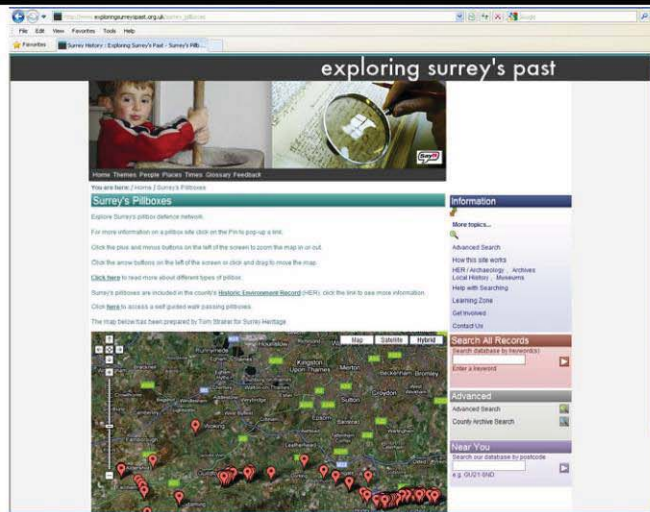
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Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary

ID: 41

Project Name: Exploring Surrey's Past

Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 45

Project Name: DigiMacq: Multimedia Tour of Parramatta, NSW, Australia: iPhone App

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Project Category: 3-Emerging Technology Overall Score: 15.75

Project Location: Parramatta, New South Wales, Australia

**Contact Information**

Contact Name: Identified through internet search Contact Email:

Organization: Parramatta City Council

**Cultural Resource Information**

Resource Description:

DigiMacq is a multimedia tour that takes you on an adventure through the streets of Parramatta (New South Wales, Australia), 200 years ago.

**Project Information**

Project Scope:

Project Type:

Project Description: Join Governor Lachlan Macquarie and experience his vision through the eyes and voices of the soldiers, scoundrels, convicts, clergy and free settlers who roamed the streets of Parramatta in colonial times. Get to know the man determined to lead the remote penal colony to a virtuous and prosperous future, on this fun and informative interactive tour.

If you take the tour whilst visiting Parramatta you will discover special codes that are placed on signs around the city. These codes unlock each story and special clues in the adventure. The complete walking tour takes around 45 minutes to do. Included are instructions, photos and maps to help you find these codes. DigiMacq (Digital + Macquarie = DigiMacq) is a forerunner in an open museum scenario and available as a free download from the AppStore. Incorporating interactivity, storytelling, mapping and directions, high quality production standards are used to animate 19th Century images and narrative through the voice characterisations of Governor Macquarie and his contemporaries. DigiMacq engages visitors in an immersive Macquarie era experience while visiting the sites and strolling the streets of today's Parramatta. Marker signs at key sites provide the secret codes to unlock the next path on a journey of discovery. Future proofing was foremost in the development and delivery of this App providing a platform to readily produce more applications. As Parramatta City Council moves forward with with WiFi, locative technology will offer DigiMacq and other applications to residents, visitors and workers as they move about Parramatta.

However, if you are visiting virtually from somewhere else in the world, you can still experience the stories in this great adventure.

The application has been designed with the highest production standards with lots of heritage imagery and great character voices.

All the media is included in the application, so be sure to download from home before you come. It won't download over cellular/3G.

This sets a new standard for the heritage user experience and is a great resource for schools and anybody excited in the colonial heritage of Australia.

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 45

Project Name: DigiMacq: Multimedia Tour of Parramatta, NSW, Australia: iPhone App

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Creative:

Partners:

Accessibility:

Need:

Public Response:

Project Cost:

Project Duration:

Lessons:

Additional: <http://www.youtube.com/watch?v=WhC2v5L0Lk4>

Website: [http://www.discoverparramatta.com/travel\\_and\\_maps/tours/digimacq](http://www.discoverparramatta.com/travel_and_maps/tours/digimacq)

Photo:





**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 7

Project Name: TRESTLE: Landmark of the Cold War

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Project Category: 2-Digital Media

Overall Score: 15.75

Project Location: Kirtland AFB

**Contact Information**

Contact Name: Karen Van Citters

Contact Email: karen@vcpreservation.com

Organization: Van Citters Historic Preservation

**Cultural Resource Information**

**Resource Description:**

The largest EMP simulator constructed was the AFWL Transmission Line Aircraft Simulator (ATLAS), which is commonly known as the TRESTLE. In order to properly test large aircraft in a simulated flight mode (horizontal polarization), the test stand was constructed of wood, a material that would not conduct electricity. This was required so that the structure would have minimal impact on the EMP environment created to test the aircraft. The test article also had to be sufficiently high above the ground to avoid ground interference with the EMP in order to simulate the in-flight environment. As such, the TRESTLE was constructed with a raised test platform and of wood glue-laminated trusses connected with wood bolts. It is twelve stories tall and 1,000 feet (ft) long and is said to be the largest wooden structure in the world.

**Project Information**

Project Scope: Mitigation and Public Outreach

Project Type: Digital Media, Outreach

Project Description: The project included HAER documentation, but the creative mitigation and public outreach component was a documentary video about the Cold War testing needs for such a structure, how it was constructed, and how EMP testing worked.

Creative: It included all the technical aspects of the project in a popular format using an engaging visual and audio media.

Partners: Kirtland AFB, Van Citters: Historic Preservation and Avista Video were the three organizations involved in the production. Many other governmental personnel were involved in interviews to collect oral history and to participate as video informants.

Accessibility: Kirtland AFB has produced over 1,000 DVDs and disseminates to the public. The DVD has also been provided to the Atomic Museum in Albuquerque.

Need: TRESTLE was no longer used for EMP testing and its future was uncertain, so the Air Force documented the resource. Because it was such an intriguing and important resource, with extremely complicated engineering and testing science, it was determined that a popular version of the technical report should be completed, but using a more accessible media.

Public Response: The video has received positive feedback.

Project Cost:

Project Duration: One year for both the HAER documentation and the creative mitigation video.

Lessons: There were many lessons on how to be an executive producer and how to translate a technical report into a video. Most importantly: you can never have enough images, it is important to simplify the technical text prior to giving to the scriptwriter, directing the informants to provide the data you need in the filmed interview, having releases ready to sign, and planning and coordination is key.

Additional:

Website:

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**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 7

Project Name: TRESTLE: Landmark of the Cold War

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Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 29

Project Name: Beneath the Bricks

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Project Category: 5-Public Outreach Overall Score: 15.75

Project Location: Natchitoches, LA

**Contact Information**

Contact Name: Jeffrey Guin

Contact Email: [jkguin@gmail.com](mailto:jkguin@gmail.com)

Organization: City of Natchitoches, Louisiana

**Cultural Resource Information**

Resource Description:

A DOT project to re-lay bricks on Front Street required an archaeological survey

**Project Information**

Project Scope: Public outreach and interpretation

Project Type: On-Site Interpretation, Outreach, Technology

Project Description: Front Street was initially paved with bricks in 1904, but the area had Caddoan activity before settlement. In order to ease public unease at the length required by the excavations, several heritage groups turned the project into a heritage education opportunity. Interpretive signage was installed along Front Street in advance of the excavations. Indoor and outdoor exhibits were created with topics ranging from pottery displays to historic photos. A heritage education day was held downtown with interactive stations describing the archaeological work and ranging from soil types to determining the age of artifacts. A scavenger hunt was organized to involve children and took families through several area businesses.

Creative:

Partners:

Accessibility:

Need:

Public Response:

Project Cost:

Project Duration:

Lessons:

Additional: Flickr set with captions (sorry they aren't great):

<http://www.flickr.com/photos/jkguin/sets/72157613353678362/>

Exhibit panels: [http://issuu.com/jkguin/docs/archaeology\\_panels](http://issuu.com/jkguin/docs/archaeology_panels)

This Place Matters Video: [http://www.youtube.com/watch?v=RrqZIdyPGQE&feature=channel\\_page](http://www.youtube.com/watch?v=RrqZIdyPGQE&feature=channel_page)

Heritage Ed event: <http://www.youtube.com/watch?v=tbsFXotNmHU>

Website:

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**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 29

Project Name: Beneath the Bricks

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Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 40

Project Name: Archeology at Zilker: The City of Austin's Excavations at the Vara Daniels Site

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Project Category: 5-Public Outreach Overall Score: 15.75

Project Location: Austin, Texas

**Contact Information**

Contact Name: Identified through internet search Contact Email:

Organization: City of Austin, Texas

**Cultural Resource Information**

**Resource Description:**

Archeological deposits around Barton Creek in Zilker Park were identified as early as 1928, when J.E. Pearce conducted archeological investigations on the south side of the Creek. However, it was not until 1986 when the portion of the site located on the north side of Barton Creek was given its own name and site number. The Vara Daniel Site (41TV1364) was first identified during an archeological survey conducted in advance of the South Austin Outfall Relief Main project, a water line proposed through Zilker Park. The survey documented buried archeological components representing the Late Paleoindian through Historic periods.

Since that time, there have been two sets of subsequent investigations, all related to the South Austin Outfall line, whose alignment has changed over time, in part to avoid disturbing the Vara Daniel Site. Through this work, archeologists know that the Vara Daniel Site is a stratified multicomponent site, which means that it contains archeological deposits of different ages within different soil strata. The oldest component is buried the deepest— more than ten feet below the surface; archeological deposits become progressively younger above that, with the youngest component— that representing that past three hundred years— located near the surface. The site is listed as a State Archeological Landmark, and is also a contributing element to the Barton Springs Archeological and Historic National Register District; as such it is protected under the Antiquities Code of Texas and Section 106 of the National Historic Preservation Act.

The current investigation is part of an agreement made between the City of Austin and the Texas Historical Commission, the agency that oversees archeological resource protection in our State. The Historical Commission agreed to let construction of the South Austin Outfall Main proceed in 2006. However, to comply with the State and Federal laws that protect the site, the City agreed to sponsor an excavation focusing on the oldest and most deeply buried component of the Vara Daniel Site. The exact placement of the excavation was determined based on the previous research, suggesting that the Rugby Field has the greatest research potential for those older, deeply buried archeological deposits.

Archeologists will first mechanically strip off the top ten feet of a 20 x 20 foot pit to expose the older archeological deposits buried below. Then archeologists will carefully hand-excavate the next six to seven feet by hand to gather as much data as they can about the artifacts and physical traces these people left behind. Researchers will also gather data that will be used to reconstruct the natural environment of 11,000 years ago, a time before, scientists believe, Barton Springs began flowing. Through this research archeologists hope to gain new insights about how Texas' oldest inhabitants lived. [Click here to read EComm's research design for the investigations.](#)

**Project Information**

**Project Scope:**

Project Type: On-Site Interpretation, Outreach

Project Description: We all know that an excavation like this, in a setting like this is pretty unique. We'd like for everyone to be able to come by and learn about the site, archeology, and Texas' prehistory while watching the archeologists work. We are also encouraging anyone who is interested to take part in investigations at the site as well! To take part, there are three main avenues for members of the public to follow: 1) the Public Information Booth; 2) Tours and Artifact Screening, and; 3) Volunteering. Review the



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 40

Project Name: Archeology at Zilker: The City of Austin's Excavations at the Vara Daniels Site

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instructions below if you'd like a guided tour of the excavations or would like to come by and screen some of the dirt to find other artifacts to be preserved for future research!

**Public Information Booth:**

If you're interested in coming by and watching the excavations, or learning a little bit about everything going on, you are encouraged to come by and visit the Public Information Booth, which is located on the south side of the excavation area, in a small recess in the protective fencing. Here you can look at artifacts, read some literature about archeology and Texas' prehistory, and look over the side at the excavations underway.

The booth is open every day (including weekends) from 9 AM to 5 PM. and there will be someone there to answer any questions you may have. If you would like to watch excavations underway, you are encouraged to come by between 9 AM and 3:30 PM Monday through Friday, as this is when the archeologists will be working.

**Guided Tours and Artifact Screening:**

The booth is open every day (including weekends) from 9 AM to 5 PM. and there will be someone there to answer any questions you may have. If you would like to watch excavations underway, you are encouraged to come by between 9 AM and 3:30 PM Monday through Friday, as this is when the archeologists will be working.

Also, we have set up an area at the excavation's northwest corner that is reserved for the public to actually screen through dirt excavated at the site. The dirt has been divided into three piles, separated by depth. Screeners will be given a bucket full of dirt and can get to work on archeological screens, finding artifacts that have been buried for literally thousands of years! You are welcome to stay and screen as long as you like and all artifacts found in the screens will be collected and preserved for future research!

If you are interested in either tours or coming by to screen sediment, you must contact us via email to set up a time slot. Screening is available every day of the week by appointment during Public Information Booth hours. We are checking email regularly and should be able to get back to you quickly. (within a day or two) Once you have your timeslot, be prepared for some fun, with a few precautions: please make sure to bring comfortable clothes that you don't mind getting dirty, a good hat, (even though it's springtime, that sun can get hot!), sturdy closed-toed shoes (to protect your toes) and work gloves, (the screens are rough on your hands), and plenty of water!

**Volunteering to Monitor Screening:**

If you have some professional or avocational archeological experience (either through a job in archeology, membership in an archeological society, or participation in an archeological field school) and an interest in helping out during screening on the weekends, we would enjoy the opportunity to talk with you. We will need volunteers to help oversee the screening. Please email your resume or curriculum vita and note your interest in volunteering. We will review your experience and respond. All volunteers must pass a background check in order to participate. We hope to hear from you!

Creative:

Partners:

Ecological Communications Corporation (EComm)  
with support from:

Hicks & Company Environmental, Archeological, and Planning Consultants  
Raymond Chan & Associates, Engineering  
JHarper Construction  
Sentry Security Services



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 40

Project Name: Archeology at Zilker: The City of Austin's Excavations at the Vara Daniels Site

National Trench Safety & Shoring  
Charles Frederick, Ph.D.  
Macrobotanical Analysis  
Beta Analytic, Inc.  
ArcheoFaunas  
Texas A&M University - The Center for Study of the First Americans

Accessibility:

Need:

Public Response: won awards from the Council of Texas Archeologists and the Texas Historical Commission

Project Cost:

Project Duration:

Lessons:

Additional:

Website: <http://www.ci.austin.tx.us/publicworks/zilker/>

Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 48

Project Name: Built By WPA-CCC: 1933-1943- New Deal Historic Resources on Department of Defense Installations

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Project Category: 1-Printed Media Overall Score: 15.67

Project Location: DoD Installations nationwide

**Contact Information**

Contact Name: Jason Kirkpatrick

Contact Email: jason.kirkpatrick.ctr@macdill.af.mil

Organization: MacDill AFB

**Cultural Resource Information**

Resource Description:

Between 1933 and 1943, the CCC and WPA undertook a diversity of projects nationwide, including numerous projects on behalf of the military. To date, no nationwide historic context exists for assessing the historic significance of these cultural resources. This project seeks to fill that void and provide a tool to DoD cultural resource installation managers to assess and manage WPA and CCC resources under their care.

**Project Information**

Project Scope: Write a historic context detailing the involvement of the WPA and CCC on DoD installations and the historic resources that tell the history of this period. A public booklet was also made that provided the info from the context in an educational and informative format for the public.

Project Type: Printed Media

Project Description: This project consists of four components to provide assistance in identifying and assessing WPA and CCC resources located on DoD installations. The first is a nationwide historic context on the history of WPA and CCC resources on DoD installations. The second is an inventory of CCC and WPA resources at current DoD installations. The third component consists of representative surveys of WPA and CCC resources at five DoD installations using the developed national historic context. The final component is a public education booklet summarizing the history of the CCC and WPA and the military and the associated resources.

Creative: The booklet took a standard historic context and adapted it to a medium and format which would be accessible to the general public. Also included in the booklet is a map of sites along with access and associated museums relating the installation history. So it could also be used as a driver of heritage tourism

Partners: MacDill AFB, DoD Legacy Program, HDR, Inc.

Accessibility: Plans to print the brochure for distribution have not been funded. However, a print-ready version of the booklet is ready

Need: No historic context existed for WPA and CCC resources DoD-wide. The developed context filled this requirement and the booklet provided an educational and tourism component for the general public.

Public Response: The booklet has not been printed yet and remains an electronic publication at this point. Response has been very positive from those who have viewed it.

Project Cost:

Project Duration:

Lessons:

Additional: This project was funded by the DoD Legacy Resource Management Program.

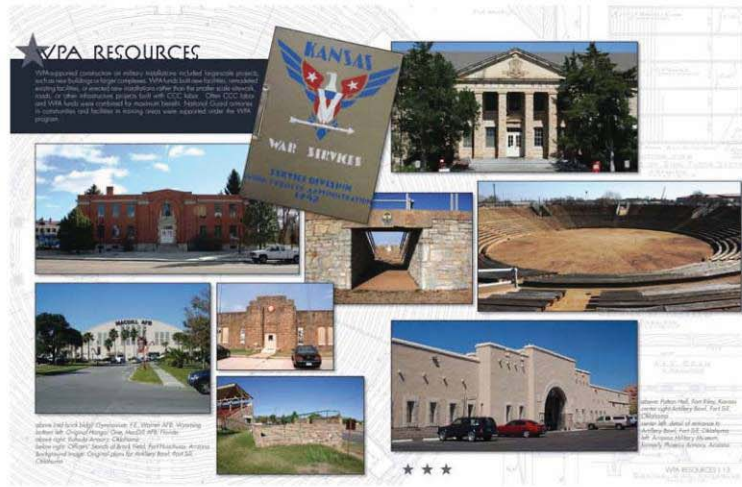
Website: <http://www.denix.osd.mil/cr/HistoricBuildingsStructures/ConTextStudies.cfm>

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 48

Project Name: Built By WPA-CCC: 1933-1943- New Deal Historic Resources on Department of Defense Installations

Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 21

Project Name: Bourbon County Agricultural History: A Historic Preservation Lesson Plan For Fourth Grade Students

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Project Category: 5-Public Outreach Overall Score: 15.5

Project Location: Bourbon County, Kentucky

**Contact Information**

Contact Name: Elizabeth Heavrin

Contact Email: [egheavrin@crai-ky.com](mailto:egheavrin@crai-ky.com)

Organization: Cultural Resource Analysts, Inc.

**Cultural Resource Information**

Resource Description:

Auvergne, a ca. 1830s farm in Bourbon County, KY. The property includes an 1827 log house, a 1830s brick house, one extant slave quarters, and several agricultural outbuildings from the 19th and 20th century.

**Project Information**

Project Scope: Mitigation for a cell tower project. CRA developed the lesson plan in coordination with the Kentucky Heritage Council (KHC, SHPO) and local teachers. The KHC will distribute the lesson plan.

Project Type:

Project Description: The final product produced by CRA was a report including the lesson plan and all associated materials (copies of readings, photographs, maps, and historic documents). All info was provided in electronic format. KHC plans to put the materials online and distribute them to teachers. The lesson plan was based on the NPS's Teaching with Historic Places model.

Creative: There is a wealth of physical, archival, and photographic documentation about this site—the lesson plan provided a format for relating these different bits of documentation and organizing them in a way that is useful to teachers and students.

Partners: Kentucky Heritage Council.

Accessibility: Currently, it is posted on CRA's website. KHC intends to distribute it to a wider audience.

Need: The project was mitigation for a visual effect (cell tower) to a NRHP-listed Bourbon County farm. The owner of that property was not interested in cooperating with us to develop a creative mitigation project based on his property. It was decided that Auvergne was a suitable alternative that allowed us to focus on similar historical themes.

Public Response: The teachers who reviewed the project were very supportive.

Project Cost:

Project Duration: Approximately 3 months, including coordination with KHC.

Lessons:

Additional:

Website: [http://www.crai-ky.com/qualifications/projects\\_structures\\_MOA.html](http://www.crai-ky.com/qualifications/projects_structures_MOA.html)

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 21  
Project Name: Bourbon County Agricultural History: A Historic Preservation Lesson Plan For Fourth Grade Students

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Photo:

Photograph 3



Photograph 3: Image of a tobacco barn from [www.kentuckychristian.com](http://www.kentuckychristian.com)

1. Based on what you learned in Reading 4, how is the tobacco barn important in the process of getting tobacco ready for market?
2. How does the form of the barn, as seen in this photo, help in the curing process?
3. Since the Kentucky tobacco industry has declined in recent years, there are now many tobacco barns that are not in use. What do you think should be done with these barns?



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 49

Project Name: Cleveland Historical Smartphone App

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Project Category: 3-Emerging Technology Overall Score: 15.5

Project Location: Cleveland, OH

**Contact Information**

Contact Name: Mark Tebeau

Contact Email: mtebeau@gmail.com

Organization: Cleveland State University

**Cultural Resource Information**

Resource Description:

The breadth of Cleveland's cultural and built landscapes.

**Project Information**

Project Scope: Interpretation, outreach, community building, and building historical interest in landscape.

Project Type:

Project Description: Through a mobile smartphone application, Cleveland Historical (<http://app.mobilehistorycleveland.org/>), we created a vehicle that offers a multi-layered approach to curating cities and cultural landscapes, either inside museums or outside of them.

Creative: Conceptually, technically, and in practice, the project breaks important new ground. Technically, Cleveland Historical version 2 (out in April 2011) provides an original approach to displaying, sharing, and extending historical content, based in a rigorous standards-based CMS, different from anything else in the market; it has a base in open-source techniques and tools. Conceptually, Cleveland Historical, re-imagines the way in which history and culture can be interpreted in mobile environments. It moves away from mere site-based GIS conceptualization towards a story-based presentation that emphasizes a full range of interpretive multiple media materials. Cleveland Historical also reconceives historical/cultural tour functionality as a meta-interpretive activity, adding layers of meaning to the city and base app functionality. Finally, in practice, we have built a community-based team that distributes interpretive storytelling to a broad group of organizations, individuals, and students. The project emphasizes, broadly, a multi-layered process of curating cities.

Partners: We partnered with multiple regional cultural institutions, school districts, neighborhood development organizations, other universities, and students. The list of partners runs to the hundreds, based on which component of the project we highlight.

Accessibility: Cleveland Historical is publicly available for both iPhone and Android platforms. It also has a web interface.

Need:

Public Response: We have had over 1500 downloads of Cleveland Historical and thousands of visitors over a three-month period without advertising. In fact, we don't formally inaugurate the project until May.

Project Cost:

Project Duration: Our team at CPHDH has been Curating the City of Cleveland for a number of years, culminating in the release of the mobile smartphone app. Prior to this we built a series of approximately 20 history kiosks along a major street in the region, and we have collected over 600 oral histories. In addition, we have done dozens of other community-based projects, presentations, and web interventions. So our work has been consistent and sustained, with Cleveland Historical being the latest iteration.

Lessons: Lessons learned include an emphasis on humanities and history best practice. We made many mistakes along the way...

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

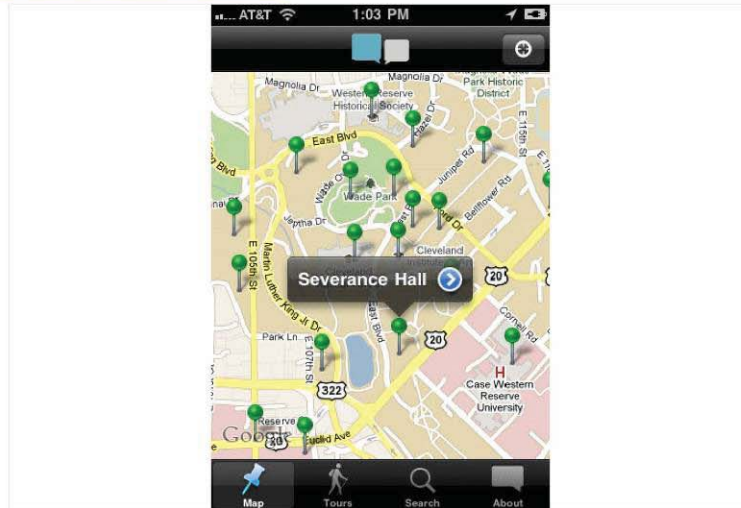
ID: 49

Project Name: Cleveland Historical Smartphone App

**Additional:** Cleveland Historical is the first instance of a larger project, Mobile Historical. We are planning to release an open-source version of Mobile Historical (which is built on the Omeka CMS) in the next year. We will also provide access to a hosted version for communities that want their own content but lack funding or technical acumen. The price will be modest (we're guessing \$250-\$750 for hosting) which will allow historians and cultural organizations to build their own web app, albeit with only modest organizational brand identity. We will also be able to build a customized version for organizations, should they want to move in that direction.

**Website:** <http://app.mobilehistorycleveland.org>

**Photo:**



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 43

Project Name: A Story Like No Other: iPhone App

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Project Category: 3-Emerging Technology

Overall Score: 15

Project Location: Louisiana

**Contact Information**

Contact Name: Identified through internet search

Contact Email:

Organization: Louisiana Office of Tourism

**Cultural Resource Information**

Resource Description:

Louisiana's African American Heritage Trail is a collection of more than 30 museums, heritage sites, institutions, and cultural attractions in all corners of the state.

**Project Information**

Project Scope:

Project Type:

Project Description: Walk the streets where jazz was born. Learn about America's first black governor. Hear how enslaved blacks fled the plantations to fight for the Union army. Discover how one man's refusal to move from his seat on a train led to a long struggle against segregation and the eventual triumph of the Civil Rights movement.

**AT YOUR FINGERTIPS**

The AAHT Guide puts the full scope of Louisiana's African American Heritage Trail right in your purse or pocket—so you can plan your trip ahead of time or on the go.

**FEATURES**

The AAHT Guide gives you handy access to detailed, current information about each member site, including:

- Descriptions and stories
- Photos and artwork
- Driving maps and directions
- GPS coordinates
- Admission and contact info
- Schedules and upcoming events

**FOLLOW THEIR FOOTSTEPS**

From street corners and marketplaces to churches, cafés, universities, and beyond—come visit the places that have inspired generations of Louisianans to add their unique flavor to nation and to the world.

Download the AAHT Guide, so you won't miss any of the story.

Creative:

Partners:

Accessibility:

Need:

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 43

Project Name: A Story Like No Other: iPhone App

Public Response:

Project Cost:

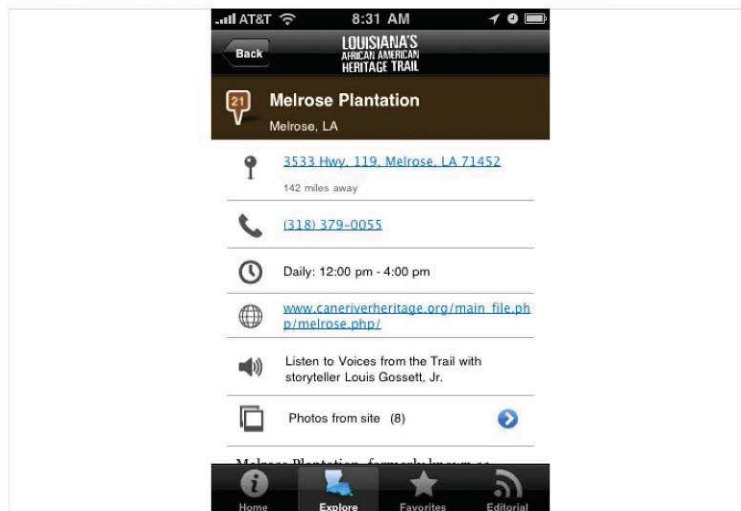
Project Duration:

Lessons:

Additional:

Website: <http://itunes.apple.com/us/app/a-story-like-no-other/id378072152?mt=8>

Photo:





**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 37

Project Name: Cathlapotle Plankhouse Project

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Project Category: 5-Public Outreach

Overall Score: 15

Project Location: Ridgefield, WA

**Contact Information**

Contact Name: Virginia Parks

Contact Email: virginia\_parks@fws.gov

Organization: U.S. Fish and Wildlife

**Cultural Resource Information**

Resource Description:

Among the largest Chinookan villages Lewis and Clark encountered on their 1805-1806 expedition, today Cathlapotle is significant as one of the few archaeological sites on the Lower Columbia River unscathed by development. More than a decade of archaeological research has produced a wealth of information about the Cathlapotle people who lived on the river long before Lewis and Clark first observed the settlement in 1805. The site is located on Ridgefield National Wildlife Refuge in Washington.

**Project Information**

**Project Scope:** In order to protect the cultural resource itself, and to present the archaeological data in a manner accessible to all Refuge visitors, a plan was developed to construct an interpretive site at a different location on the Refuge. Today, a full-scale Chinookan-style cedar plankhouse, built as a result of significant grant funding and hundreds of hours of volunteer labor, serves as the physical infrastructure for interpreting to the public the rich natural and cultural heritage preserved on Ridgefield National Wildlife Refuge through the site of Cathlapotle.

**Project Type:** On-Site Interpretation, Outreach, Partnerships

**Project Description:** Since it opened in 2005, the Cathlapotle Plankhouse has fulfilled its great potential as a living history environment for diverse audiences. Under the auspices of the non-profit Friends of Ridgefield NWR, the Plankhouse Committee developed the Cathlapotle Plankhouse Lifeways and Landscapes Interpretive Program. The objective of this multi-faceted program is to produce a comprehensive assemblage of interpretive offerings including workshops, lectures, demonstrations, hands-on student experiences, and cultural events which not only address the learning styles of a broad range of audiences but also continually interpret local history in exciting and innovative ways. The Lifeways and Landscapes program is organized around seasonal themes, following the traditional progression of people and the landscape of the Lower Columbia River through the seasonal cycle. Special cultural gatherings usher in the changing seasons and kick off the season's activities.

**Creative:** In the Pacific Northwest, archaeological sites do not retain their architectural integrity in the same way as those in the Southwest, and features exposed to the elements are swiftly destroyed. Opening the site to regular visitation and interpretation would not only have proven detrimental to the protection of the cultural resource itself, but would have been anti-climactic for the visitor. By building the plankhouse, we have created a place where the visitor can envision what life was like in the village of Cathlapotle in an experiential way, while still preserving the archaeological record.

**Partners:** U.S. Fish and Wildlife Service and the non-profit Refuge support group Friends of Ridgefield National Wildlife Refuge partnered and continues to partner with Portland State University and the Chinook Nation to build the plankhouse and to develop/implement interpretive programming.

**Accessibility:** The Cathlapotle Plankhouse is open from late March until late October. School programming peaks between April and June and September through October, with more than 3000 school students participating in educational programs during the 2009-2010 school year. Throughout the spring, summer, and fall, the plankhouse is open to the public on weekends, staffed by volunteer docents. A



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 37

Project Name: Cathlapotle Plankhouse Project

variety of public programs associated with the Lifeways and Landscapes program are offered, including lectures, workshops, activity days, and field trips. The culmination of the year's activities occurs in concert with the Refuge's annual Birdfest. During this event, the Plankhouse hosts a seasonal salmon bake and special programming for festival participants.

**Need:** The research which began at Cathlapotle in the early 1990s was not in response to a typical Section 106 undertaking. It was not conceived, as excavation projects often are, to mitigate the impacts of a Section 106-mandated undertaking. Nor was it a site in imminent danger of being destroyed by natural forces. The project was conceived precisely because Cathlapotle was one of the few archaeological resources left on the Columbia River which had not succumbed to development, flooding, or looting. It was designed as a pro-active research and educational effort to share a disappearing aspect of the Columbia River legacy with its inheritors.

**Public Response:** The positive response has been overwhelming. The plankhouse was constructed almost entirely by volunteer labor and with grant funding received using public involvement as leverage. The plankhouse is staffed by dedicated volunteer docents, and the public takes full advantage of all the programs offered at the plankhouse. It has become a heritage tourism destination in southwestern Washington.

**Project Cost:** Construction of the plankhouse was achieved through grants and donations totalling \$575k from over

**Project Duration:** Construction took 2 years, the interpretive programming in the plankhouse is ongoing.

**Lessons:** One thing we are still trying to accomplish is to develop an endowment fund to ensure that we can consistently fund the position of plankhouse coordinator. While we've been successful securing funding through grants on an annual basis, having a stable and guaranteed source would enable us to focus fundraising efforts on expanding the programming opportunities instead.

**Additional:**

**Website:** <http://www.ridgefieldfriends.org/plankhouse.php>

**Photo:**



Left: The Cathlapotle Plankhouse on Ridgefield National Wildlife Refuge, WA. Right: Sam Robinson, Vice-Chairman of the Chinook Tribe and board member of the Friends of the Plankhouse, speaks to a full house during Birdfest 2007.

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 46

Project Name: Edsel & Eleanor Ford House Tour: iPhone App

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Project Category: 3-Emerging Technology Overall Score: 15

Project Location:

**Contact Information**

Contact Name: Identified through internet search Contact Email:

Organization: Edsel & Eleanor Ford House

**Cultural Resource Information**

Resource Description:

The Edsel & Eleanor Ford House is a National Register listed property on the shores of Lake St. Clair. It was the home of Edsel, son of Henry Ford, and constructed in 1929. The estate's buildings were designed by Albert Kahn, and the site plan and gardens designed by Jens Jensen. Since opening to the public in 1978, hundreds of thousands of visitors have visited Edsel & Eleanor Ford House to marvel at the extraordinary home and collection of original antiques and art; to stroll the 87-acres of beautiful lakefront grounds; and to attend special events, classes and lectures.

**Project Information**

Project Scope:

Project Type:

Project Description: Enter the story of an American treasure: the Edsel & Eleanor Ford House. This app gives you an insider's tour of the estate's landscape and grounds and an intimate, privileged look into the story of an iconic American family that few people have ever encountered.

Explore the estate at your own pace using this self-guided, engaging, interpretive experience. The tour features beautiful videos about points of interest throughout the property as well as rare Ford Family home movies. Special guest narrators, stunning landscape photography, and an atmospheric musical score create a breathtaking and cinematic experience.

You can download the app and do the tour in person - or do it virtually, while you sit at home or in a cafe.

Keep up with events and news at the Ford House through the calendar of events.

Creative:

Partners:

Accessibility:

Need:

Public Response:

Project Cost:

Project Duration:

Lessons:

Additional:

Website: <http://fordhouse.org/Explore.html>

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**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 46

Project Name: Edsel & Eleanor Ford House Tour: iPhone App

Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 25

Project Name: Preserve Oregon's Heritage Playing Cards

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Project Category: 1-Printed Media

Overall Score: 14.75

Project Location: Salem, Oregon

**Contact Information**

Contact Name: Dennis Griffin

Contact Email: Dennis.Griffin@state.or.us

Organization: Oregon State Historic Preservation Office

**Cultural Resource Information**

Resource Description:

This project is seen as a way of highlighting the rich cultural heritage of Oregon, both in regards to our archaeological past and the historic structures that can be found throughout our state. We feel that good preservation begins with at home and hope that through the use of the historic preservation playing cards we can make people aware of our collective past and the need to preserve it.

**Project Information**

Project Scope: Public Outreach

Project Type: Outreach, Printed Media

Project Description: Using the concept first developed by the Department of Defense's public outreach efforts in creating archaeology based cards for the soldiers in Iraq and Afghanistan, Oregon has taken the concept one step further and designed a deck of playing cards that celebrates the state's rich cultural heritage and the diversity of peoples that helped create our state. Each suit in the deck highlights a different area of cultural resources with Hearts highlighting unique historic structures, Spades focusing on the variety of archaeological sites found in the state, Clubs focuses on features and artifacts remaining in the landscape that provide evidence of human use and occupation, and Diamonds focuses on the need for preservation and education. Originally envisioned to be an effort to coincide with our state's sesquicentennial celebration, delays in getting funding for the cards creation now sees the result of this endeavor after-the-fact. Publicity regarding the cards creation include a presentation at a regional anthropology conference in 2010, I will be presenting a paper on the project at this year's Society of American Archaeology (SAA) annual meeting and it will be advertised within the state through both local media and agency publications.

Creative: This project is seen as a pro-active approach to bring to the attention of the public the rich cultural heritage of our state and the need for good stewardship.

Partners: Oregon State Parks, Bureau of Land Management, Bureau of Reclamation, National Park Service, US Fish & Wildlife Service, Association of Oregon Archaeology, ICF Jones and Stokes (consulting firm)

Accessibility: Twenty thousand decks of the preservation playing cards are being created in our first printing. Half of the units are distributed to the donor agencies for them to distribute them as they see fit. The remaining 10,000 decks are all being given away at heritage events across the state, museums, historical societies, schools, and conferences. In this way we are hoping to reach all facets of the state's population.

Need: project is intended as a pro-active way of reaching the public rather than having to respond to individual reports of looting or vandalism.

Public Response: Those in the public that are aware of the project have been very enthusiastic. We are currently working with the playing card company to finalize our order so the decks of cards have not yet been distributed. I hope to present it at this year's SAA Annual Meeting to encourage other states to consider like projects.



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 25

Project Name: Preserve Oregon's Heritage Playing Cards

Project Cost: \$20,000

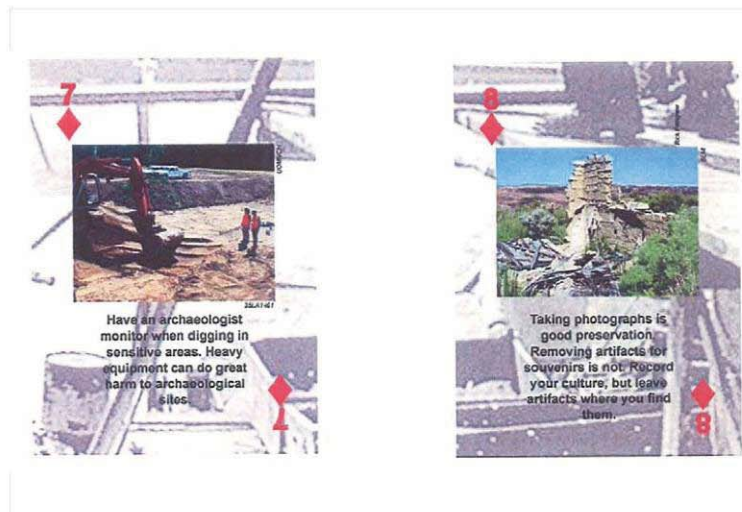
Project Duration: 2 Years. This project has been an effort by a few people at the Oregon SHPO office who have primarily devoted their personal time to the creation of the cards due to the daily needs of the office's review and compliance efforts.

Lessons: Obtaining funding has been the hardest part of the process to create the preservation planning process. Given the current financial straits of the federal and state governments it is a wonder that they are now being printed. A longer effort to get private funding from many smaller firms could be a productive way to go in the future if we decide to publish additional preservation theme-based decks.

Additional:

Website:

Photo:





**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 54

Project Name: Tularosa Basin and Coe Ranch

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Project Category: 1-Printed Media

Overall Score: 14.5

Project Location: Tularosa Basin, New Mexico

**Contact Information**

Contact Name: Melissa Wiedenfeld

Contact Email: melissa.wiedenfeld@hdrinc.com

Organization: Fort Bliss Environmental Division Conservation Branch

**Cultural Resource Information**

Resource Description:

A typical Tularosa Basin Ranch established about 1900.

**Project Information**

Project Scope: The Fort Bliss Environmental Division Conservation Branch contracted with MIRATEK and HNTB Corporation to prepare documentation on the historic context of ranching in the Tularosa Basin, highlighting the significance of the Coe Home Ranch and Mary Coe Blevins in the ranching history of New Mexico. This public brochure built upon the technical report that explored the development of ranching in the Tularosa Basin in New Mexico, defined the contribution of rancher Mary Coe Blevins (1862-1953) within the broad patterns of the history of the Tularosa Basin (parts of which are included in Fort Bliss). This public oriented publication and its distribution is intended as an education tool that documents the contributions of Mary Coe Blevins in the Tularosa Basin. The Coe Home Ranch was determined eligible for inclusion in the National Register of Historic Places by the New Mexico State Historic Preservation Officer.

Project Type: Printed Media

Project Description: The project included a report on the ranch, followed by this public brochure ([http://www.denix.osd.mil/cr/upload/Coe-Ranch\\_Standard\\_040808.pdf](http://www.denix.osd.mil/cr/upload/Coe-Ranch_Standard_040808.pdf))

Creative: Because the military mission and use of a missile range had an adverse effect on the property, this public brochure served to preserve the story of the Mary Blevins Coe, while the report preserved detailed information on the remaining structures.

Partners: HNTB worked on the project with MIRATEK

Accessibility: [http://www.denix.osd.mil/cr/upload/Coe-Ranch\\_Standard\\_040808.pdf](http://www.denix.osd.mil/cr/upload/Coe-Ranch_Standard_040808.pdf)  
The brochure has also been printed and is available from Fort Bliss.

Need: The project was mitigation for the adverse effects of use of the missile range.

Public Response: It won a New Mexico SHPO award in 2009.

Project Cost:

Project Duration: 1 year

Lessons:

Additional:

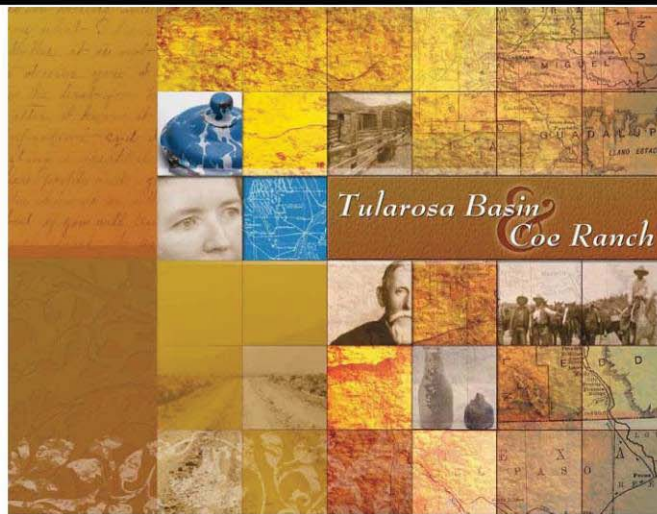
Website: [http://www.denix.osd.mil/cr/upload/Coe-Ranch\\_Standard\\_040808.pdf](http://www.denix.osd.mil/cr/upload/Coe-Ranch_Standard_040808.pdf)

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 54

Project Name: Tularosa Basin and Coe Ranch

Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 2

Project Name: Iron Mike Bike Tour Project

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Project Category: 4-Onsite Interpretation Overall Score: 14.5

Project Location: Parris Island, SC

**Contact Information**

Contact Name: Stephen Wise

Contact Email: stephen.wise@usmc.mil

Organization: USMC MCRD Parris Island Museum

**Cultural Resource Information**

Resource Description:

the Depot's National Register listed historic district, historic cemeteries, and the National Historic Landmark archaeological site of Charlesfort-Santa Elena

**Project Information**

Project Scope: Public Outreach

Project Type: On-Site Interpretation, Outreach

Project Description: At the Marine Corps Recruit Depot, Parris Island, awareness and public outreach programs. One of the most successful promotion and public outreach program that heightens the awareness of cultural resources centers on the "Iron Mike Bike Tour." Hosted in partnership with the Parris Island Historical and Museum Society, the event encouraged active duty military personnel, military dependents, and the general public to participate in a bicycle tour highlighting many of the Depot's most significant historical and cultural resources. Riders followed a well marked route and at select stations along their tour were greeted by staff or volunteers who fleshed out the story of the historic resource at that station. Included on the tour were such sites as the Depot's National Register listed historic district, historic cemeteries, and the National Historic Landmark archaeological site of Charlesfort-Santa Elena. Public response was overwhelmingly positive and local media coverage promoted the Depot's preservation efforts to the community. The success of the tour has led to it being held twice per year, spring and fall.

Creative: It is an inexpensive outreach effort that heightens awareness of cultural resources.

Partners: Parris Island Historic and Museum Society

Accessibility: It is free and open to the public

Need: Standard public awareness and outreach program, not tied to specific mitigation Public Response: overwhelming support, it is now offered twice per year.

Public Response: Public response was overwhelmingly positive and local media coverage promoted the Depot's preservation efforts to the community.

Project Cost: printing supplies, advertising costs, less than \$500

Project Duration:

Lessons:

Additional:

Website:

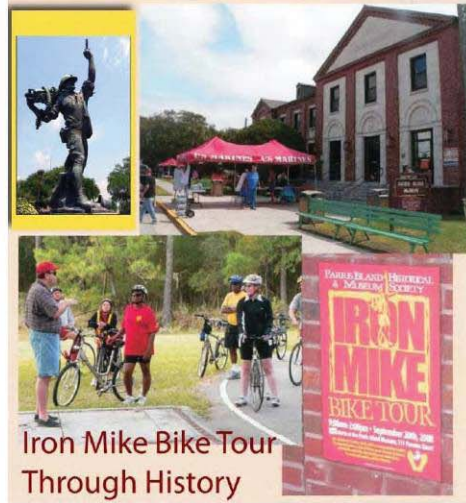
**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 2

Project Name: Iron Mike Bike Tour Project

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Photo:





**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 8

Project Name: Kaibab National Forest and Hopi Tribe joint monitoring project

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Project Category: 2-Digital Media Overall Score: 14.25

Project Location: Snake Gulch Wilderness, Kaibab Plateau, Arizona

**Contact Information**

Contact Name: Margaret Hangan

Contact Email: mhangan@fs.fed.us

Organization: Kaibab National Forest

**Cultural Resource Information**

Resource Description:

Snake Gulch Wilderness, located on the Kaibab Plateau in northern Arizona, is well known for thousands of rock art element and other cultural features located along several miles of the gulch. The majority of the rock art are pictographs but there are also some example of petroglyphs. Plus cultural features such as food graneries and habitation sites.

**Project Information**

Project Scope: The Kaibab National Forest is in the process of renewing its management plan. Archaeologists and Hopi representatives from the Hopi Cultural Resource Advisory Task Team spent 3 days hiking and camping in the wilderness area viewing the rock art, talking about the cultural significance of the rock art to the Hopi, and working together to come up with long term management prescriptions for the cultural resources in the wilderness.

Project Type: Digital Media, Outreach, Partnerships

Project Description: One of the Hopi representatives was documentary film maker Victor Masayesva who collected footage of the trip. After the trip the Forest Service offered small grants for films. The Kaibab received one of the grants and worked with Mr Masayesva to develop a film which is now available on the Kaibab National Forest Web Site.  
[http://www.fs.usda.gov/wps/portal/fsinternet!/ut/p/c4/04\\_SB8K8xLLM9MSSzPy8xBz9CP0os3gjAwhwtDDw9\\_Al8zPyhQoY6BdkOyoCAGixyPg!/?ss=110307&navtype=BROWSEBYSUBJECT&cid=STELPRDB5160955&navid=091000000000000&position=Feature.Art\\_ContentLnk&ttype=detail&pname=KaibabNationalForest-Home](http://www.fs.usda.gov/wps/portal/fsinternet!/ut/p/c4/04_SB8K8xLLM9MSSzPy8xBz9CP0os3gjAwhwtDDw9_Al8zPyhQoY6BdkOyoCAGixyPg!/?ss=110307&navtype=BROWSEBYSUBJECT&cid=STELPRDB5160955&navid=091000000000000&position=Feature.Art_ContentLnk&ttype=detail&pname=KaibabNationalForest-Home)

Creative: The film is an excellent example of how a federal agency and a tribe can work together to develop long term management guidelines for significant cultural resources. The Kaibab made it available on our public web site and has shown the film at various meetings and conferences in the hope that it will demonstrate the positive effects of developing strong tribal relationships.

Partners: Hopi Nation

Accessibility: Via a web site.  
[http://www.fs.usda.gov/wps/portal/fsinternet!/ut/p/c4/04\\_SB8K8xLLM9MSSzPy8xBz9CP0os3gjAwhwtDDw9\\_Al8zPyhQoY6BdkOyoCAGixyPg!/?ss=110307&navtype=BROWSEBYSUBJECT&cid=STELPRDB5160955&navid=091000000000000&position=Feature.Art\\_ContentLnk&ttype=detail&pname=KaibabNationalForest-Home](http://www.fs.usda.gov/wps/portal/fsinternet!/ut/p/c4/04_SB8K8xLLM9MSSzPy8xBz9CP0os3gjAwhwtDDw9_Al8zPyhQoY6BdkOyoCAGixyPg!/?ss=110307&navtype=BROWSEBYSUBJECT&cid=STELPRDB5160955&navid=091000000000000&position=Feature.Art_ContentLnk&ttype=detail&pname=KaibabNationalForest-Home)

Need: the development of management guidelines for the Snake Gulch Wilderness section of the new Kaibab Forest Management Plan.

Public Response: Very favorable to excellent. I think people especially respond to some of the statements of the Hopi elders.

Project Cost: 10K or so.

Project Duration: About 3 months if you include planning for the trip, the actual 3 days in Wilderness and the work to develop the film.



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 8

Project Name: Kaibab National Forest and Hopi Tribe joint monitoring project

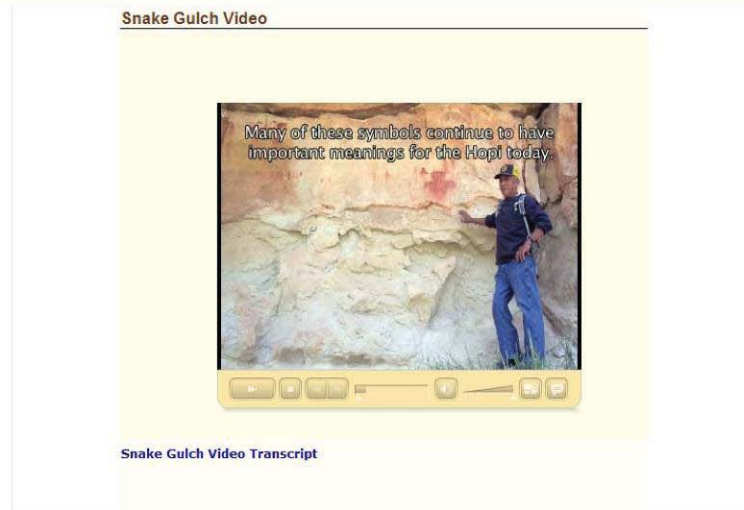
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**Lessons:** The Kaibab has recognized the value of the video as an educational and outreach tool. We have since purchased our own cameras and are using them to take footage at meetings, of cultural resources, arranging interviews with tribal elders, and planning new trips like the Snake Gulch trip.

**Additional:** I included the web address of the video on the Kaibab National Forest Web site. A CD of the video can be made available for your project upon request.

**Website:** [http://www.fs.usda.gov/wps/portal/fsinternet!/ut/p/c4/04\\_SB8K8xLLM9MSSzPy8xBz9CP0os3gjAwhw](http://www.fs.usda.gov/wps/portal/fsinternet!/ut/p/c4/04_SB8K8xLLM9MSSzPy8xBz9CP0os3gjAwhw)

**Photo:**



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 1

Project Name: Camp Lejeune History Publication and Historic Markers Construction

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Project Category: 1-Printed Media Overall Score: 14

Project Location: Marine Corps Base, Camp Lejeune, NC and Onslow County, NC

**Contact Information**

Contact Name: Rick R. Richardson Contact Email: rick.richardson@usmc.mil

Organization: Cultural Resources Program Manager, USMC, Marine Corps Base

**Cultural Resource Information**

Resource Description:

The historic built environment and both prehistoric and historic archaeological sites, and overview of Onslow County history and MCB, Camp Lejeune's history.

**Project Information**

Project Scope: Public Outreach and Interpretation

Project Type: On-Site Interpretation, Printed Media

Project Description: On September 28, 2008, the American Cultural Resources Association (ACRA) awarded Camp Lejeune with the 2008 Quality Product Award for the publication "Semper Fidelis, A Brief History of Onslow County, North Carolina, and Marine Corps Base, Camp Lejeune". This outreach publication provides a narrative history of the installation, from the prehistory of the area, through the World War II origins of the base, and up to present operations. Further efforts have been completed to construct historic monuments with plaques at various places aboard base as well as off the installation to interpret significant historic events and locations. Phase I of the project constructed seven historic interpretive monuments on Base and in areas just outside of the installation boundary during FY09. Phase II construction of seven additional historic markers was completed in FY10. These efforts are part of a series of projects initiated by Camp Lejeune to manage its archaeological and historical resources, to educate Marines and Sailors on the proud heritage of the base, and to increase public appreciation of Camp Lejeune, its place in the local community, and its contributions to the Marine Corps and the Nation.

Creative: Both the publication "Semper Fidelis: A Brief History of Onslow County, North Carolina, and Marine Corps Base, Camp Lejeune" and the construction of historic markers on and off the installation provide the general public, as well as Marines, Sailors and Coast Guard personnel an opportunity to learn and appreciate the county and the installation's long and important history.

Partners: Onslow County Historical Society and Onslow County History Museum

Accessibility: The popular history document is made available to both DoD and public school libraries, county libraries, the Onslow County History Museum, and other non-governmental organizations. The historic markers construction project includes markers off-installation that interpret places and events of historic importance specific to both Onslow County and MCB, Camp Lejeune.

Need: To provide the general public with valuable information regarding the installation's history and the history of the county for the purpose of compliance with EO 13287, "Preserve America".

Public Response: Very well received.

Project Cost: Approximately \$80,000 for the popular history publication, and approximately \$50,000 for construction.

Project Duration: Approximately 4 years for the publication and approximately 2 years for the historic markers construction.

Lessons: I would ensure that fiscal attorneys were involved early in planning stages to weigh-in on distribution

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 1

Project Name: Camp Lejeune History Publication and Historic Markers Construction

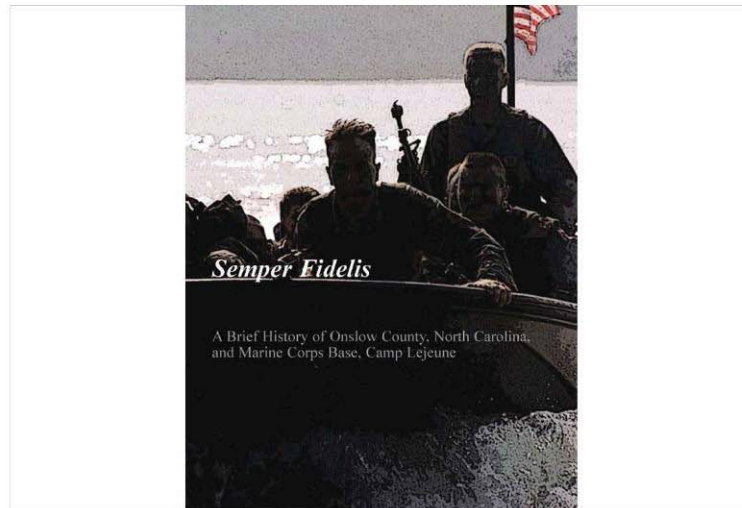
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of publications to the public that were produced through the use of public funds. There was disagreement amongst some parties as to whom we could provide copies of the publication to.

Additional:

Website:

Photo:





**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 32

Project Name: Snoqualmie Falls redevelopment project

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Project Category: 2-Digital Media

Overall Score: 13.75

Project Location: Snoqualmie, WA

**Contact Information**

Contact Name: Elizabeth Dubreuil

Contact Email: elizabeth.dubreuil@pse.com

Organization: Puget Sound Energy, Inc.

**Cultural Resource Information**

**Resource Description:**

Snoqualmie Falls is located in western Washington and is home to the first completely underground hydropower generating facility. The Plant 1 Cavity Generating Station was first nominated to the National Register of Historic Places in 1986. In 1996, the Snoqualmie Falls Hydroelectric Historic District was listed in NRHP. The historic district consisted of three distinct categories including: buildings and structures directly associated with the production of power; buildings associated with activities that supported the production of power; and domestic buildings. Additionally, in 2009, the Snoqualmie Falls Traditional Cultural Property was listed in NRHP for its association with the traditional cultural heritage of the Snoqualmie Indian Tribe.

**Project Information**

Project Scope: This is mitigation for adverse effects to the Historic District, but it incorporates I & E and public outreach.

Project Type: Digital Media, On-Site Interpretation, Outreach

Project Description: The Snoqualmie Falls Hydroelectric Project is being upgraded and expanded for the future. While Snoqualmie Falls' power-generating infrastructure has performed reliably for more than a century, most of the facility's key equipment and structures are showing their age. Under a 40-year operating license issued by the Federal Energy Regulatory Commission in 2004 (and amended in 2009), PSE suspended generation at Snoqualmie Falls in the spring of 2010 to launch a major redevelopment. The construction work, scheduled for completion in 2013, involves upgrades to aging energy infrastructure at both powerhouses, Plant 1 and Plant 2. When complete, this work will add 10 megawatts (MW) of generating capacity, bringing the project to a total of 54.4 MW. The improvements are expected to cost about \$240 million.

This expansion and redevelopment impacted 15 of 20 contributing resources to the Historic District. Mitigation projects include: a 60-minute documentary; rehabilitation of extant buildings; creation of an I & E plaza which will incorporate displays, exhibits, and artifacts; hiring of a deconstruction expert for salvage and reuse of materials, artifacts/equipment from the project; donation of identified items to consulting parties; preservation of the four original Pelton units (circa 1898) located within the cavity generating station; and conservation treatment of original engineered drawings and photos from the project. PSE is developing scope and content with outside agencies and groups to include local and state preservation community members. Curriculum for educational groups is also being developed or has been developed in conjunction with the documentary.

A premier for the documentary ("The Power of Snoqualmie Falls") was held at a local historic theatre for the consulting party audience and local city officials. Several public screenings were also offered. The documentary was also distributed to all local schools and libraries within the PSE service area and a curriculum for grade levels 4 and 9 was developed in conjunction with this. (The documentary was nominated for a 2010 Northwest Regional Emmy.)

PSE is currently exploring the extent of public access to the I & E plaza and creative solutions have been offered by consulting parties.

Several creative displays and reuse of materials from the Project have occurred throughout the existing Snoqualmie Falls Park. In addition, several historic pieces of equipment, windows, and wood

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 32

Project Name: Snoqualmie Falls redevelopment project

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	were donated to consulting parties for use in their own projects.
Creative:	The Snoqualmie Falls Hydroelectric Project contains both traditional and non-traditional historic preservation strategies for disseminating the unique history of the Project to the public. Establishing Cultural Resource Management (CRM) programs within corporate programs that have bottom lines, disparate regulators, and often a culture of “newer is better” is both challenging and rewarding. In order to bridge the gap between compliance needs and public history opportunities, CRMs in corporate settings need to be creative and seek out corporate sponsors outside of traditional environmental compliance groups. In this case, traditional CRM processes and practices in compliance with applicable laws were followed; however, opportunities to identify, document, and share the unique history of the project were developed by the company with the public and its history in mind.
Partners:	WA State Historic Preservation Office, Northwest Railway Museum, King County Historic Preservation Office, Museum of History and Industry, Snoqualmie Valley Historical Museum, Snoqualmie Indian Tribe.
Accessibility:	Snoqualmie Falls Park is open to the public. PSE has restricted public access to the power plant facilities. Currently only tours for VIPs or as requested are considered. The development of an I&E plaza will open up public access to a new area of the plant, although it will continue to be controlled due to its location.
Need:	This expansion and redevelopment impacted 15 of 20 contributing resources to the Historic District. Snoqualmie Falls is located in western Washington and is home to the world’s first completely underground hydropower generating facility. The Plant 1 Cavity Generating Station was first nominated to the National Register of Historic Places in 1986. In 1996, the Snoqualmie Falls Hydroelectric Historic District was listed in NRHP. The historic district consisted of three distinct categories including: buildings and structures directly associated with the production of power; buildings associated with activities that supported the production of power; and domestic buildings. Additionally, in 2009, the Snoqualmie Falls Traditional Cultural Property was listed in NRHP for its association with the traditional cultural heritage of the Snoqualmie Indian Tribe. The TCP was not affected by the redevelopment project.
Public Response:	The one-hour documentary video chronicling the development of Snoqualmie Falls’ first generating plant (“The Power of Snoqualmie Falls”) was broadcast numerous times throughout 2010 on Northwest public (PBS) television stations and local public-access cable TV stations. Seattle’s PBS station, KCPQ, aired the video several times during three separate fundraising drives in 2010, offering a copy of the video to viewers for making a pledge to the station. DVD copies of the video have been placed on the library shelves of public schools, colleges, universities and community libraries throughout the Puget Sound region. Media coverage has been overwhelmingly favorable of PSE’s improvements to Snoqualmie Falls Park, noting the park’s addition of new signage describing the locale’s natural, cultural and technological history. Feedback from various stakeholders in the project’s relicensing process, such as the state Office of Historical Preservation and the City of Snoqualmie, has been extremely positive.
Project Cost:	The infrastructure improvements to the Snoqualmie Falls Hydroelectric Project are expected to cost ab
Project Duration:	PSE suspended generation at Snoqualmie Falls in the spring of 2010 to launch this redevelopment. The project is still ongoing and construction work is scheduled for completion in 2013.
Lessons:	Puget Sound Energy went into its relicensing process with the belief that open, ongoing consultation with all the various parties having an interest in the Snoqualmie Falls Hydroelectric Project would provide the best, most durable outcome for PSE. Early on, stakeholder committees were established to collaboratively address issues and concerns relating to the hydroelectric project’s impacts on the site’s history, culture, recreation, and environment. Cooperative discussion both before and after the project’s license was issued have proven the effectiveness of open dialogue and meaningful mitigation measures.



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

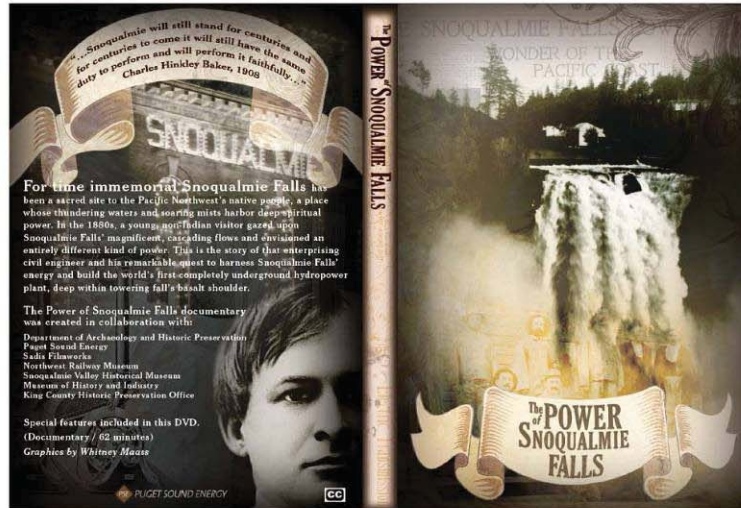
ID: 32

Project Name: Snoqualmie Falls redevelopment project

Additional: A sample of photos will be mailed via email provided below.

Website:

Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 24

Project Name: Columbia Pacific Preservation

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Project Category: 6-Innovative Partnerships Overall Score: 13.75

Project Location: Astoria, Oregon

**Contact Information**

Contact Name: Jay Raskin

Contact Email: [jay@ecolaarchitects.com](mailto:jay@ecolaarchitects.com)

Organization: Columbia Pacific Preservation

**Cultural Resource Information**

Resource Description:

The historic structures in the lower Columbia River Area, which include four historic landmark districts in the City of Astoria, and historic structures listed on the National Register in Clatsop, Columbia, and Pacific counties.

**Project Information**

Project Scope: Public outreach

Project Type: Outreach, Partnerships

Project Description: The project involved the creation of Columbia Pacific Preservation, an umbrella organization made up of those that have historic preservation as part of their mission, or have historic structures. This includes the Lower Columbia Pacific Preservation Society, Clatsop Community College, City of Astoria, Columbia River Maritime Museum, Fort Clatsop National Park, and Enterprise Cascadia.

Creative: This collaboration led to the creation of the Historic Preservation Associates degree at Clatsop Community College, the creation of the Guild, a 501(c)6 organization made up of craftsman and design professionals who do historic preservation work, and the creation of a web page to show the groups and resources in the area. One of the basic tenets of the CPP is economic development and its efforts are based on an effort to promote the existing economic cluster that is based on historic preservation. It is working with Enterprise Cascadia and the County to expand economic opportunities. It is also helping the College work with the National Park Service to help train its employees.

Partners: This includes the Lower Columbia Pacific Preservation Society, Clatsop Community College, City of Astoria, Columbia River Maritime Museum, Fort Clatsop National Park, and Enterprise Cascadia.

Accessibility: The access is the website: [www.columbiapacificpreservation.org](http://www.columbiapacificpreservation.org)

Need: This project was needed to help protect existing historic properties, to increase economic opportunity for those working in the historic preservation area and those whose business are based on historic buildings. The College program does training work that actually restores parts of historic buildings owned by non-profits.

Public Response: There has been widespread support of the organization and programs.

Project Cost:

Project Duration: This project started three years ago and is ongoing.

Lessons: The main lesson is that working together has benefited the participants and the public.

Additional: Other information can be seen on the CPP website: [www.columbiapacificpreservation.org](http://www.columbiapacificpreservation.org) and the College website: <http://www.clatsopcc.edu/academics/academic-departments/industrial-manufacturing-technology/historic-preservation-restoration>

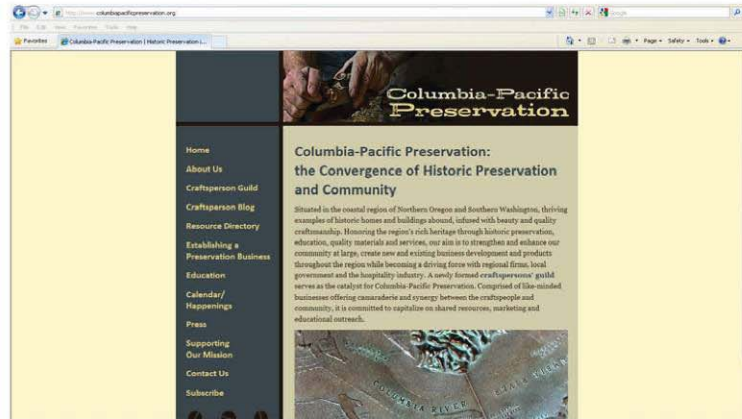
Website:

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 24

Project Name: Columbia Pacific Preservation

Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 52

Project Name: Star-Spangled Banner Geotrail

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Project Category: 3-Emerging Technology Overall Score: 13.67

Project Location: Chesapeake Area- DC, VA, MD

**Contact Information**

Contact Name: Identified through NCPH Conference Contact Email:

Organization: Friends of Chesapeake Gateways

**Cultural Resource Information**

Resource Description:

Launched in Spring 2010, the new Star-Spangled Banner Geotrail is a unique journey through American history and across the landscapes of the Chesapeake Bay.

Participants can explore more than 30 forts, museums, battlefields, ships, parks and preserves, each with its own story to tell about the War of 1812.

**Project Information**

Project Scope:

Project Type:

Project Description: Intended to complement and promote the Star-Spangled Banner National Historic Trail, the Geotrail commemorates the dramatic chain of events, people and places that led to the birth of our National Anthem during the War of 1812. This first-of-its-kind, multi-state initiative is supported by Friends of Chesapeake Gateways, the Maryland Geocaching Society, and the National Park Service.

Geocaching, pronounced “geo-caching,” is a worldwide phenomenon in which participants use a hand-held GPS (Global Positioning System) to locate a hidden “cache.” Searching for a cache is akin to going on a treasure hunt and can involve clues, riddles and visits to multiple locations.

A “geotrail” is a series of caches tied together by a common topic or theme. The Star-Spangled Banner Geotrail includes more than thirty diverse sites that are all part of the landscape of the War of 1812 in the Chesapeake region. Some hold national prominence, others reflect the all-encompassing nature of the struggle, during which the British raided and burned communities in Maryland, Virginia and even our nation's capital. In addition, the majority of participating locations are also designated Chesapeake Bay Gateways and Watertrails, special places that share the story of the Bay and its Rivers.

Creative:

Partners: For more info visit the Friends' website at [www.friendsofchesapeakegateways.org](http://www.friendsofchesapeakegateways.org) or the Maryland Geocaching Society, at [www.mdgps.org](http://www.mdgps.org)

Accessibility: To participate in the adventure, a geocacher must access the official geocache website at [www.Geocaching.com](http://www.Geocaching.com). A basic membership is free.

Need:

Public Response: A collectable geocoin is given to the first 400 geocachers who locate a minimum of 20 geocaches along the trail. Full details on how to earn the coin and download the trail passport are available at [www.friendsofchesapeakegateways.org](http://www.friendsofchesapeakegateways.org) A few coins are still available!

Project Cost:

Project Duration:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 52

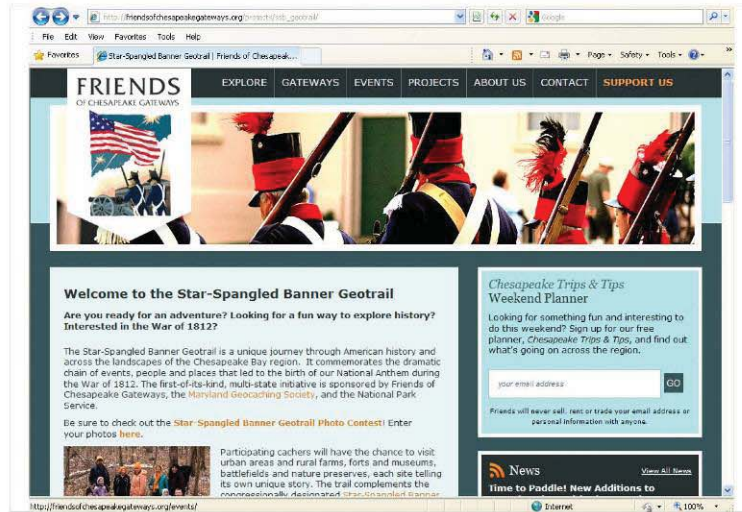
Project Name: Star-Spangled Banner Geotrail

Lessons:

Additional:

Website: <http://www.nps.gov/stsp/geotrail.htm>

Photo:





**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 13

Project Name: Archaeology at Half Way House

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Project Category: 1-Printed Media

Overall Score: 13.25

Project Location: Mound House Nevada

**Contact Information**

Contact Name: Erich Obermayr

Contact Email: eober@historicsight.com

Organization: Historic Insight

**Cultural Resource Information**

Resource Description:

Historic archaeological site at Half Way House, a Comstock Era way station on the freight road between Virginia City/Comstock mining district and Carson City and California supply points.

**Project Information**

Project Scope: The Interpretation/Public Outreach project was part of the mitigation for the site.

Project Type: On-Site Interpretation, Outreach

Project Description: The interpretive project consisted of a brochure, online article, and poster.

Creative: The project included a basic brochure and poster, describing the archaeological excavation of Half Way House and the way station's role in Comstock transportation history. The online article went into much more detail and depth, and also includes links to primary research material, such as manuscripts, maps, land claims, and newspaper articles. It is a means of making not only an overall story available to the public, but the also the research upon which the story is based.

Partners: Gnomon, Inc., Carson City, Nevada

Accessibility: The brochure is currently available at numerous locations in the Virginia City/Carson City area, including the Nevada Railroad Museum, the Northern Nevada Railway Foundation. The online article is available to the public on the Historic Insight website.

Need: The project served as partial mitigation for construction related impacts on the Half Way House historic archaeology site. The site was affected by construction of a railroad overpass crossing US Highway 50.

Public Response: Good.

Project Cost: \$4800

Project Duration: Nine months.

Lessons:

Additional:

Website:

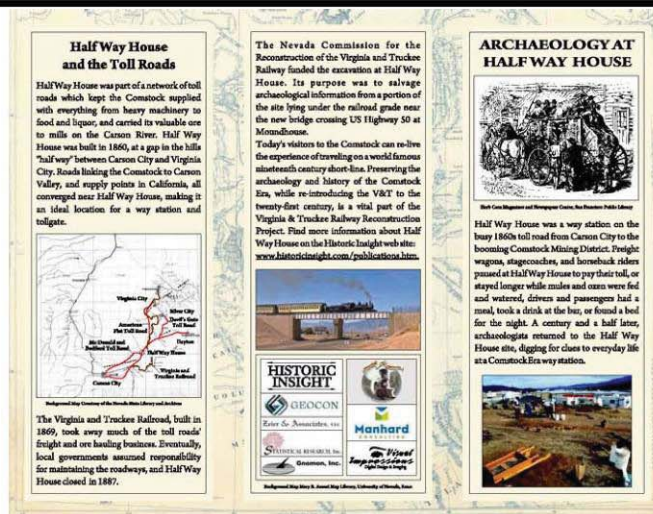
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Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary

ID: 13

Project Name: Archaeology at Half Way House

Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 31

Project Name: Tour Austin Smartphone App

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Project Category: 3-Emerging Technology Overall Score: 13.25

Project Location: Austin, TX

**Contact Information**

Contact Name: Identified through internet search Contact Email:

Organization: BarZ Adventures

**Cultural Resource Information**

Resource Description:

Android and iPhone self-guided tour of historical and cultural sites in Austin, Texas

**Project Information**

Project Scope:

Project Type: On-Site Interpretation, Technology

Project Description: Experience the culture of Austin, TX with Bar Z Adventures' guided video tour!

Experience the fascinating culture, history and architecture of Austin, TX like never before with a self-guided video tour! The downtown walking tour includes professional videos hosted by local news anchor, Michelle Valles, as well as photos, text, contact info and interactive mapping for over 2 dozen points of interest.

Creative:

Partners: BarZ Adventures, Austin Convention and Visitors Bureau

Accessibility: <http://market.android.com/details?id=com.barz.tourguide.austin>

Need:

Public Response:

Project Cost:

Project Duration:

Lessons:

Additional: <http://www.youtube.com/watch?v=Og5CxDK9Jro>

Website:

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 31

Project Name: Tour Austin Smartphone App

Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 44

Project Name: Chester: Revealing The Rows: iPhone App

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Project Category: 3-Emerging Technology Overall Score: 13.13

Project Location: Chester, UK

**Contact Information**

Contact Name: Identified through internet search Contact Email:

Organization: Cheshire West and Chester government, UK

**Cultural Resource Information**

Resource Description:

Chester: Revealing the Rows will take you on a journey of discovery through the heart of historic Chester.

**Project Information**

Project Scope:

Project Type:

Project Description: Whilst you're out shopping or enjoying a day exploring the Rows be on the look out for some of its quirky, unusual and most interesting features. You'll find out why rubble from an ancient Roman fortress may help solve the riddle of the Rows. You'll get a fascinating glimpse into the sights, sounds and smells of Chester's medieval street life and its time as a major, bustling seaport.

Discover hidden mysteries in unexpected places, such as the horsetraders' bench and a Roman hypocaust. You'll meet traders, builders, soldiers, sailors, sweet makers, kings, queens and even a wolf man as you go on your journey!

The application contains zoomable high-resolution images, themed groupings and fascinating information that unlock 30 of the Row's secrets. Play with up to three others, score points for spotting intriguing features and answer fiendish questions to win bonus points.

Creative:

Partners:

Accessibility:

Need:

Public Response:

Project Cost:

Project Duration:

Lessons:

Additional:

Website: <http://www.revealingtherows.co.uk/>

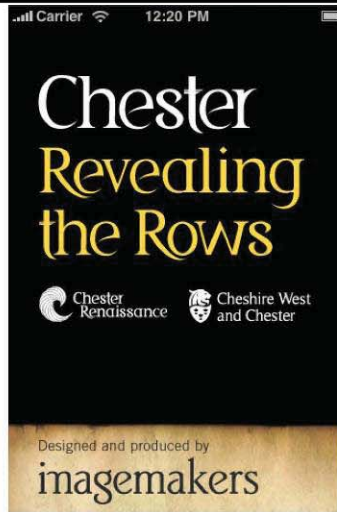


**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 44

Project Name: Chester: Revealing The Rows: iPhone App

Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 3

Project Name: Rattle Snake Rock Petroglyphs Project

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Project Category: 5-Public Outreach Overall Score: 13

Project Location: MCLB Barstow, CA Yermo Annex

**Contact Information**

Contact Name: Manuel Joia

Contact Email: manuel.joia@usmc.mil

Organization: U.S. Marine Corps Logistics Base Barstow, Ca.

**Cultural Resource Information**

Resource Description:

Briefing our neighbors about our Rattlesnake rock Petroglyphs

**Project Information**

Project Scope: Public Outreach

Project Type: On-Site Interpretation, Outreach, Partnerships

Project Description: The Outreach to our neighbors and young students. MCLB Barstow possesses an excellent example of ancient Native American rock art at the Yermo annex. The petroglyphs are typical of those in the surrounding area of barstow and the Mojave Desert. Giving the students of North Verdmont Elementary School a tour of Rattlesnake Rock.

Creative: Rattlesnake Rock contains 43 panels petroglyph on 26 boulders. Several styles are represented at the site, base on methods of execution and images recorded. Images include cupules, scratched designs, crosses, patterned circles and diamond chains among others. Shamanism? Shamanism, as practiced by hunter-gatherers for thousands of years, required that the shaman (witch doctor) enter the nether world and interact directly with gods. He did this by entering a trance, commonly at a special lication. Rock croppings and permanent springs were considered entries to the otherworld. During a typical vision quest, the shaman would go into a trance, enter the otherworld through a crack in the rocks or the spring, acquire a spirit helper to assist him, determine from the spirits he encountered what was wrong or what needed to be done, and return to this world with the solution. This tells us alot about the people who used to live here and how they lived.

Partners: Schools and local militray families.

Accessibility: Rattlesanke Rock is protected by a surrounding either foot high chain link fence. However, it can be viewed easily through the fencing.

Need: North Verdnot's magnet program is Environmental Education. The outdoors become a classroom as stundents develop greater awareness, understaning, and respect for the natural environment.

Public Response: All visitors give a positive feedback and are seeking to learn more about the area and other local sites.

Project Cost: No cost! Tour guides gave of thier time on weekends.

Project Duration: Tours usually are about 1-11/2 hours.

Lessons: Try and keep up with any other findings or developments nearby, or anything that would effect the status of this site.

Additional:

Website:

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**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 3

Project Name: Rattle Snake Rock Petroglyphs Project

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Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 28

Project Name: Wood Window Repair Demonstration

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Project Category: 5-Public Outreach Overall Score: 13

Project Location: Bigelow House, Olympia, WA

**Contact Information**

Contact Name: Jennifer Kenny

Contact Email: [jkenny@ci.olympia.wa.us](mailto:jkenny@ci.olympia.wa.us)

Organization: City of Olympia Heritage Commission

**Cultural Resource Information**

Resource Description:

The Bigelow House was built in the 1850s and is Olympia's oldest house. It is now a museum maintained by the Bigelow House Preservation Association.

**Project Information**

Project Scope: The event featured a public presentation on how to repair and maintain historic wood windows through an on-site demonstration of the repair of the Bigelow House windows.

Project Type: On-Site Interpretation, Outreach

Project Description: The event was well attended and it was video taped and is available online.

Creative: This is a great example of outreach in that it offered owners of older homes a free workshop on how and why to preserve their wood windows, while simultaneously repairing the windows of a critical historic resource.

Partners: The City of Olympia Heritage Commission, Eco Woodworks, The Bigelow House Preservation Association.

Accessibility: <http://ecowoodworks.com/>

Need: The project was needed because the windows of the Bigelow House were in need of repair and because a public outreach campaign was needed to educate residents on the value of saving wood windows as opposed to replacing them with vinyl or aluminum.

Public Response: Participants were enthusiastic about the event.

Project Cost: \$200

Project Duration: The event lasted for 2 hours

Lessons: I would have personally invited residents in the nearby neighborhoods who might not even realize that they have a cultural resource in their neighborhood.

Additional: `<object width="640" height="390"><param name="movie" value="http://www.youtube.com/v/iHjDt1R56C4&hl=en_US&feature=player_embedded&version=3"></param><param http://www.youtube.com/watch?v=iHjDt1R56C4`

Website: <http://ecowoodworks.com/>

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 28

Project Name: Wood Window Repair Demonstration

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Photo:





**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 11

Project Name: Washington Convention Center Historic Preservation Grant

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Project Category: 4-Onsite Interpretation Overall Score: 13

Project Location: Washington, DC

**Contact Information**

Contact Name: Denise Johnson

Contact Email: DLJConsulting@comcast.net

Organization: DLJ Consulting/former National Trust for Historic Preservation St

**Cultural Resource Information**

Resource Description:

Three historic districts surrounding the new convention center.

**Project Information**

**Project Scope:** The project encompassed all three. The \$1 million fund came to fruition as a mitigation project, to mitigate the impact of the new convention center on the surrounding historic districts. Interpretation was accomplished through the development of a Heritage Trail for the three historic districts and the commission of public art at three locations. The public outreach included developing a grant program for property owners to make exterior improvements to contributing buildings in the three districts.

**Project Type:** On-Site Interpretation, Outreach, Partnerships

**Project Description:** The Washington Convention Center, as apart of the Section 106 review, was required to establish a \$1 million Historic Preservation Fund, part of which was to be used for grants and part for streetscape improvements. After an extensive public engagement process, the program was designed to encompass: a grant program, a heritage trail, historic district signage, public art, and streetscape design guidelines. Over \$600,000 in grants was provided to residential and commercial business owners to make exterior improvements and included significant technical assistance from a preservation architect. Of the residential grants, more than 50% were provided to low-income households. The project was substantially completed in 2005, with the exception of the public art, which is still in progress. One of the three art pieces has been completed and installed in front of a public library.

**Creative:** This was the first grant program of its type in Washington, DC. More recently, the D.C. Historic Preservation Office patterned a new grant program after this project, to reach low-income homeowners in historic districts in D.C. This was also the first time Federal Transportation funds (TEA-21) were used to create public art in historic districts. Through working with the local and Federal government, the \$1 million grant was leveraged to a total of \$3 million in improvements.

**Partners:** The National Trust for Historic Preservation was the administrator of the fund. Other partner organizations included: Washington Convention Center Authority, D.C. Department of Transportation, Federal Highway Administration, Cultural Tourism DC (sponsor of the Heritage Trail), and the D.C. Commission on the Arts and Humanities.

**Accessibility:** The Heritage Trail is the most accessible portion of the project. This is a walking trail, consisting of almost 20 signs throughout the neighborhood. The signs tell the story of the development of the neighborhood and points out its significant landmark buildings and their history. The exterior improvements, made through the grant program, made visual improvements to the three historic districts,

**Need:** The size and scope of the new convention center threatened the smaller scale residential and commercial historic districts surrounding the site. The historic districts are mostly made up of two and three-story buildings. The districts also included several other important landmarks such as the O Street Market (whose roof collapsed under the weight of heavy snow and is now being re-built), a

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 11

Project Name: Washington Convention Center Historic Preservation Grant

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park named after Carter G. Woodson (site of one of the future public art projects and near the Carter G. Woodson home, which will be turned into a museum by the National Park Service), and the Carnegie Library (located immediately across from the main entrance to the Convention Center). The improvements that were funded by the grant program were designed to help spur investment in the neighborhood, help low-income residents make necessary improvements and stay in their homes, bring visibility to the historic districts (the three historic districts were the first in the city to get historic district signage), and to help provide a welcoming commercial district for visitors to the convention center.

**Public Response:** The project has won two local awards: one for the overall administration of the \$1 million grant program and one for the development of the Heritage Trail.

**Project Cost:** Approximately \$3 million.

**Project Duration:** Approximately 5 years; with the public art still under development for two sites.

**Lessons:** Contracting with the city of the public art was challenging, which is why this final aspect of the project has been delayed. It was a new type of project for the Department of Transportation. The residents found the technical assistance in conjunction with the grants to be invaluable. The only thing I would do differently is to provide more grants!

**Additional:** I served as the administrator of the fund, in my capacity as Director of Special Initiatives at the National Trust. Additional photos can be found on my website: [www.historicpreservationmatters.com](http://www.historicpreservationmatters.com)

**Website:**

**Photo:**



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 42

Project Name: SoLost: How the New Deal Begat Musical Royalty

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Project Category: 2-Digital Media

Overall Score: 13

Project Location: Dyess, Arkansas

**Contact Information**

Contact Name: Identified through internet search

Contact Email:

Organization: Oxford American

**Cultural Resource Information**

Resource Description:

Dyess, Arkansas was the first planned community in the United States and a New Deal program. Founded in 1934, the colony was originally built as an Agricultural Cooperative Project. The purpose of the colony was to give poor farming families a chance to start over with land they could work toward owning. It is also known as the boyhood home of Johnny Cash, and the house still stands today in private ownership.

**Project Information**

Project Scope:

Project Type:

Project Description: A short film detailing the history of the Dyess Colony and efforts by the Arkansas Delta RHDl with funding from Arkansas Historic Preservation Program to rehabilitate historic buildings associated with the history of the colony.

Creative:

Partners: Oxford American, Arkansas Delta RHDl (NTHP), grants from Arkansas Humanities Council, National Endowment for the Humanities

Accessibility:

Need:

Public Response:

Project Cost:

Project Duration:

Lessons:

Additional:

Website: [http://www.youtube.com/watch?v=WOkmnD6\\_pCs](http://www.youtube.com/watch?v=WOkmnD6_pCs)

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 42

Project Name: SoLost: How the New Deal Begat Musical Royalty

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Photo:





**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 5

Project Name: Culturally-Sensitive Dogbane Transplanting, Inter- and Multi-Agency Collaboration, and Public Outreach

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Project Category: 5-Public Outreach

Overall Score: 12.75

Project Location: Oregon

**Contact Information**

Contact Name: Kurt Roedel

Contact Email: kurt.roedel@odot.state.or.us

Organization: Oregon Department of Transportation (ODOT)

**Cultural Resource Information**

Resource Description:

Dogbane (*Apocynum cannabinum*), a culturally significant plant to the Confederated Tribes of Siletz Indians. The plant is primarily processed into cordage for basketry, fish netting, and elk snares.

**Project Information**

Project Scope: To transplant a rare, large population of dogbane, annually sprayed with herbicide, from a dangerous section of ODOT right-of-way to a wildlife area that would allow the Tribes to safely harvest a healthy population of dogbane.

Project Type: Digital Media, Outreach, Partnerships

Project Description: Successful transplantation of 150 dogbane plants. Continued harvesting by the Tribes. Continues providing native diversity to wildlife area. Currently working on a short video that will document transplanting and harvesting efforts and will include interviews with Tribal representatives.

Creative: This joint effort has been beneficial to all parties involved and was not required by state or federal law. The project was successful based on the volunteer/hard work by the Tribes and state agencies involved.

Partners: Confederated Tribes of Siletz Indians and Oregon Department of Fish and Wildlife

Accessibility: Access is by foot.

Need: To ensure a viable dogbane population for continued harvesting by the Tribes. To improve safety along an ODOT highway.

Public Response: FHWA awarded the project/ODOT both the 2009 Exemplary Human Environment Initiatives and the Exemplary Ecosystem Initiatives for a collaborative dogbane transplanting. ODOT has provided the information to the Association of Oregon Archaeologists and the Association of Washington Archaeology. Completion of the video will be placed on ODOT's website for public viewing. <http://www.environment.fhwa.dot.gov/ecosystems/eei/or09.asp>

Project Cost: \$1,000, not including production of the short video. Estimated total cost, \$5,000. An ODOT archaeolo

Project Duration: Coordination and transplanting, 2 years.  
Short video, on going.

Lessons: The effort will be used as a template for similar projects in the future. Planting at multiple locations would likely increase the chance for transplant success.

Additional: Thanks for reviewing the attached information.

Website:

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**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 5  
Project Name: Culturally-Sensitive Dogbane Transplanting, Inter- and Multi-Agency Collaboration, and Public Outreach

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Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 23

Project Name: Independence Ghost Walk

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Project Category: 4-Onsite Interpretation Overall Score: 12.67

Project Location: Independence, Oregon

**Contact Information**

Contact Name: Shawn Irvine

Contact Email: [sirvine@ci.independence.or.us](mailto:sirvine@ci.independence.or.us)

Organization: City of Independence

**Cultural Resource Information**

Resource Description:

Independence has a great small town Main Street with lots of attractive historic commercial buildings. The town itself was also one of the first founded in Oregon and was the center of the American hop (as in beer) industry in the early 1900's.

**Project Information**

Project Scope: Public outreach

Project Type: On-Site Interpretation, Outreach

Project Description: Every year during the Hop and Heritage festival, we hold the Ghost Walk. "Ghost Hosts" lead groups of 20-30 people on a walking tour of the downtown describing the history and ghost stories associated with key historic buildings. Many of the buildings are inaccessible to the public normally (private businesses, masonic lodge, etc.) and this is the only time people are allowed into them.

Creative: The ghost stories are all of the interesting/entertaining variety and it keeps people's attention while we also talk about key figures of the community, the roles many of the buildings played, and how life used to be in the days when these buildings were first built. Straight history talks only attract certain people, but a ghost walk attracts whole families. Many times people in the groups used to live in the community and chime in with their own stories. It turns into an oral history tour.

Partners: Independence Hop and Heritage Festival Committee, Independence Downtown Association, local businesses and service organizations (Elk's and Masons).

Accessibility: It's a public event. We're working to turn it into a podcast so people can take themselves on a ghost walk year-round.

Need: It was one more fun way to retain the history of the community, to keep people grounded in what used to go on here. Plus it was a good excuse to get people together and tell stories.

Public Response: It's been great. The walk has been going on 9 years now. They expected 100 people the first year and got 500. Last year we had over 1,000 – it's almost getting too big to handle now. Many of the people are from out of town too, so the reach is spreading.

Project Cost: Minimal. We purchased bullhorns/loudspeakers for the ghost hosts and that was about it.

Project Duration: The first one was put together pretty quickly. Most of the year is spent harranging people to sign up as ghost hosts. The route changes a bit each year as new buildings are added and others dropped. A story book is printed with the route and stories. The actual walk takes about 2 hours.

Lessons: We always need more ghost hosts. Sometimes we have groups of 50-70 people due to lack of hosts. The groups also tend to bump into each other as there are bottlenecks on the route (going up the stairs into the masonic lodge, touring the museum which is larger, etc.). This wouldn't be a problem if we didn't have so much interest, but there really isn't a good solution – the area available for a ghost walk is only so big

Additional: People LOVE this event and the idea has been stolen by several other communities in our area where it has also been successful.

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 23

Project Name: Independence Ghost Walk

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Website:

Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 36

Project Name: Exhibits at Historic Davidsonville State Park

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Project Category: 4-Onsite Interpretation Overall Score: 12.5

Project Location: Lawrence County, AR

**Contact Information**

Contact Name: Mary L. Kwas

Contact Email: mkwas@uark.edu

Organization: Arkansas Archeological Survey

**Cultural Resource Information**

Resource Description:

Park exhibits and outdoor interpretive panels of the archaeology and history of this early 19th century townsite. Site is in a state park, but there are no above-ground remains.

**Project Information**

Project Scope: Interpretation

Project Type: On-Site Interpretation

Project Description: Interior exhibits, with artifacts, and exterior interpretive panels were produced following archaeological exploration and historical research of this early 19th century townsite in Arkansas.

Creative: With no above-ground remains on the site, this project provides a visual interpretation of the site for visitors to the park.

Partners: Arkansas Department of Parks & Tourism

Accessibility: In a state park.

Need: Nothing could be seen on the surface of the site; exhibits help to interpret the site for visitors.

Public Response:

Project Cost:

Project Duration: Not counting the archaeological and historical research, the design and construction of exhibits took a few months.

Lessons:

Additional:

Website:

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**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 36

Project Name: Exhibits at Historic Davidsonville State Park

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Photo:





**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 38

Project Name: Little River Archaeology Project

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Project Category: 5-Public Outreach Overall Score: 12.33

Project Location: Little River, Rice County, KS

**Contact Information**

Contact Name: Donna C. Roper, Ph.D.

Contact Email: droper@k-state.edu

Organization: City of Little River

**Cultural Resource Information**

Resource Description:

A portion of a 15th century Wichita Indian village. The excavated portion comprised a series of house remains and storage/trash pits

**Project Information**

Project Scope: Mitigation

Project Type: On-Site Interpretation, Outreach

Project Description: Stripping plowzone to expose features and excavation of features. A standard analysis and report followed. A journal article regarding one aspect of the site has recently been submitted. Several conference presentations have been given. We had considerable volunteer participation in this project. It was at the edge of a small town, and on city property, so everyone knew about it. We had extensive visitation and newspaper coverage. I gave a well-attended public talk during the middle, and we held an overwhelmingly successful open house toward the latter part of the project. It is likely than an exhibit will be put together in the next year or two.

Creative: This was ostensibly a Section 106 project for construction of a new sewage lagoon for the City of Little River, Kansas. However, consultation with the SHPO fell into the cracks and was initiated by the city only after funding was obtained, the property purchased, and it was nearly time to let construction bids. Consultation resulted in the determination that the lagoon would be placed on a large site. It was at this point that I became involved. We tested this part of the site and encountered significant resources. We recommended avoidance or data recovery. Avoidance was not possible. But, as noted, funding had been obtained, and so forth. We were in a dilemma until the county historical society and museum offered to put up some money and help us recruit volunteers to conduct the excavation (they were afraid that if we avoided it too many people already knew about it and would loot it). We took this proposition to the city and the SHPO, received additional financial commitment from the city as well as a local community foundation, and received offers of some in-kind assistance with logistics and supplies. The financial help allowed a partial salary for me (I am soft-money supported) and wages for field assistants; it also permitted paying food and lodging for us (we lived in the school until classes resumed). We then enlisted the help of archaeologists and interested parties from the area, stipulating that, of course, this was a professionally-run project and that we would be maintaining professional standards. We had no problem with people understanding that. We had extensive local participation, and found ourselves training some people without prior experience who became valuable project team members. As noted above, we maintained extensive dialog with the town and the region, and had extensive interaction with them. The sewage lagoon was partially funded with a Community Development Block Grant and, with some help from our SHPO office, we received an addition to that grant earmarked for supporting the analysis and reporting of this project. That had never been tried around here, but it did work out.

Partners: This was ostensibly a Section 106 project for construction of a new sewage lagoon for the City of Little River, Kansas. However, consultation with the SHPO fell into the cracks and was initiated by the city

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 38

Project Name: Little River Archaeology Project

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**Accessibility:** It is under a sewage lagoon. The report is available in the city and the county, as well as the state office. We will be publishing more of it as we can. The county museum plans to do an exhibit. We do intend to publish more – there is a part of the analysis not done yet and we are trying to figure out how to do that.

**Need:** Some of the above answers also address this question.

**Public Response:** Some of the above answers also address this question. Let's just say that we were very popular in town.

**Project Cost:**

**Project Duration:** The fieldwork was 6 months – a few weeks for the testing, a month hiatus while we made arrangements (research design, ACHP comments, tribal consultation), then almost four months in the field. The reporting consumed another two years.

**Lessons:** I'm not too sure we could have done things differently in the circumstances – in fact, I was darn proud of how well it worked out. But as for lessons learned – well, it was clear that some places simply did not know about the Sec. 106 process and about that time a colleague had a similar problem with a different city and that did not have so good an outcome. Given this, the professional organization in the state produced a brochure about the Sec. 106 process that we could distribute to cities, counties, rural water districts, engineering firms, and others, to educate them about the process. We have distributed it extensively and have some evidence that it has made a difference on more than one occasion. The brochure is so successful that we're currently inquiring about reprinting it.

**Additional:** please feel free to contact me for additional information if this is the kind of project you are interested in and want further information

**Website:**

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**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 38

Project Name: Little River Archaeology Project

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Photo:





**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 39

Project Name: Park Day at Old Cahawba Archaeological Park

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Project Category: 5-Public Outreach Overall Score: 12

Project Location: Orrville, AL

**Contact Information**

Contact Name: Linda Derry

Contact Email: cahawba@bellsouth.net

Organization: Old Cahawba Archaeological Park

**Cultural Resource Information**

Resource Description:

Civil War Prison that held captured Union soldiers – tied to the great Sultana Tragedy (supposedly the largest maritime disaster in U.S. History)

**Project Information**

Project Scope: Public Outreach to prevent destruction of resource

Project Type: On-Site Interpretation, Outreach

Project Description: during an annual Park Day, a national volunteer work day event sponsored by the Civil War Trust, we started our day sitting inside the ruins of the Prison and read letters written within the walls of the prison during war. Community member read the letters, then park staff disclosed whether soldier survived the war. After a moment of silence, volunteer moved dirt to cover a long used road that cut through the prison site, and blocked the road from vehicular traffic. A sign that referred to honoring the soldiers was erected explaining why the road had been blocked (picture available.)

Creative: Not just a "DO NOT" regulatory sign. We engaged the community with the resource at a very emotional level.

Partners: Civil War Trust; History Channel, Selma Dallas county Historic Preservation Society, Sons of Confederate Veterans; Cahawba Advisory Committee, Alabama Historical Commission, and editor of the local Selma Times Journal (newspaper).

Accessibility: In archaeological park, open to public 9 to 5 daily.

Need: to stop degradation of archaeological remains of Civil War prison site.

Public Response: Good! No one has driven around the sign (this was not the case before we did this interpretive project).

Project Cost: \$400 for dirt and low cost sign.

Project Duration: One day with public; couple of days of planning and preparing.

Lessons: I feel it was exceptionally successful. If I had it to do over again, I would customize our press releases rather than fitting into the framework provided by Civil War Trust.

Additional: Approaching resource problems interpretively is a good thing. We found that reaching out emotionally to community proved to be the best strategy. If people know why you are regulating their behavior, they seem to be more likely to modify their behavior in a positive way.

Website:

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 39

Project Name: Park Day at Old Cahawba Archaeological Park

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Photo:





**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 6

Project Name: Homeland: An Archaeologist's View of Yellowstone Country's Past

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Project Category: 1-Printed Media Overall Score: 11.5

Project Location: Northwestern Plains/Rocky Mountains

**Contact Information**

Contact Name: Larry Lahren

Contact Email: larrylahren@msn.com

Organization: Anthro Research Inc./Cayuse Outfitters

**Cultural Resource Information**

Resource Description:

Created and published a book entitled "Homeland". See at [www.larrylahren.com](http://www.larrylahren.com) A semi memoir, results of a 40 year career with articles for the pro and general public Certified in Montana for Indian Ed for All.

Tom King describes as an "inspiration" for all of us

**Project Information**

Project Scope: All of the above in a general reader used by pros and middle schools and high schools,

Project Type: Printed Media

Project Description: Homeland [www.larrylahren.com](http://www.larrylahren.com)

Creative: It took a lot of data that would have been gathering dust in fed and state agencies and put in a form for teaching and research, at all levels.

Partners: None, singular

Accessibility: In book form on Amazon.

Need: Source material for the general public and the professional

Public Response: 5 stars

Project Cost: Self published - self funded \_\$75,000.

Project Duration: Six years.

Lessons: Find better ways to get it to the general public.

Additional: Check it out at [www.larrylahren.com](http://www.larrylahren.com)

Website: [www.larrylahren.com](http://www.larrylahren.com)

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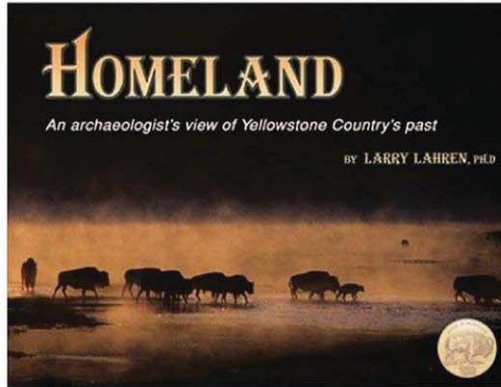
**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 6

Project Name: Homeland: An Archaeologist's View of Yellowstone Country's Past

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Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 27

Project Name: Johnston County Annual Ghost Walk

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Project Category: 4-Onsite Interpretation Overall Score: 11.33

Project Location: Smithfield, North Carolina

**Contact Information**

Contact Name: Ruth Cody

Contact Email: [rlcody@email.unc.edu](mailto:rlcody@email.unc.edu)

Organization: Johnston County Heritage Center

**Cultural Resource Information**

Resource Description:

The resources involved included the archives and artifacts of the Johnston County Heritage Center, the Hastings House (a historic home) and the historic Smithfield Cemetery.

**Project Information**

Project Scope: The project combined both interpretation with public outreach.

Project Type: On-Site Interpretation, Outreach

Project Description: The Johnston County Heritage Center puts on a Ghost Walk each October to raise awareness of local history and the role of the Heritage Center. Volunteers of the Center create and perform a program for the public for a nominal fee. Patrons tour the cemetery in small groups and are greeted by the "ghosts" of citizens from Johnston County's past. Each year, the Center uses its archives and other sources to research people from Johnston County and prepares a short first person conversation/speech introducing the character and their role in history, both local and national. Characters in previous years have included female plantation owners during the Civil War, WWII veterans, women whose lives were affected by the Spanish influenza epidemic, mayors, football coaches and players among others. The program fosters an interest in the local history, promotes diversity, and seeks to connect local history to national history. The program often ends with a tour and snack at the Hastings house, a local historical home.

Creative: The Ghost walk makes use of common social and cultural interests and practices to reach the public by offering historical interpretation in the guise of a ghost walk close to Halloween. By doing this, it introduces local history, and the historical resources of the Heritage Center and Hastings House to a broader public that is typically unaware of this history and these resources.

Partners:

Accessibility: The annual event is open to the public for a small fee.

Need: The project promotes local history and the historical resources of the center that might otherwise go unnoticed.

Public Response: The event has become increasingly popular resulting in increased hours and larger groups.

Project Cost:

Project Duration:

Lessons:

Additional: I cannot answer the above questions because I was only a participant in the event and was not involved in its creation. The Johnston County Heritage Center can answer these questions and can be reached at 919-934-2836. I am a citizen of Johnston County and a Public History and Library Science graduate student at North Carolina State University and University of North Carolina. The ghost walk inspired one of my research projects, a scholarly interpretation of a genealogical history of the female plantation owner. It also eventually led to a final archival project in women's history where I

**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 27

Project Name: Johnston County Annual Ghost Walk

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created a women's history guide to the archives at the Heritage Center.

Website:

Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 22

Project Name: Culural Landscapes of the Columbia River Basin

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Project Category: 3-Emerging Technology Overall Score: 11.25

Project Location: Lower Columbia River, Washington State

**Contact Information**

Contact Name: Gideon Cauffman Contact Email: cauffmang@gmail.com

Organization: Confederated Tribes and Bands of the Yakama Nation

**Cultural Resource Information**

Resource Description:  
petroglyphs, documenting legedary and culturally important sites

**Project Information**

Project Scope: Public outreach and inventory

Project Type: Digital Media, Outreach, Technology

Project Description: This project involved high school students from around the country (most of them were from the southeast US) and we taught them about cultural resources of the Columbia River Basin. This trip concluded with using LiDAR to document a petroglyph site on the Lower Columbia River (U.S. Army Corps of Engineers property). the high school students were part of a Student Challenge Award Program (SCAP) where Earthwatch pays their way completely. They are selected from 900 and that gets funneled down to 150, which then go around the world and do different projects.

Creative: This shows that a Tribe, federal agency, university, and research institute can collaborate well together.

Partners: It was Yakama Nation (yours truly) working with Central Washington University (Steve Hackenberger). CWU was funded by the Earthwatch Institute and subcontracted Yakama Nation for some technical assistance (Randell Corpuz, YN Archaeological Technician). I received a grant from the Bonneville Power Administration to do work.

**Accessibility:**

Need: Yes, it was requested by elders that petroglyphs be documented in a non-invasive methodology.

Public Response: The results turned out wonderful. LiDAR was capable of capturing the petroglyphs and the Yakama wrote a report for the BPA. We concluded that the site was eligible under criteria C because of the arrangement of the petroglyphs that was important.

Project Cost: \$30,000

Project Duration: 2 weeks

Lessons: I would plan a little better. Plus get a full-time cook to cook for the students

Additional:

Website:



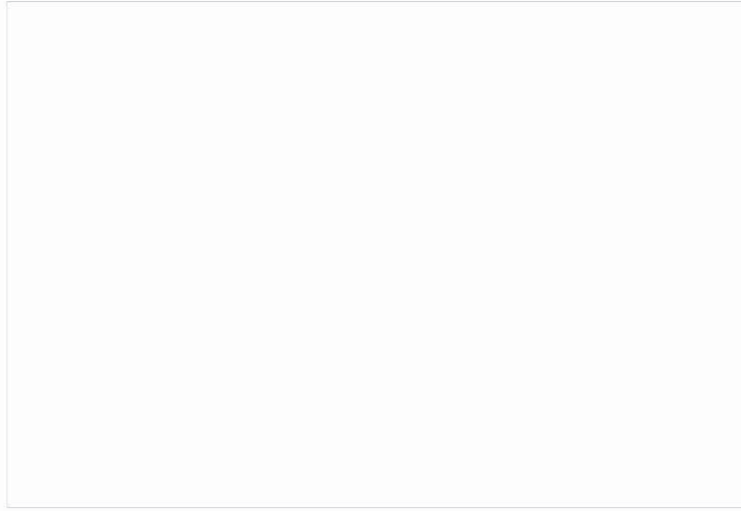
**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 22

Project Name: Culural Landscapes of the Columbia River Basin

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Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 34

Project Name: Digging for History at Old Washington

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Project Category: 1-Printed Media Overall Score: 10.75

Project Location: Washington, AR

**Contact Information**

Contact Name: Mary L. Kwas

Contact Email: mkwas@uark.edu

Organization: Arkansas Archeological Survey

**Cultural Resource Information**

Resource Description:

Archaeology, historic buildings, history of 19th-century town in SW Arkansas, now preserved as Historic Washington State Park

**Project Information**

Project Scope: Interpretation and public outreach

Project Type: On-Site Interpretation, Outreach, Printed Media

Project Description: Final product was a 134-page, color-illustrated book: "Digging for History at Old Washington," published by the University of Arkansas Press. The book, written for the general public, covered archaeological research over 20 years at the town, and incorporated town history, history of the families associated with two historic structures, and explanation of archaeological methods and practices.

Creative: This well-illustrated book is a take-home resource, expanding on the experience of visiting the historic town/park, providing more in-depth information and illustrations of buildings and artifacts.

Partners: Arkansas Department of Parks & Tourism

Accessibility: Available for sale at the park, in bookstores throughout the state, and on Amazon.com.

Need: To return to the public the results of the archaeological research in an accessible format, and to enhance promotion of the historic site/park.

Public Response: The book won the 2010 Ned Shank Award for Outstanding Preservation Publication, given by the Historic Preservation Alliance of Arkansas.

Project Cost:

Project Duration: : 5-6 years

Lessons:

Additional:

Website:

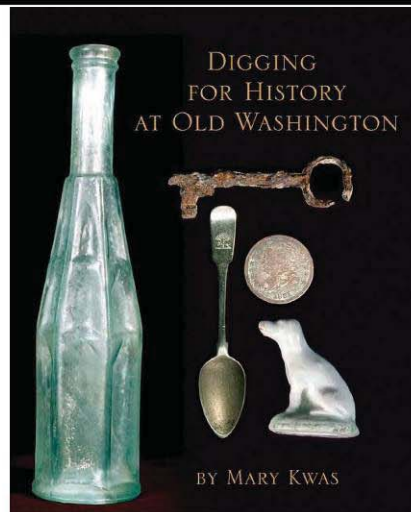
**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 34

Project Name: Digging for History at Old Washington

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Photo:



**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 18

Project Name: Shubert Theater (now Cowles Center) Rehabilitation

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Project Category: 4-Onsite Interpretation Overall Score: 9.75

Project Location: Minneapolis, MN

**Contact Information**

Contact Name: Erin Hanafin Berg

Contact Email: ehberg@mnpreservation.org

Organization: Preservation Alliance of Minnesota

**Cultural Resource Information**

**Resource Description:**

After many years of stagnation, Federal stimulus funds were procured to begin renovation of the Shubert Theater in downtown Minneapolis in 2009. The design program called for extensive remodeling of the historic theater interior, which included paired balconies. As part of the Section 106/mitigation process, the Preservation Alliance of Minnesota suggested that a performance piece be developed to interpret the historic use and characteristics of the theater, which was one of Minneapolis' most prominent Vaudeville houses in the early 20th century. This approach was enthusiastically received by the project team.

**Project Information**

Project Scope: Interpretation and mitigation, with (hopefully) public outreach benefits.

Project Type: On-Site Interpretation, Outreach

Project Description: I do not have a copy of the final MOA, and the project is not yet complete. I believe that the MOA stipulated that a performance piece (dance, play, etc.) should be commissioned and performed, but I do not know if the MOA spelled out the details. Contact the Minnesota State Historic Preservation Office (Mary Ann Heidemann, compliance officer) or Cowles Center (Mary McColl, Executive Director) for final details and anticipated performance schedule.

Creative: It helps fulfill mitigation goals in a way that is active, instead of passive—rather than relying on people to happen upon an interpretive plaque, they will attend a performance that will actively engage their senses (and intellect) in interpretation and understanding of a significant historic site. The means of delivery of this mitigation effort—a performance piece—is 100% in line with the mission and goals of the project organization, and will hopefully aid in their audience attraction and retention.

Partners: Cowles Center (formerly Minnesota Shubert); ArtSpace; MN SHPO; Hess, Roise and Company Historical Consultants; Roger Breevort, Historical Theater Consultant; Miller Dunwiddie Architects

Accessibility: Not sure how it will be accessible, or when the performance will be premiered.

Need: Federal stimulus funds used to extensively remodel theater interior. National Register-listed Shubert Theater had been relocated several years earlier, and had languished until Federal funds could be accessed to complete fundraising.

Public Response: Not yet received.

Project Cost: Unknown.

Project Duration: 12-18 months actual construction time (anticipated opening Sept. 2011)

Lessons: The enthusiasm with which this mitigation proposal was received has helped set the standard for how we (PAM) approach other mitigation/Section 106 consultation issues. We try to think outside of the "documentation and interpretive plaque" box to find ways of mitigating the loss of significant historic resources that help fulfill the mission or goals of the project developers.

Additional:

Website:

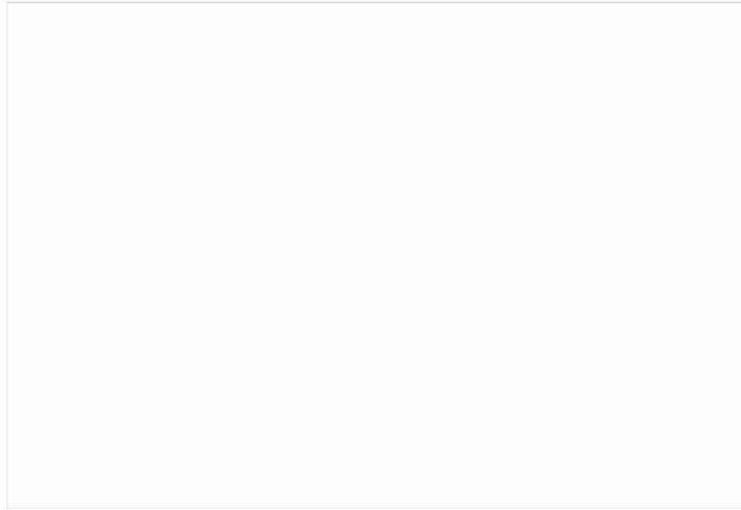
**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 18

Project Name: Shubert Theater (now Cowles Center) Rehabilitation

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Photo:





**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary** ID: 16

Project Name: Public Works Agency and Citizen Request

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Project Category: 6-Innovative Partnerships Overall Score: 6

Project Location: Coral Springs, FL

**Contact Information**

Contact Name: Carlos Roman

Contact Email: carlos@publicworksagency.com

Organization: PublicWorksAgency.com

**Cultural Resource Information**

Resource Description:

Gathering community inputs (complaints, suggestions and ideas) to improve the landscape and US city operations simply by interacting with US Government decision movers and shakers.

**Project Information**

Project Scope: Web Application: Community Social Portal at PublicWorksAgency.com and Citizen Engagement at CitizenRequest.com and MyCityShould.com

Project Type: Digital Media, Partnerships

Project Description: The final product for publicworksagency.com is a social network specifically for the public works industry including contractors, agencies and participatory citizens. This is a web based application. MyCityShould.com and CitizenRequest.com are also web based application that engage citizens in the conversation of improving the city and its operations.

Creative: The project is good because it has a low barrier to entry, its free and allows citizens and public agencies to have a voice while being open, collaborative and informative. Open Government.

Partners: We are currently seeking partners and leadership.

Accessibility: : <http://www.publicworksagency.com> and <http://www.mycityshould.com>

Need: It was created based on a a need that City Government needed a platform to connect infrastructure projects (Public Works). Public Works consists of over 35 industrys one of which is Construction and these industries should be connecting outside their Association silos.

Public Response: Positive Feedback

Project Cost: So far > \$20,000 out of pocket expense.

Project Duration: Project is complete and ongoing as we receive feedback and funding is avaiable to offer more functionality and marketing.

Lessons: This project is always evolving and always requires changes. I wish that I had a way that I can partner with many associations to create this comprehensive communication platform. I need a mentor or leader in the industry.

Additional:

Website:

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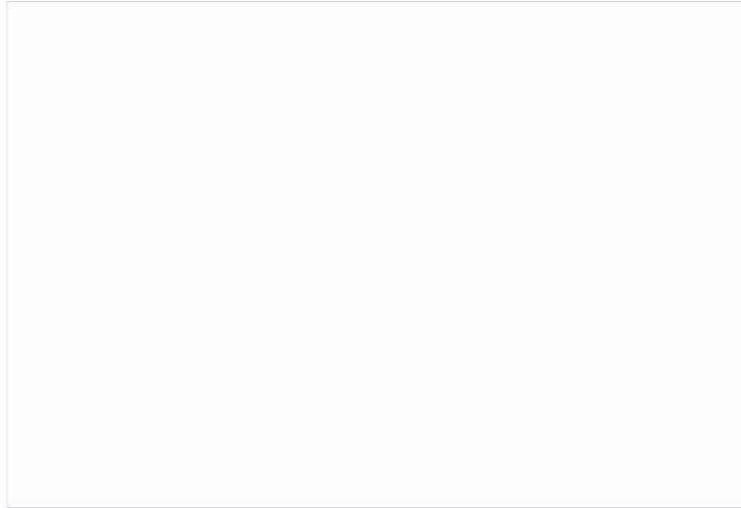
**Creative Mitigation, Interpretation, Public Outreach, and Innovative Partnerships Project Summary**

ID: 16

Project Name: Public Works Agency and Citizen Request

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Photo:



## **Appendix D: Review Committee Scores and Comments**

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Very clever sales performance	4.00	4.00	4.00	3.00	4.00	3.00	3.00	3.00	3.00	5.00	4.00	4.00	3.75	3.75	3.50	3.75	14.75
Most people in history, L	3.00	3.00	3.00	3.00	2.00	2.00	2.00	2.00	2.00	2.00	3.00	3.00	2.67	2.67	2.67	11.33	
	4.00	2.00	2.00	4.00	4.00	4.00	4.00	4.00	2.00	3.00	3.00	3.00	3.00	3.75	3.25	13.00	
Good idea something	5.00	5.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	3.00	4.50	3.75	3.75	15.75	
Recording Uploading good.	4.00	2.00	2.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	3.00	3.75	3.75	16.25	
Video show	5.00	5.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	3.00	4.50	3.75	3.75	15.75	
Very good l videos, and access, inc partners loc	5.00	5.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	3.00	4.50	3.75	3.75	15.75	
Info on histo	5.00	5.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	3.00	4.50	3.75	3.75	15.75	
A very good had the pot community	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	16.25	
Good webs	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.25	4.00	16.25	
No one was Lots of part schools per	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.25	4.00	16.25	
Good webs	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.00	4.25	4.00	16.25	
Good acce info is a litt good, but w	4.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	5.00	5.00	5.00	3.25	3.25	3.50	13.25	
Tour more history.	4.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	5.00	5.00	5.00	3.25	3.25	3.50	13.25	
Robust miti was good, : partnership (preservatic materials e what it need still happen	4.00	5.00	4.00	2.00	2.00	2.00	2.00	2.00	3.00	3.00	3.00	3.00	3.25	3.25	3.25	13.75	
Little actual	4.00	5.00	4.00	2.00	2.00	2.00	2.00	2.00	3.00	3.00	3.00	3.00	3.25	3.25	3.25	13.75	
This is great sites before use and fur archaeolog idea for tho	5.00	5.00	4.00	4.00	4.00	4.00	4.00	4.00	5.00	5.00	5.00	5.00	4.75	4.50	4.50	18.50	
Books are purchase...	3.00	2.00	4.00	1.00	2.00	2.00	2.00	2.00	3.00	3.00	3.00	3.00	2.00	3.00	3.00	10.75	
Provides vi and conten	4.00	4.00	3.00	3.00	2.00	2.00	2.00	2.00	3.00	3.00	3.00	3.00	3.25	3.25	3.00	12.50	
Very good info about a protects the	4.00	4.00	4.00	3.00	4.00	4.00	4.00	4.00	4.00	4.00	5.00	5.00	3.75	4.00	3.75	15.00	
Although un accessibility	4.00	4.00	4.00	3.00	4.00	4.00	4.00	4.00	4.00	4.00	5.00	5.00	3.75	4.00	3.75	15.00	
Good commr issue turner chance, col	3.00	5.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.33	2.67	12.33	
Standard C new users	3.00	5.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.33	2.67	12.33	

1.00	1.00	3.00	3.00	4.00	4.00	4.00	4.00	2.00	2.00	1.00	1.00	4.00	4.00	5.00	5.00	5.00	5.00	2.75	3.25	2.75	3.25	12.00	Perhaps an
1.00	4.00	4.00	4.00	3.00	3.00	4.00	3.00	3.00	3.00	3.00	3.00	4.00	4.00	4.00	4.00	5.00	5.00	4.25	4.00	3.75	4.00	15.75	One interper
1.00	5.00	5.00	4.00	3.00	4.00	4.00	4.00	4.00	4.00	5.00	5.00	3.00	4.00	3.00	3.00	3.00	3.00	4.00	4.25	4.25	3.50	16.00	Good publi
1.00	4.00	4.00	4.00	3.00	4.00	4.00	4.00	4.00	4.00	2.00	3.00	5.00	3.00	3.00	3.00	3.00	3.00	4.25	3.00	3.00	2.75	13.00	Better than
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	2.00	2.00	3.00	2.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	4.25	3.75	3.75	15.00	Extremely r
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	access to a
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	with others
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	navigate ar
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	A good exa
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	organizatio
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	informatio
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	Good video
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	follow ups
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	Looks ama
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	"purchase"
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	whole thing
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	Concept is
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	Smart phor
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	to combin
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	history app
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	Very good
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	smart phon
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	Good idea
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	is a drag. V
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	Slick prese
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	everyone u
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	Very well d
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	context? Ip
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	Production
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	Probably n
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	of the Ford
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	Nice design
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	Good overv
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	distributi
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	Good acces
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	tour app sh
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	well done. f
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	Good appli
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	lot of peopl
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	Wow. Grea
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	very well dc
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	results: get
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	getting com
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	with RCAH
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	stuffy acad
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	website sh
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	though eve
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	Excellent si
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	groups I've
1.00	5.00	5.00	3.00	3.00	4.00	4.00	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	5.00	5.00	4.00	3.00	3.00	3.00	2.75	13.00	great idea.



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**Appendix E: Executive Summary of NPS's the Effectiveness of Nonpersonal Media Used in Interpretation and Informal Education, an Annotated Bibliography**

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## **The Effectiveness of Nonpersonal Media Used in Interpretation and Informal Education**

An Annotated Bibliography

Compiled by Marcella Wells and Lisa Smith

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Washington, DC

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## Introduction

The purpose of this bibliography is to present a review of the existing research and useful literature related to the effectiveness of nonpersonal interpretive media. For this document, nonpersonal media include exhibits, signs and labels, printed material such as brochures and interpretive publications, audiovisual media, and computer and technological education.

The following databases and document sources were consulted in order to compile this bibliography:

- CAB Abstracts
- WorldCat
- Web of Science
- SPORTDiscus
- PsycInfo
- ERIC
- NTIS
- Dissertation Abstracts
- PapersFirst
- Article First
- mlc.lrdc.pitt.edu/mic
- Screven, C.G., Ed. 1999. *Visitor Studies Bibliography and Abstracts, 4th ed.*
- Wells, M., Adams, A., and Wright, B. 1995. *Evaluating Interpretation: An Annotated Bibliography.*
- Lee, C., Ed. 1998. *Bibliography of Interpretive Resources.*
- Wright, B., and Wells, M. 1990. *A Field Guide for Evaluating National Park Service Interpretation.*
- Visitor Studies: Theory, Research, and Practice (Volume 1-8).
- Visitor Studies: Conference Abstracts (1999).

The following keywords were used to search these sources:

- brochure
- visitor
- national park
- interpretation, interpretive, interpret
- effective, effectiveness, effect
- evaluation
- visitor studies
- park interpretation
- publication
- discovery box
- kiosk

- sign
- self-guided
- audio, audiotape
- slides, slideshow
- visitor center, museum, nature center
- trail
- wayside
- exhibit, display
- video
- program
- interactive
- computer, website, technology, Internet
- orientation, wayfinding, advanced organizers

All sources judged relevant to the topic of the bibliography were reviewed, summarized, and organized as described below. The organization of the bibliography is described below, followed by a brief executive summary describing some of the major findings from this body of research. In the executive summary, several citations are provided parenthetically to major ideas presented. These citations contain the primary authors' last names only, with an indication of the citation to which they refer as appropriate (e.g., a = first time that author is mentioned as primary author in the bibliography, b = second time that author is mentioned as primary author in the bibliography, etc.).

### **Organization of the Bibliography**

Sources are organized alphabetically by primary author's last name. Each citation includes (a) the full study citation, (b) the study purpose or research question(s), (c) the primary data collection tool or method, (d) a brief description of the sample, (e) the major variables of interest in the study, (f) important findings, and (g) significant keywords. The keyword section indicates (a) the type of media studied and (b) the variables examined in the study. Media keywords were limited to the following in order to maintain some consistency across sources:

- sign
- audio/visual



possible the same media type and variable keywords used to describe the research studies are used to describe these reference works.

## **Executive Summary**

This bibliography describes over 300 sources which recount research and empirical study of nonpersonal education and interpretive media. A great deal of the research reported was conducted in museums. However, a number of studies were conducted in nature centers, at trailheads, or in other informal learning or natural resource recreation settings. Although the samples for most studies were visitors at large, a number of studies were conducted with specific audiences, such as school-age children, families, computer users, and so forth.

A variety of research designs and data collection methods were employed. Surveys, observation, and interviewing were used most often, but some studies discuss the use of focus groups, quizboard testing, or photography as a means for collecting data. Several studies employed a pre- and posttest design for measuring variables of interest, but more employed only a posttest. Often the form of experimental or quasi-experimental design was unclear.

Some of the most compelling findings are as follows. For example, a number of studies conclude that interactive, active, hands-on, and multimedia exhibits are more effective than noninteractive or passive forms of media for increasing participation time, learning behaviors, and information processing [e.g., Ayers, Borun (b, e), Eason, Derwin, Koran (a), Wright, Hayward, Morgan, Sariscsany, Liu, Ottinger]. Even intellectually interactive media, such as the use of questions in labels, appears to stimulate learning (e.g., Hirshi, Arndt, Litwak, Leonard, Greenglass, Farragher), though one study questions the effectiveness of higher level questions used to facilitate learning (Andre).

Large, dramatic exhibits seem to hold visitors' attention for greater periods of time and have more cognitive potential (e.g., Cone, Johnston) as do naturalistic or realistic, and 3-

- publication
- exhibit/display
- facilities
- program
- computer
- orientation/wayfinding
- museums
- graphics
- labels

Study variable keywords include the following:

- affect
- attention
- attitude
- attraction
- awareness
- behavior
- beliefs
- comprehension
- knowledge
- learning
- legibility
- perception
- preference
- recall
- recognition
- retention
- satisfaction
- time
- use

A quick reference chart at the end of the annotated citation section summarizes many of the major studies by media type and study variable.

Sources which were not specifically research studies or which did not include data collection and conclusions are included at the end of the bibliography in a reference section. These sources are also organized in alphabetical order by author's last name. The reference citations are organized into one of two categories: (a) theory/think piece — a reference, book, or manuscript which proposes a new idea or suggests a conceptual framework for future empirical study; and (b) study review/metanalysis — a review of more than one study which synthesizes a body of research or writing related to a common theme. As much as

D exhibits (Kool, Borun (d), Johnston, Pearl). Visitors also seem to prefer dynamic, animated exhibits over static exhibits [McManus (c), Washburne (a, b)] although it is unclear how long learning from these types of exhibits might last [McManus (c), Shettel (a)]. Some static exhibits, however, are shown to be educationally effective (DeMouthe).

There seems to be a direct positive correlation between time spent with exhibits and increased interest in and increased learning from interpretive media [Saunders, DeMouthe, Barnard (a), Birney (a), Cole (b), Cone]; however, recall and learning seems to decline as the number of exhibits and/or the number of items in a display increases [Barnard (a, b)].

Complex displays and displays with statistical data, graphs, and tables are less effective in terms of holding visitor attention (e.g., Derryberry) than are simple drawings [Serrel (c)], simple, nonscientific appeals [Cole (a), Cardinal], and simple approaches and layout (Nathan, Roggenbuck). This is also true for interpretive narrative. In fact, several studies support the use of specific, concrete language and relevant examples to improve effectiveness (Young, Korn, Anderson).

Whereas studies indicate that visitors prefer unstructured or less structured tours and exhibits [Falk (a), Stronck], studies also indicate that visitors appreciate lectures and lecture tours (Robinson, Nedzel, Laurie), and that teacher- or guide-facilitated groups experience enhanced learning (VanRennes, Jacobson, Roggenbuck, Gutierrez, de White, Jones, Flexor, Stronck).

Prior interest affects visitors' attraction to an exhibit [Alt (a)]. Preparatory, previsit materials, or preorganizer information affect visitor attention to and involvement with interpretive media [Goldberg, Koran (b), Bloombert, Grotelueschen, Grennaro]. Furthermore, color and font effect interpretive processing. Whereas some visitors may be attracted to brightly colored labels (Bryant), high contrast in signs and labels seems to be more effective than merely bright colors [Serrell (c), Cole (b)], but color used in exhibits is reported to be better than black and white [Parsons (a)]. Type size may also affect processing. Although no differences were detected in attracting or holding power attributed

to type size, reading increased as type size increased [Thompson (b)]. Although results are inconclusive, other studies have examined typefaces and type size for legibility and readability (Evans, Harvey, Serrel).

Sensory processing, especially auditory processing of interpretive media, has received a great deal of research attention. Interpretation with audio features improves retention [Screven (a), Wagar, Beck, Ogden], increases knowledge [Pearl, Reis, Screven (b, c), Barnard] especially for first-time visitors (Feldman), and is often preferred to other forms of interpretive media [Mahaffey, Wagar (b), Blake, Light]. There is some evidence to suggest that learning may be enhanced when audio is combined with visual stimulation such as video or slides (Crigler, Morrissey).

Research on the effectiveness of computers in informal learning is still inconclusive, though studies indicate that computers increase both attracting and holding time (Hike, Searles) and may potentially enhance learning [VanRennes (b), Huffman (b), Hultsman]. A great deal of work is needed regarding the effect of computers and visitor use of the Internet and the World Wide Web as it relates to informal and lifelong learning.

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**Appendix F: Connect People Places – A Source Book for Interpreting Cultural Resources to Engage the Public**

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# CONNECT PEOPLE PLACES

History is the interpretation of the  
significance that the past has for us.

— Johan Huizinga

A SOURCE BOOK FOR  
INTERPRETING CULTURAL RESOURCES  
TO ENGAGE THE PUBLIC

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## Introduction

### About this Booklet

This source book was produced with funding from the Department of Defense (DoD) Legacy Resource Management Program under Legacy Project Number 10-127. This publication is part of the project, "Cultural Resources Public Outreach and Interpretation Source Book" sponsored and managed by the United States Marine Corps Headquarters, Conservation Section, Installations and Logistics Division. Project work was carried out by HDR EOC, under contract to the United States Army Corps of Engineers. This source book summarizes portions of the expanded report produced for the project and is intended to provide DoD personnel with best examples of innovative public outreach and interpretation projects to inspire and guidance and resources to enable development of creative projects for cultural resources under their stewardship.



### Project Summary

**Cultural resources** include archaeological sites, historic buildings and structures, and traditional cultural places significant to Native American groups. **Historic properties** are cultural resources listed in, eligible for listing in, or not yet evaluated for the National Register of Historic Places (NRHP). Throughout this document, "cultural resources" is used inclusively to refer to historic properties and any related artifacts, records, and material remains.

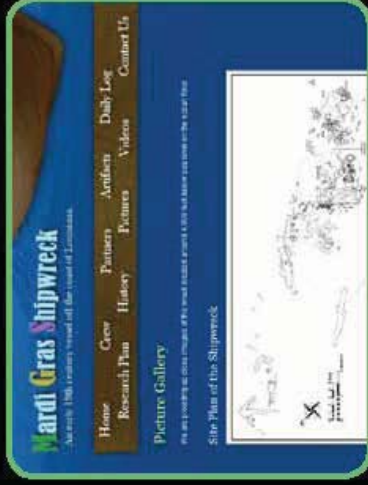
The National Historic Preservation Act (NHPA) and Executive Order 13287: *Preserve America* charge federal agencies with promoting public cultural and educational benefits and encouraging economic development through use of our nation's historic properties. DoD Instruction 4715.16: *Cultural Resource Management* encourages the Military Services to "establish appropriate partnerships with government, public, and private organizations to promote local economic development and vitality through the use of DoD historic properties," and "promote partnerships with communities to increase opportunities for public benefit from, and access to, DoD cultural resources."





Increasingly, the DoD has undertaken and sought to create innovative projects to provide these benefits. Examples of such projects are difficult to collect, and information about them is of varying quality. Thus it is difficult for cultural resources managers and others to know the range of possibilities available, how to assess the benefits and limitations of a particular approach, or where to get additional information about an approach or project type.

Historical interpretation and public outreach are two means through which agency goals for promoting economic development and encouraging education and appreciation of history can be achieved. Most historical interpretation and public outreach projects from federal agencies arise out of compliance with Section 106 of the NHPA and the responsibility of federal agencies to avoid, minimize, or mitigate adverse effects to historic properties caused by their actions. However, as standalone projects, public outreach and interpretation projects fulfill other important mandates to provide a public benefit through historic resources.



## Interpretation, Public Outreach, and Partnerships

Three categories of projects that fulfill mandates for providing public cultural, educational, and economical benefits are: historical interpretation, public outreach, and partnerships.

*Interpretation* of archaeological and historic resources is the translation of the significance of a resource into a form that is accessible and readable by a wider audience. For example, the excavation of an archaeological site, the research and analysis of the site and artifacts, and conclusions about the site may be communicated to the public in a signage program, an educational booklet, a poster, a video, or a website. All of the data compiled regarding the site is distilled down to the essential elements and presented in a way that is understandable and enjoyable for someone who has no prior knowledge of the site.

*Public outreach* consists of involving the public in the management of cultural resources. Examples of public involvement may be a hands-on volunteer labor opportunity or workshop associated with an archaeological excavation or historic building maintenance project. Other examples could include the development of a classroom curriculum or a classroom visit.

*Partnerships* with local communities and organizations have the potential to establish long-term relationships that are mutually beneficial and contribute to historic preservation public education or awareness, management of historic properties, and even economic development. Agencies may partner with local government, non-profit organizations, or local museums to develop projects or programs that fulfill the historic preservation goals of all parties involved.



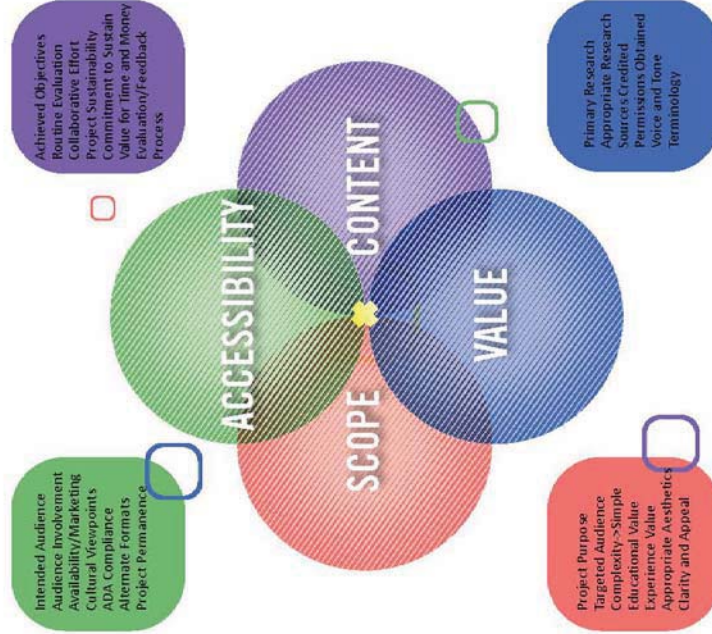
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## Evaluating Project Effectiveness

Guidance from recognized leaders in the field of historical interpretation was used to formulate an evaluation rubric that could be used by agencies and organizations to gauge the effectiveness of a broad spectrum of public outreach and interpretation project types. Through analyzing standards and best practices on interpretation from the National Park Service, the National Association for Interpretation, and the Public History Resource Center, broad aspects were identified that could be measured to evaluate the effectiveness of any project designed to provide interpretation, public outreach, or partnerships.

To be effective, a project must successfully achieve the goals of its **Scope**; effectively and accurately deliver important **Content**; be **Accessible** to its intended audience; and have **Value** for the project proponents, the community, or the general public.



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## Examples of Public Outreach and Interpretation Projects

The following sections include the best project examples collected during this project. In total, 53 project examples were collected, analyzed, and rated for effectiveness with regard to Accessibility, Scope, Content, and Value.

The projects were scored by a committee composed of cultural resource professionals and one layperson with an interest in history. Grouped by project type, the Digital Media projects had the highest average score, followed by the Emerging Technology and Public Outreach categories. It is interesting to note these highest scoring categories involved multimedia, newly developed internet and mobile applications, and hands-on experiential learning. The highest ranked projects are described on the following pages, preceded by an introduction to the project type and a list of pros and cons for that project type.



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## Printed Media

Printed media projects include booklets, brochures, posters, and any printed materials used to interpret historic or archaeological sites. Even in our “digital age,” the printed page still offers a feeling of substance, effort, and tangibility that is often missing from other, seemingly ephemeral project types. This tangible quality also typically results in a high perceived value, both from the audience and on a return on investment perspective. The impact of printed interpretive media lies in the effective combination of text and photographs to create a compelling story of the people, places, and resources that reflect history.

Printed media may be used to augment an onsite visit to a historic site, but can also be an effective way of interpreting a site with restricted access. Through creative use of current and historic photographs, geographically distant readers can still gain a “sense of place” of a historic site. Additionally, printed media provides a tangible product resulting from a project, something to be distributed, and provides a public relations vehicle. While accessibility may be limited in print-only products, many printed publications can be easily made available online for increased exposure. In total, seven collected projects were in the printed media category and the top five are described here.

### Pros

- Tangible product that can be distributed
- Accessible onsite or onsite
- Visual aspect can convey place through current and historic photographs

### Cons

- Relatively high costs associated with design and printing
- Limited accessibility based on quantity and distribution
- Complex places or historic themes may require more detail and pages, thereby increasing printing costs



**Built By WPA-CCC: 1933-1943 New Deal Historic Resources on Department of Defense Installations**

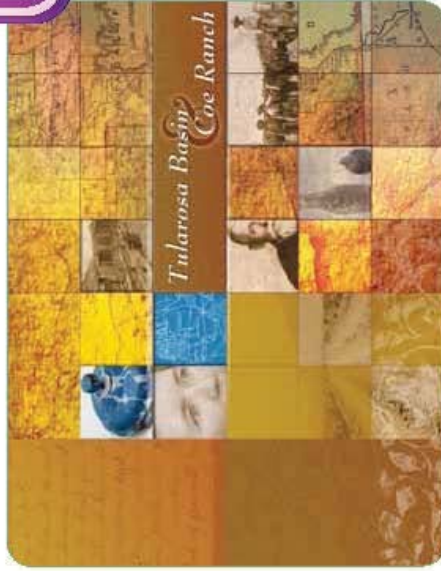
- Public education booklet on history of WPA and CCC on DoD installations
- Includes heritage tourism section highlighting sites to visit
- Sponsored by MacDill AFB with grant funding from DoD Legacy
- Booklet design cost approximately \$7,000 (but used research from a larger project)



**Preserve Oregon's Heritage Playing Cards**

- Deck of cards featuring sites in Oregon with cultural resource education and guidance
- Oregon SHPO partnering with several federal agencies and state agencies
- Idea sprung from cultural resource playing cards used by soldiers in Iraq and Afghanistan (also a DoD Legacy project)
- Project costs estimated at \$20,000 and took 2 years





#### Tularosa Basin and Coe Ranch Publication

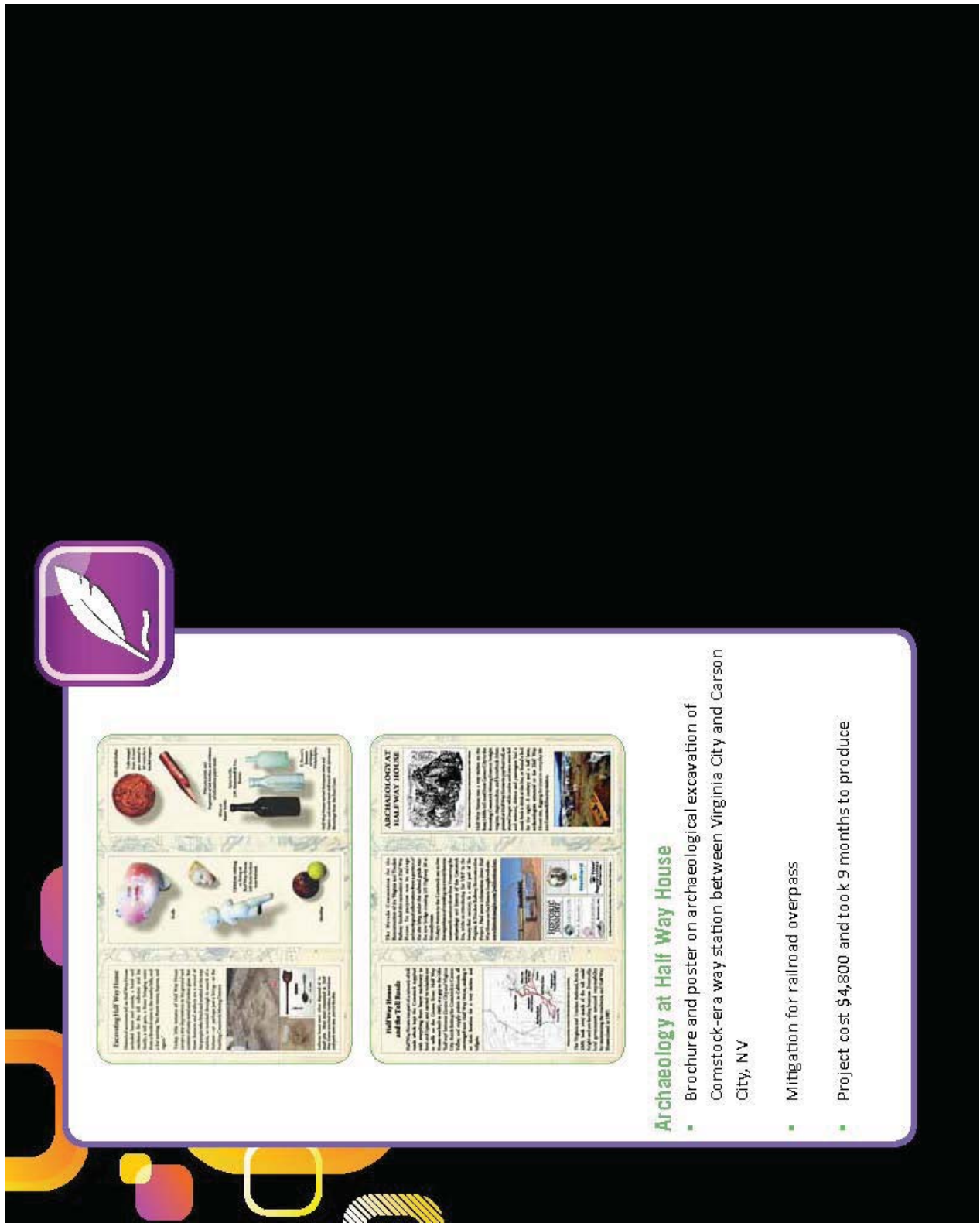
- Public education booklet for NRHP-eligible site at Fort Bliss, Texas
- Summarized data and findings of technical report
- Won 2009 award from New Mexico SHPO
- Available in print at Fort Bliss and for download:  
[http://www.denix.osd.mil/cr/upload/Coe-Ranch\\_Standard\\_040808.pdf](http://www.denix.osd.mil/cr/upload/Coe-Ranch_Standard_040808.pdf)



#### Camp Lejeune History Publication and Historic Markers Construction

- Book on history of Camp Lejeune (USMC) and Onslow County, NC, coupled with historic marker program
- Camp Lejeune partnered with Onslow County History Museum
- Copies donated to DoD, school, and county libraries
- Book won 2008 American Cultural Resources Association (ACRA) Quality Product Award
- Book cost \$80,000 and took 4 years to produce, markers cost \$50,000 and took 2 years







## Digital Media

The ten digital media projects analyzed in our study include videos and websites that interpret cultural resources. Videos and websites have common ground in weaving together narratives and a variety of media (photos, audio, and video) to interpret places, people, and events. Technology and software developed in the last few years have largely succeeded in taking both types of this interpretive media out of the very expensive cost category. Professional video can now be captured on consumer-level video recording devices and edited on desktop computers.

Professional-looking and interactive websites that once took hours of expensive coding can also now be created on desktop computers by those with less expertise using design software and Content Management Systems (CMS). CMS web management software has also been specifically developed for creating online accessibility to archival collections. Video distribution in the past meant producing hundreds or thousands of video tapes or DVDs, but high-speed internet now makes streaming or downloading videos a relatively easy and inexpensive option.

### Pros

- Ability to create a compelling narrative through use of multiple media types
- Multiple cost options from hiring professionals to desktop in-house software
- Online projects have potential for wider accessibility if marketed properly

### Cons

- Accessibility limited by availability of internet access (for websites) and distribution (for videos)
- Costs may be higher when incorporating new internet capabilities (3D modeling, virtual tours)
- Wide accessibility needs to be balanced with confidentiality and site location restrictions



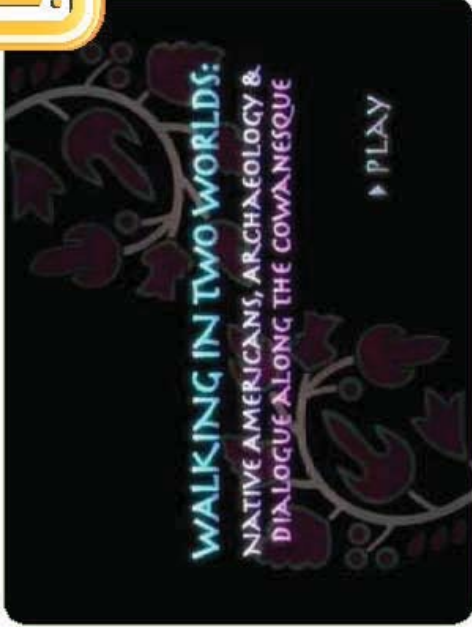
#### Virtual Hampson Museum website

- Website showcasing 3D models of artifacts housed at the Hampson Museum in Wilson, Arkansas
- Project designed to increase accessibility to large collection of pre-Columbian materials from the Arkansas Delta region
- Project cost \$130,000 and took 12 months; new technologies have made maintenance easier
- <http://hampsonmuseum.caat.uark.edu>



#### Grand Canyon River Archeology Virtual Tour website

- Virtual tour of archaeological excavation at Grand Canyon National Park
- Excavation and reburial of sites threatened by erosion
- Website uses 360 degrees panoramic tours of sites during excavation
- <http://www.nps.gov/features/grca/001/archeology/>



*Walking in Two Worlds* video

- DVD produced to document excavation of Late Woodland Village Site and Native American consultation in Tioga County, Pennsylvania
- PennDOT partnered with 15 Tribes, PA SHPO, and FHWA
- Video has been widely distributed and has proved to be a useful tool for PennDOT







**Raid on Deerfield: The Many Stories of 1704 website**

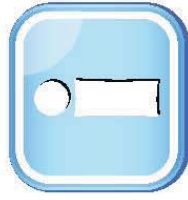
- Website detailing the 1704 raid on the English settlement of Deerfield by French and Indian forces
- Produced by Pocumtuck Valley Memorial Association and Memorial Hall Museum
- Unique as an excellent example of providing narratives from diverse viewpoints on the same historical event
- Won numerous awards including the 2005 American Association of State and Local History (AASLH) Award of Merit, the 2005 Museums and the Web Award, and the 2007 Multimedia Educational Resource for Learning and Online Teaching (MERLOT) History Classics Award
- <http://www.1704.deerfield.history.museum>



**The Army's Century on Davids Island website**

- Website summarizing history of Fort Slocum and Davids Island, New York
- Website features summaries of studies, oral histories, and historical photographs about the Fort Slocum district that includes historic structures and a prehistoric archaeological site
- Website also contains a digital archive of all the materials used in its creation, which includes historic photographs, architectural drawings, oral histories, and Google Earth KML files
- Won an award in 2010 from the Greater Hudson Heritage Network
- <http://davidsisland.westchesterarchives.com>





## Onsite Interpretation

Onsite interpretation projects afford the best opportunity to provide visitors with a physical connection to a historic or archaeological site. Instead of learning about the significance of a distant site, the visitor can relate the interpretation to the immediate surroundings. However, this benefit can also be a detriment for sites that have restricted access. Examples of onsite interpretation include signs, guided tours, and self-guided tours. All of these examples of onsite interpretation require varying levels of cost and management.

Interpretive signs provide the highest initial cost, but require little in the way of maintenance and additional expenditure of time and effort after installation. Guided tours have the benefit of delivering a personal connection of the site and the visitor through a knowledgeable guide. Guided tours can also be regulated in frequency and duration. When volunteer labor is used for guided tours, costs can be kept to a minimum. Self-guided tours often require a delivery method, either through printed materials, audio tours, or another digital form. Self-guided tours strike a medium between the other two, where initial costs are incurred

(although lower than signs) and little additional labor or time is needed to staff tours. In total, seven collected projects were in the onsite interpretation category and the top five are described here.

### Pros

- Direct physical link to the resource
- Low overall costs and/or future maintenance costs
- High perceived value for visitors

### Cons

- Accessibility limited by geography
- Not ideally suited for access-restricted sites



#### River Street Maritime History Panels

- 15 panels installed on the riverfront in Savannah, Georgia
- Mitigated adverse effects to a shipwreck from a bridge replacement
- GA Department of Transportation, City of Savannah, Army Corps of Engineers, GA Ports Authority
- City agreed to adopt maintenance
- Total cost was \$12,000 and took approximately 1 year





#### Washington Convention Center Interpretive Signs

- Interpretive signs in historic neighborhoods were part of an overall mitigation program for construction of new convention center
- Walking trail with 20 signs telling the history of the neighborhoods and significant buildings
- Partnership between Washington Convention Center Authority, DC DOT, FHWA, Cultural Tourism DC, DC Commission on the Arts and Humanities, and the National Trust for Historic Preservation



#### Iron Mike Bike Tour

- Bike tour at Marine Corps Recruit Depot Parris Island that stops at historic sites
- Hosted in partnership with Parris Island Historical and Museum Society
- Follows stops on a self-guided driving tour
- Staff and volunteers interpret history at several stops
- So successful that it is now being held twice a year
- Minimal costs, typically \$500 for printing and advertising supplies





#### Archaeological Exhibits at Historic Davidsonville State Park

- 19<sup>th</sup> century townsite at a state park in Arkansas
- Combination of outdoor interpretive signs and interior exhibits at museum

#### Independence Ghost Walk

- Heritage tours in Independence, Oregon
- Held downtown as part of an annual festival
- Minimal costs with volunteer staff



## Emerging Technology

This project category includes new technologies for interpreting historic resources, including new formats available through mobile devices and on websites. The increasing availability of mobile devices allows visitors to access interpretive materials on-site or at a distance.

Recent studies suggest that market penetration of smartphones is higher among minority groups, potentially providing wider delivery for interpretive projects aimed at these groups. However, overall market penetration remains relatively low and to achieve the most access, these types of projects may prove most effective when coupled with more traditional project types. Emerging technologies on traditional websites have the potential to bring distant sites with restricted accessibility to people wherever they may be.

3D modeled landscapes and virtual tours allow virtual visitors to get a closer sense of being at a historic resource and can be complemented with historic photographs and audio voiceovers. Being defined as emerging technologies, these types of projects

are constantly changing as new technologies become available. However, this also means these projects typically require outside development and design by professionals experienced in the technology medium. In total, nine collected projects were in the emerging technology category and the top five are described here.

### Pros

- Suitable for on-site and off-site interpretation
- Innovative methods for interpretation
- High value potential with low maintenance costs

### Cons

- Accessibility limited by devices and/or internet access availability
- Potential for being outdated as new technologies replace old
- Development typically requires outside professionals that result in higher costs





- Mt. Lebanon Shaker Village Recordation Project**  
3D modeling of Shaker Village based on Historic American Landscapes Survey (HALS) documentation
- Available as Google Earth file or as internet video
  - <http://www.shakermuseumandlibrary.org>



- DigiMacq: Multimedia Tour of Parramatta, NSW, Australia: iPhone app**
- Multimedia tour of historic Parramatta, New South Wales, Australia
  - Includes narrations, videos, maps and interactive adventure game
  - [http://www.discoverparramatta.com/travel\\_and\\_maps/tours/digimacq](http://www.discoverparramatta.com/travel_and_maps/tours/digimacq)

### Cleveland Historical: Smartphone App

- Smartphone app that explores historic places in Cleveland
- Uses story-based presentation over site-based approach
- Plans to make underlying software available
- <http://app.mobilehistorycleveland.org/>

### Edsel & Eleanor Ford House Tour: iPhone App

- iPhone app for self-guided tours of the Ford House and Grounds in Grosse Pointe Shores, MI
- Available for download or available on-site on rental hardware
- <http://www.fordhouse.org/Explore.html>

**FRIENDS OF CHESAPEAKE GATEWAYS**

EXPLORE | GATEWAYS | EVENTS | PROJECTS | ABOUT US | CONTACT

**Welcome to the Star-Spangled Banner Geotrail**  
Are you ready for an adventure? Looking for a fun way to explore history?  
Interested in the War of 1812?

The Star-Spangled Banner Geotrail is a unique journey through American history that spans the landscape of the Chesapeake Bay region. It commemorates the dramatic chain of events, people and places that led to the birth of our National Anthem during the War of 1812. The geotrail trail, multi-state initiative is sponsored by Friends of Chesapeake Gateways, the [Top Army Geotouring Society](#), and the National Park Service.

Be sure to check out the [Star-Spangled Banner Geotrail Blog](#) for more information on your phone, too!

Participating caches will have the chance to visit urban areas and rural farms, forts and museums, and more. The geotrail is a fun way to explore the history of the Chesapeake Bay. The trail is available on the [geotrail website](#). [More about the geotrail](#)

**Classroom Tips & Tips Weekend Planner**  
Looking for something fun and educational to do this weekend? Sign up for our free planner, Chesapeake Trail & Tip, and we'll be going on across the region.

News  
Home for Product | New Address

### Star-Spangled Banner Geotrail

- Collaboration between Friends of Chesapeake Gateways, Maryland Geo caching Society, and National Park Service
- Multi-state geo caching adventure visiting historic sites associated with War of 1812
- From February 2010 to 2011, 8,000 visits to 35 sites
- [http://friendsofchesapeakegateways.org/projects/ssb\\_geotrail](http://friendsofchesapeakegateways.org/projects/ssb_geotrail)





## Public Outreach

A primary focus of direct primary involvement distinguishes public outreach projects. Often they contain an interpretation component combined with hands-on interaction, volunteer work, or an educational emphasis. The intended audience for a public outreach project can be as broad as the general public or as narrow as a single classroom of students. Experiential learning through hands-on activities has been proved to be one of the most effective forms of learning.

The value of public outreach projects is two-fold—the perceived value of the public audience and the value for the project proponent. The value of the project for the public is typically educational or experiential. The value for the proponent may be increased public awareness of the resource or the organization. Public outreach projects, characterized by typically low costs, have the highest potential for cost to value ratio. With often very little expenditure, increased community visibility and public awareness can be very valuable gains for any organization or government agency. In total, eleven collected projects were in the public outreach category and the top five are described here.

### Pros

- Relative low cost for value
- Best at engaging the public interest and awareness
- High educational value through hands-on experiential learning

### Cons

- Less suitable for access-restricted sites
- Potentially requires more and more experienced labor and/or volunteers
- Typically limited duration for outreach events
- Potential liability concerns with some types of public outreach that may increase costs



**Scotland's Rural Past**  
 Working with local communities to research, record and interpret the buildings, settlements and landscapes of Scotland's rural past.

Home About Us Being Learning Rural Communities Meet Us Projects Contact Us Membership News

How to get involved  
 meets as  
 (informal) teams  
 Learning  
 going  
 on to learn past  
 Doing  
 Doing gong  
 Doing research  
 Doing history  
 Doing awareness  
 Spreading the  
 word

**Scotland's Rural Past is an exciting initiative aimed at improving understanding and appreciation of our rural heritage.**

Welcome to the Scotland's Rural Past website. Scotland's Rural Past is a new initiative run by the Royal Commission on the Ancient and Historical Monuments of Scotland (RCAHMS) in partnership with the Scottish Government. It is a unique partnership between the Scottish Government and RCAHMS, working with local communities to research, record and interpret the buildings, settlements and landscapes of Scotland's rural past.

Scotland's Rural Past has awarded highly commended in the Best Archaeological Project category in the prestigious British Archaeological Awards for the last three years. This is a recognition of the initiative and the commitment of our volunteer participants across Scotland.

This website provides guidance and advice for anyone wishing to investigate the archaeological, architectural, landscape, or historical sites, buildings and

Quicklinks  
 • Newsletter  
 • Photo competition  
 • China link  
 • Videos  
 • SPP Challenge 2011

Photo Competition  
 Winners  
 February 2011

WINNER UP PHOTO  
 The winning entry for the 2011 competition was a photograph of a Shetland recording GPS data as part of their SPP by Barbara Peat

### Scotland's Rural Past

Project by the Royal Commission on the Ancient and Historical Monuments of Scotland (RCAHMS)

- Involved volunteers identifying and recording archaeological sites
- 5 year project trained over 600 volunteers and over 12,000 individuals involved
- <http://www.scotlandsruralpast.org.uk/>

### BENJAMIN MAZYCK, THE MYSTERY MAN OF GOOSE CREEK: A CURRICULUM FOR THE STUDY OF EIGHTEENTH CENTURY SOUTH CAROLINA LOW COUNTRY HUGUENOTS, RICE PLANTATIONS, AND SLAVERY



CHICORA FOUNDATION, INC.

### Benjamin Mazyck, The Mystery Man of Goose Creek: A Curriculum for the Study of 18<sup>th</sup> Century South Carolina Low Country Huguenots, Rice Plantations, and Slavery

- Archeological excavations in Goose Creek, SC, resulted in development of a classroom curriculum
- Grades 3 through 12
- Included hands-on experience of growing the rice variety used by 18<sup>th</sup> century planters
- Used over a 2-year period and cost \$2,500





#### Beneath the Bricks

- Louisiana DOT project to re-lay paving bricks in downtown Natchitoches
- Several heritage groups collaborated to turn project into education event
- Included interpretive signage, learning events, and a heritage education day
- <http://www.youtube.com/watch?v=tbsfXotNmHU>



#### Archaeology at Zilker: The City of Austin's Excavations at the Vara Daniels Site

- Excavation of a multi-component prehistoric site in a public park in Austin
- Public outreach included volunteer opportunities, an on-site information booth, tours, and public artifact screening
- <http://www.ci.austin.tx.us/publicworks/zilker/>



#### Wood Window Repair Demonstration

- Bigelow House in Olympia, WA, used preservation work as an educational tool
- 2-hour workshop was open to public and taped for rebroadcast online and on local community television
- <http://www.youtube.com/watch?v=HjDtJR56C4>



## Innovative Partnerships

Some type of partnership is often a component of most interpretation and public outreach projects. For example, bringing in additional expertise, gaining wider public exposure, or the structuring of granting or funding relationships are all examples of how partnerships can make a project bigger, better, or more effective. But truly innovative partnerships where the actual partnership is the end rather than the means hold potential for much greater benefits beyond a single project. Such innovative partnerships can expand beyond even the partnering organizations to effect meaningful changes across a region or state.

Partnering with outside groups and organizations expands the possibilities of a project and the capabilities that can be harnessed. However, partnerships can also be an effective interpretation and outreach tool that can lead to more effective future projects. The value of partnerships lies in the ability to pool resources and expertise and apply those to solving broader problems or initiating long-view projects. All three collected projects in the innovative partnerships category are described here.

### Pros

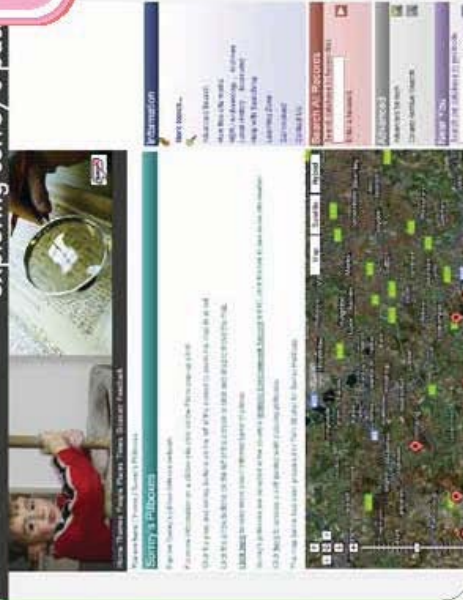
- Potential for most efficient use of resources
- Ability to accomplish greater goals together
- Raise public awareness and visibility

### Cons

- Need clearly defined roles and scope
- Low perceived value
- Requires sustained focus



### exploring surrey's past



#### Exploring Surrey's Past

- Collaboration between numerous diverse institutions in Surrey County, UK
- A committee directed formation of a website to provide a repository of diverse collections
- Partnership provided a level of accessibility to collections not possible by individual institutions
- <http://www.exploringsurreypast.org.uk/>



#### Columbia-Pacific Preservation

- Collaboration between diverse groups and agencies in northwest Oregon
  - Began with an advisory committee mapping needs and opportunities
  - Has led to economic development initiatives and educational opportunities
  - <http://www.columbiapacificpreservation.org/>
- Public Works Agency and Citizen Request
- Collaborative website to bring together public, interested parties, and stakeholders for planning and compliance purposes
  - Nexus between partnerships and social networking presents opportunities

<http://www.columbiapacificpreservation.org/>



## Recommendations

### Lessons Learned

Many of the proponents of the collected projects pointed to the necessity of project planning as the number one lesson learned. Early project planning is a key to overall success, as is continuous assessment. The evaluation rubric discussed earlier (Accessibility, Scope, Content, and Value) can also provide a means of ensuring a project meets its intended goals and budget. Evaluating a project's effectiveness at its conclusion can direct future projects to achieving even greater heights.

The expertise required for many specific project types used to be closely held by a small group of professionals. However with new innovations in desktop applications, the average person can effectively shoot, edit, and process video with a professional end product. Likewise, desktop website creation software has become more user-friendly and accessible, allowing the development of cultural resource and archives niche website CMSs. Although internet access penetration remains low in some rural environments, internet-capable smartphones provide wider access at reduced costs. A 2011

Nielsen study found that 31% of mobile phone users owned a smartphone and the rate of smartphone adoption is higher among minority groups, as high as 45% among Hispanic and Asian/Pacific Islander populations.

This brings us to the next lesson—know your audience. Your project should appeal and be accessible to your identified audience. An otherwise greatly planned and executed project is worthless if it doesn't reach the intended people.

### Find the Right Project for the Right Resource

Deciding on the right approach to effectively interpret a cultural resource project may seem daunting. However, the resource itself often provides the direction for a project. Access-restricted resources are typically well-suited for project types suitable for distant viewing, such as websites and videos. When possible, providing the public with a hands-on experience provides the best educational value. While archaeological sites seem well-suited to Digital Media, Emerging Technology, and Public Outreach



projects, historic buildings and structures provide ideal subjects for Printed Media and On-Site Interpretation. Partnerships seem ideally suited to projects with a diversity of resources across a broad area and with a wider scope, either by number and diversity of partners, resources, or goals.

#### Project-Type Specific Recommendations Printed Media

The costs associated with printed media have come down considerably in the last decade with the emergence and refinement of digital printing, which is more suitable to smaller runs and shorter publications than the traditional press printing method. The accessibility of printed media can often be greatly broadened by making the same publication available online. Visual publications can be available for download from websites as an Adobe PDF file and text publications can be made available as e-books.



#### Emerging Technology

This category capitalizes on the rise of personal computing devices in the forms of smartphones and tablets, but like the previous category the accessibility of these devices must be considered carefully when developing these types of projects. Using these new technologies for a project should enhance the story being told or highlight an aspect of the resource that is not possible otherwise. Integrating location-specific multimedia is one such example. The development of unique smartphone applications can have substantial costs (\$35,000 on average) and do not typically have positive value below 50,000 annual visitors. However, options are available to develop smartphone content at little or no cost.



#### Digital Media

Although digital media has potential for wide accessibility through the internet, the intended audience must also be carefully considered. Over the last decade, desktop software aimed at amateur videographers and web designers has removed digital content creation from being the exclusive domain of professionals. However, hiring a professional often results in a more polished product and typically on a shorter timeline, albeit at a higher cost. CMSs like WordPress have been developed to ease website management and several have been developed specifically for archival and artifact collections (e.g. Omeka).



#### Onsite Interpretation

Onsite interpretation has a broad range—from self or guided tours to interpretive signage programs. Guided tours can vary in costs depending on if volunteer labor is used. Volunteer or guided tours often work well at access-restricted sites that only allow visitation at certain events or times. Interpretive signs often have high upfront costs but, if appropriate materials are used, low future maintenance costs. The design of signs can often make the difference between an interesting and engaging sign and one that is rarely read. The National Park Service likely develops the most interpretive signs worldwide and has several tools available on their website (<http://www.nps.gov/hfc/>) to aid in the development of an interpretive signage program.



#### Public Outreach

Public outreach projects often have a lot in common with onsite interpretation, but with a heavier emphasis on volunteerism, hands-on learning, or education. Similar to guided tours, the highest cost will likely be labor, but can often be reduced by using volunteers. Developing classroom curricula can have tremendous public benefits and increased awareness. However, curricula standards vary from state to state and hiring a consultant experienced in developing curricula is often a worthy expenditure.



#### Innovative Partnerships

All of the other project types can often be enhanced or improved through partnering with outside organizations and groups. In addition to broadening the skillsets available for the project, other organizations may be able to contribute volunteer labor or additional funding. Successful partnerships can also lead to successful future projects or improved communication on compliance issues. Some form of agreement document is strongly recommended to track project goals and the division of funding, labor, and responsibilities.



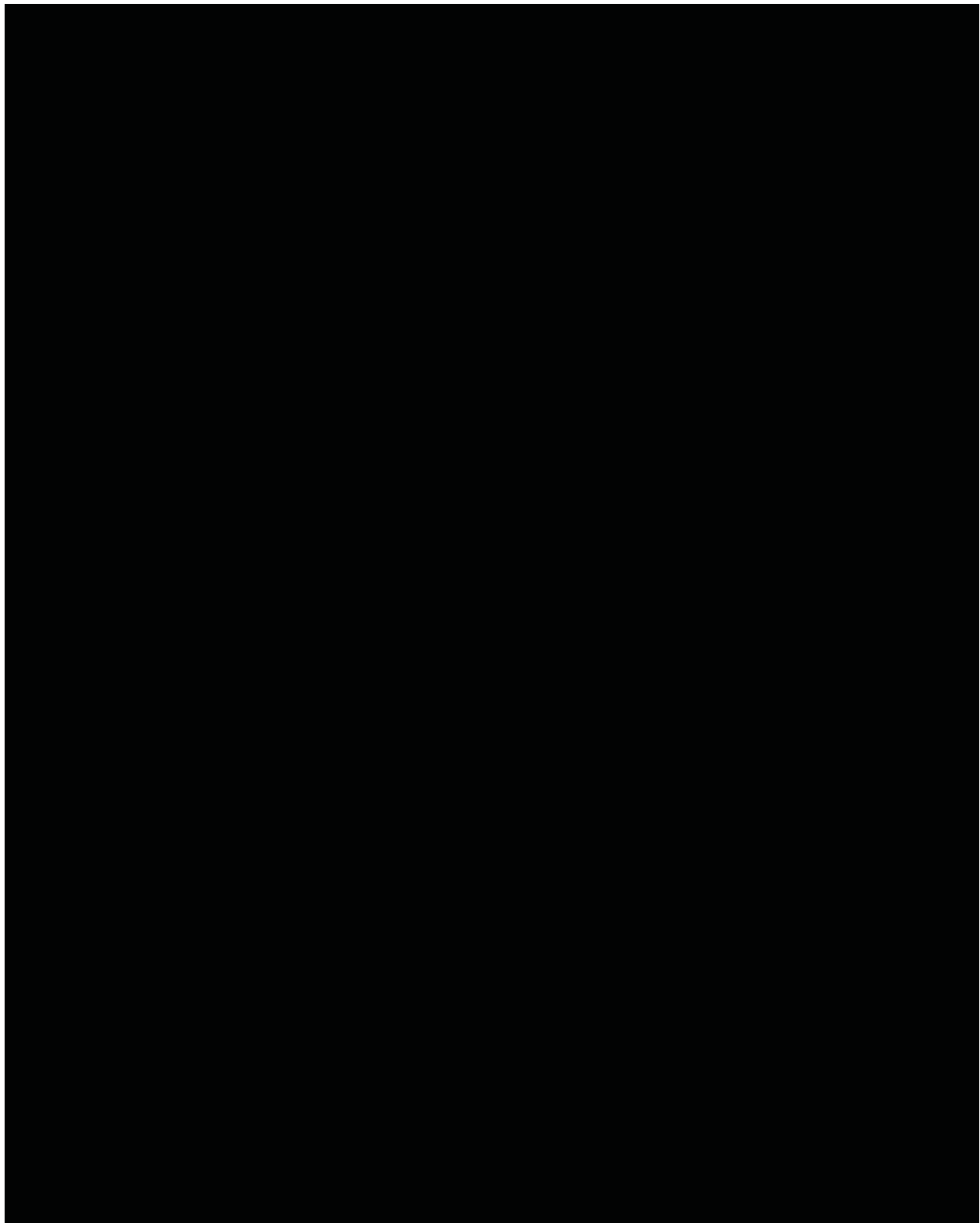
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## Conclusions

Federal agencies are charged through federal laws, regulations, and Executive Order 13287 to manage cultural resources under their stewardship for the public benefit. Through using and managing cultural resources for public educational and economic benefits, DoD components and installations can foster public awareness and appreciation of our history. By developing interpretation and public outreach projects and seeking innovative partnerships, DoD can better manage its cultural resources and fulfill its responsibilities to provide public benefits through these places that tell the history of our nation and its military.







## Additional Resources

### Interpretation Organizations, Standards, & Guidance

In addition to the full report this sourcebook is based upon, numerous resources exist to help plan and execute successful interpretation and public outreach projects.

### National Park Service (NPS) Interpretive Media Institute

<http://www.nps.gov/hfc/products/imii/>

- downloadable materials and guidance
- design of interpretive signage and frames
- bilingual signage accessibility guidelines

### National Association for Interpretation (NAI)

<http://www.interpnet.com>

- website contains resources, standards, guidelines, and best practices for interpretation
- NAI also hosts interpretive workshops and conferences

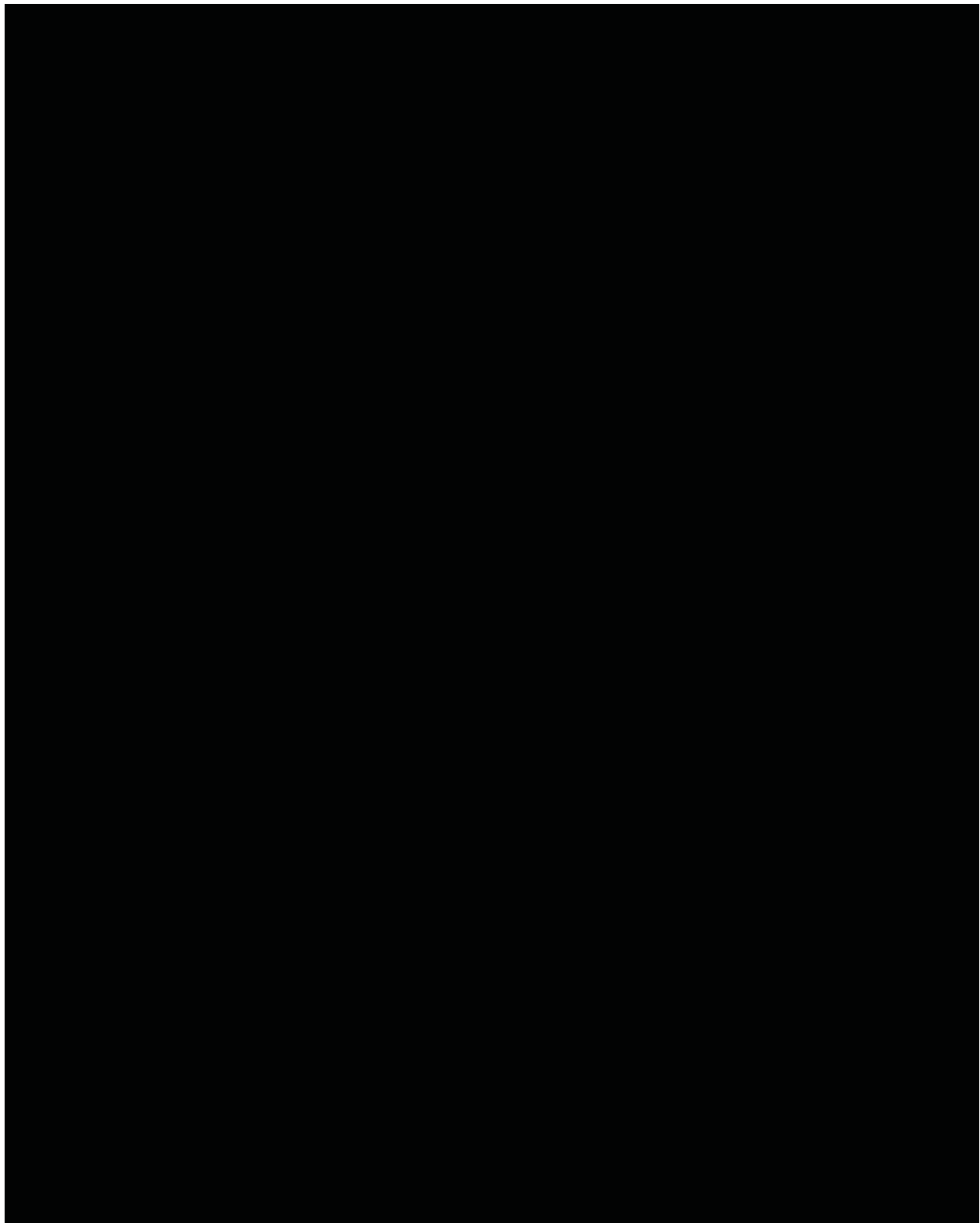


### Public History Resource Center (PHRC) - University of Maryland

<http://www.publhistory.org>

- guidance on developing history websites
- rating system specifically for history websites
- examples of outstanding history websites





## Websites

### Organizations

National Park Service Interpretive Media Institute  
<http://www.nps.gov/hfc/products/im/>

National Association for Interpretation  
<http://www.interpnet.com>

Public History Resource Center- Univ. of Maryland  
<http://www.publichistory.org>

### Resources

NPS Director's Order #6: Interpretation and Education  
<http://www.nps.gov/policy/DOorders/DOorder6.html>

Annotated Bibliography- The Effectiveness of Nonpersonal Media Used in Interpretation and Informal Education  
<http://www.nps.gov/hfc/pdf/imf/nonpersonal-media.pdf>

Department of Justice Americans with Disabilities Act website  
<http://www.ada.gov>

U.S. Access Board- information on ADA-compatible design  
<http://www.access-board.gov/>

THATCamp- workshops on digital humanities put on by Center for History and New Media at George Mason University  
<http://www.thatcamp.org>

### Software, Website Management, and Smartphone App Creation

WordPress- Open-Source website CMS  
<http://www.wordpress.org>

Omeka- Open-Source website CMS designed for archives  
<http://www.omeka.org>

Drupal- Open-Source website CMS  
<http://www.drupal.org>

Next Exit History App- geolocational database of historic sites; organizations can upload text and photos for sites  
<http://www.nextexithistory.org>

SCVNGR App- geolocational based scavenger hunt game for smartphones  
<http://www.scvng.com>

Layar App- Augmented reality app that overlays information over camera viewfinder on smartphones  
<http://www.layar.com>

Google Goggles- Augmented reality search app  
<http://www.google.com/mobile/goggles>

Google Earth- Georeferenced virtual landscapes  
<http://earth.google.com>

Flipboard- Content renderer for iPad  
<http://www.flipboard.com>

Locacious- Browse, download, and create audio tours with text, photos, and video  
<http://www.locacious.net>

Broadcastr- Social media with location-based stories; upload and listen to location-specific audio clips  
<http://www.broadcastr.com>

National Park Service Wayside Planner- database to facilitate project management of interpretive signage projects  
<http://www.nps.gov/hfc/products/waysides/way-planner.htm>

Virtual Hampton Museum website  
<http://hampton.cast.uark.edu/>

Grand Canyon River Archeology Virtual Tour  
<http://www.nps.gov/features/grca/001/archeology/index.html>

Scotland's Rural Past  
<http://www.scotlandsruralpast.org.uk/>

### Projects

Benjamin Mazyck, The Mystery Man of Goose Creek: A Curriculum for the Study of Eighteenth Century South Carolina	<a href="http://www.chicora.org/pdfs/Mazyck.pdf">http://www.chicora.org/pdfs/Mazyck.pdf</a>	Kaibab National Forest and Hopi Tribe joint monitoring project (below)	<a href="http://www.fs.usda.gov/wps/portal/finder/ut/p/c4/04_SB81X8L1M9MS5SPY8z8z9CP0os3gAwhvtDDwg_A18zPzYhQy6BdkOyoCAGivYFgl7ss=110307&amp;navtype=BROWSEBYSUBJECT&amp;cid=STELPRDBS1.609555&amp;navid=0910000000000&amp;position=Feature_Art_ContentLnk&amp;type=detail&amp;pname=kaib">http://www.fs.usda.gov/wps/portal/finder/ut/p/c4/04_SB81X8L1M9MS5SPY8z8z9CP0os3gAwhvtDDwg_A18zPzYhQy6BdkOyoCAGivYFgl7ss=110307&amp;navtype=BROWSEBYSUBJECT&amp;cid=STELPRDBS1.609555&amp;navid=0910000000000&amp;position=Feature_Art_ContentLnk&amp;type=detail&amp;pname=kaib</a>
Mt Lebanon Shaker Village Recording Project	<a href="http://www.shakermuseumandlibrary.org">www.shakermuseumandlibrary.org</a>	Snoqualmie Falls redevelopment project	<a href="http://vimeo.com/55530039">http://vimeo.com/55530039</a>
Raid on Deerfield: the Many Stories of 1704 website	<a href="http://www.1704.deerfield.history.museum/">http://www.1704.deerfield.history.museum/</a>	Columbia Pacific Preservation	<a href="http://www.columbiapacificpreservation.org/">http://www.columbiapacificpreservation.org/</a>
History of Davids Island/Fort Slocum website	<a href="http://davidisland.westchesterarchives.com/">http://davidisland.westchesterarchives.com/</a>	Star-Spangled Banner Geotrail	<a href="http://www.nps.gov/stsp/geotrail.htm">http://www.nps.gov/stsp/geotrail.htm</a>
Mardi Gras Shipwreck website	<a href="http://www.uwf.edu/fpan/mardigras/crew/">http://www.uwf.edu/fpan/mardigras/crew/</a>	Archaeology at Half Way House	<a href="http://historicsight.com/porfolio.htm">http://historicsight.com/porfolio.htm</a>
Exploring Surrey's Past	<a href="http://www.exploringsurreyspast.org">http://www.exploringsurreyspast.org</a>	Tour Austin Smartphone App	<a href="http://www.youtube.com/watch?v=Og5CvDK9Iro">http://www.youtube.com/watch?v=Og5CvDK9Iro</a>
DigiMacq: Multimedia Tour of Parramatta, NSW, Australia: iPhone App	<a href="http://www.discoverparramatta.com/travel_and_maps/tours/digimacq">http://www.discoverparramatta.com/travel_and_maps/tours/digimacq</a>	Chester: Revealing The Rows: iPhone App	<a href="http://www.revealingtherows.co.uk/">http://www.revealingtherows.co.uk/</a>
TRESTLE: Landmark of the Cold War	<a href="http://www.eco.unm.edu/summa/notes/trestle_movie.html">http://www.eco.unm.edu/summa/notes/trestle_movie.html</a>	Wood Window Repair Demonstration	<a href="http://ecowoodworks.com/">http://ecowoodworks.com/</a>
Beneath the Bricks	<a href="http://www.youtube.com/watch?v=bsFXotNmHU">http://www.youtube.com/watch?v=bsFXotNmHU</a>	Soloist: How the New Deal Begat Musical Royalty	<a href="http://www.youtube.com/watch?v=W0kmmD6_PCs">http://www.youtube.com/watch?v=W0kmmD6_PCs</a>
Archeology at Zillier: The City of Austin's Excavations at the Vara Daniels Site	<a href="http://www.ci.austin.tx.us/publicworks/zillier/">http://www.ci.austin.tx.us/publicworks/zillier/</a>	Culturally-Sensitive Dogbane Transplanting, Inter- and Multi-Agency Collaboration, and Public Outreach	<a href="http://www.fhwa.dot.gov/environment/ehel/09oregon.htm">http://www.fhwa.dot.gov/environment/ehel/09oregon.htm</a>
Built By WPA-CCC: 1933-1943- New Deal Historic Resources on Department of Defense Installations	<a href="http://www.denix.osd.mil/cr/HistoricBuildingsStructures/ConTextStudies.cfm">http://www.denix.osd.mil/cr/HistoricBuildingsStructures/ConTextStudies.cfm</a>	Homeland: An Archaeologist's View of Yellowstone Country's Past	<a href="http://www.larrylahren.com">www.larrylahren.com</a>
Bourbon County Agricultural History: A Historic Preservation Lesson Plan For Fourth Grade Students	<a href="http://www.cra-ly.com/qualifications/projects_structures_MOA.html">http://www.cra-ly.com/qualifications/projects_structures_MOA.html</a>		
Cleveland Historical Smartphone App	<a href="http://app.mobilehistorycleveland.org">http://app.mobilehistorycleveland.org</a>		
A Story Like No Other: iPhone App	<a href="http://itunes.apple.com/us/app/a-story-like-no-other/id378072152?mt=8">http://itunes.apple.com/us/app/a-story-like-no-other/id378072152?mt=8</a>		
Cathlapotle Plankhouse Project	<a href="http://www.ridgefieldfriends.org/plankhouse.php">http://www.ridgefieldfriends.org/plankhouse.php</a>		
Edsel & Eleanor Ford House Tour: iPhone App	<a href="http://fordhouse.org/Explore.html">http://fordhouse.org/Explore.html</a>		
Preserve Oregon's Heritage Playing Cards	<a href="http://www.oregon.gov/OPRD/HCD/">http://www.oregon.gov/OPRD/HCD/</a>		
Tularosa Basin and Coe Ranch	<a href="http://www.denix.osd.mil/cr/upload/Coe-Ranch_Standard_040808.pdf">http://www.denix.osd.mil/cr/upload/Coe-Ranch_Standard_040808.pdf</a>		
Iron Mike Bike Tour Project	<a href="http://www.parrisislandmuseum.com/">http://www.parrisislandmuseum.com/</a>		

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