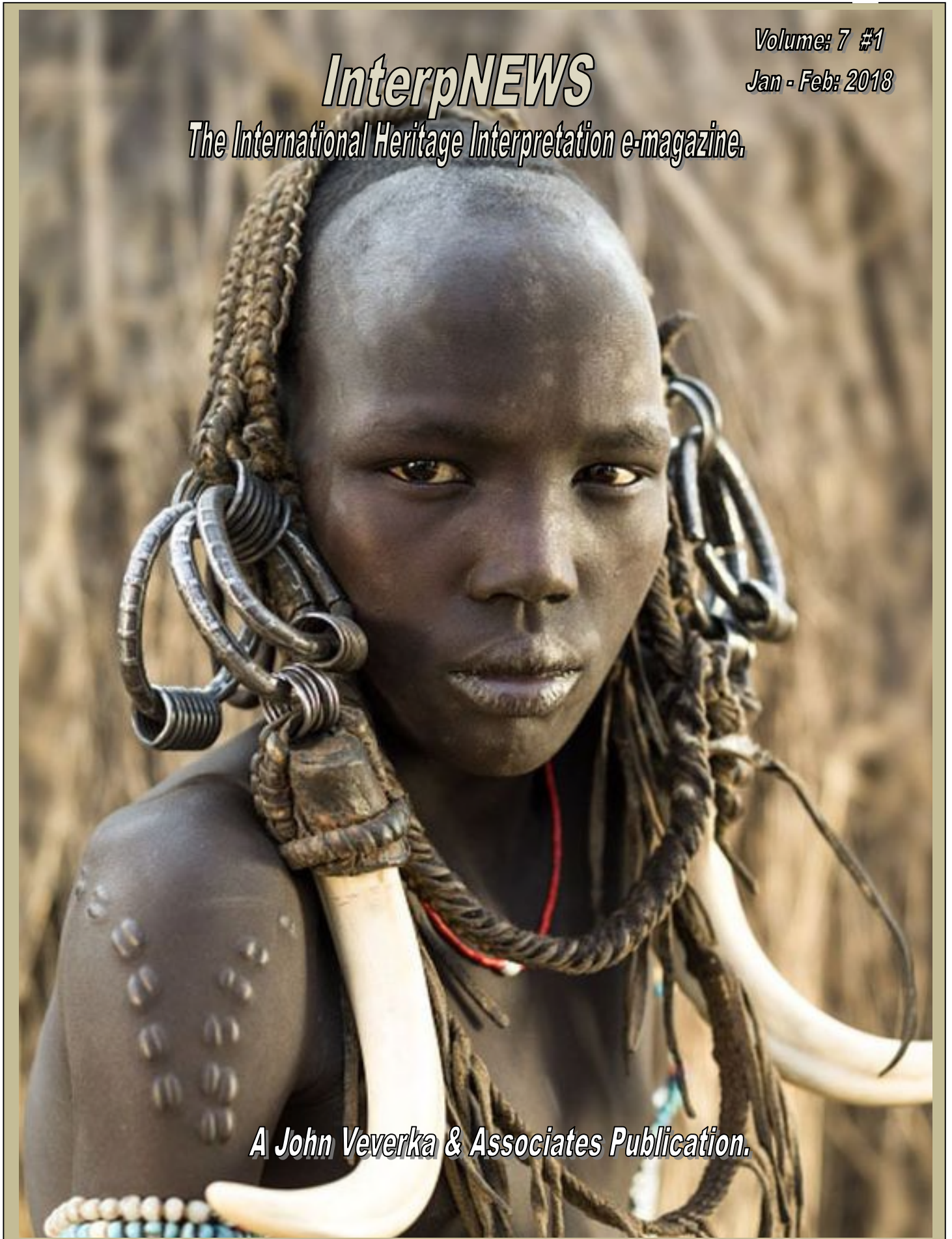


*Volume: 7 #1  
Jan - Feb: 2018*

# *InterpNEWS*

*The International Heritage Interpretation e-magazine.*

*A John Veverka & Associates Publication.*





JV - A hot day and cold water in the Saudi Arabia desert.

I can't believe that Christmas is rushing past us – planning for our new 2018 Issues of InterpNEWS, and looking ahead on starting our 7<sup>th</sup> year publishing InterpNEWS. It's still FREE – now going to over 300,000 interpreters, agencies, organizations, museums, zoos, historic and heritage sites, tourism organizations and agencies, and more, in over 60 countries. You can see what we have planned on page 60 – upcoming issues. I want to thank again our wonderful Regional and International Editors who volunteer to write for or find articles for InterpNEWS each issue. If you would like to work with InterpNEWS and be one of our Regional Editors, and the benefits therein, please feel free to contact me. I would love to have more editors from Slovenia, Africa, the EU, South America, and other countries with active interpretive programs, services and agencies. Also editors to represent museums, zoos, botanical gardens, living history interpretation, art museums and related subject areas. InterpNEWS is part of the Heritage Interpretation International Group, including the Heritage Interpretation Training Center. See page 56.

Have a great New Year and stay in touch with us. Cheers, John Veverka, IN Publisher.

[jvainterp@aol.com](mailto:jvainterp@aol.com)

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***We are now accepting articles for our March/April 2018 Issue-  
Deadline for that issue is the 15<sup>th</sup> of January for a 1<sup>st</sup> of Feb. mail out ☺***

InterpNEWS is published six times a year as a FREE John Veverka & Associates publication and published as a service to the interpretive profession. If you would like to be added to our mailing list just send an e-mail to [jvainterp@aol.com](mailto:jvainterp@aol.com) and we'll add you to our growing mailing list. Contributions of articles are welcomed. If you would like to have an article published in InterpNEWS let me know what you have in mind. Cover photo: Mursi young woman - thiopia

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## Meet Our Regional Editors

Regional Editors are professional interpreters with a mission to help advance the interpretive profession and make connections with other interpreters, agencies and organizations to encourage folks to share knowledge and ideas about heritage interpretation. They may represent InterpNEWS at conferences or other interpretive gatherings to help generate articles about new technologies, approaches, exhibits or other innovative advancements in interpretation. Want to be one of our Regional Editors? Let's chat. [jvainterp@aol.com](mailto:jvainterp@aol.com).



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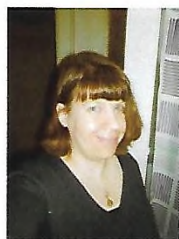


**Brian C. Westfall** Corps of Engineers Community Relations Ranger/NRM Specialist. Brian brings over 35 years of experience in interpretation with the US Army Corps of Engineers. Brian coordinated the interpretive outreach program at DeGray Lake for 19 years, promoting Corps of Engineers missions locally, regionally and nationally. Brian was also recognized as the 2006 Mississippi Valley Division **Hiram Chittenden Interpreter of the Year**. He also serves as an instructor for the COE National Interpretive Services Course. You can reach him at: [Brian.C.Westfall@usace.army.mil](mailto:Brian.C.Westfall@usace.army.mil),



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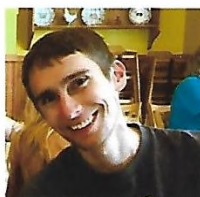
**Ethan Rotman** - As principle of *iSpeakEasy*, Ethan has been speaking to groups for 30 years and training presenters for more than 25 years. He began his career as a park ranger in 1980. He quickly learned that Park Rangers must engage their audience or people will simply walk away. *iSpeakEASY* was founded in 2006 to bring a new approach of communication into the business world as well. He offers workshops and individualized coaching to help speakers improve their effectiveness and profitability. A frequent contributor to **InterpNEWS**, you can contact Ethan at: [ethan@ispeakeasy.net](mailto:ethan@ispeakeasy.net)



**Stephen W. Madewell** has an extensive back ground with outdoor education and recreation. He has served as **Executive Director for three Ohio park districts: Metroparks of the Toledo Area, Lake Metroparks and Geauga Park District.** He has managed design and development for several environmental education and interpretive visitor centers, web based communication systems as well as way-finding and interpretive sign systems. Mr. Madewell's involvement with conservation-based initiatives has included policy development, operations, natural resource stewardship, land acquisition, grant development and advocacy. He has written and recorded two conservation-themed musical CD's: *Arrow Creek* and *Rivers and Trails*. [steve@madewellmusic.com](mailto:steve@madewellmusic.com) [madewellmusic.com](http://madewellmusic.com)



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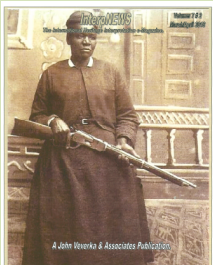
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Pass the Chipotle Podcast <http://bit.ly/2wLb791> Twitter: [@rocio\\_carvajal](https://twitter.com/rocio_carvajal)



**Sydney Johnson** is the Curator of Exhibits at the Missouri State Museum and a scholar of Black woman's social activism in the early 20th century. As a historian, she is interested in both the theory and praxis of community ownership as a means towards inclusive cultural spaces and transformative experiences.

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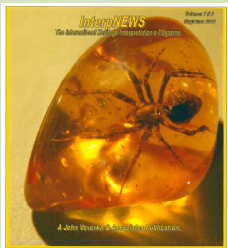
### *Interested in being one of our regional or specialist editors?*



InterpNEWS reaches over 300K interpreters, agencies and organizations in over 60 countries. Our mission is a simple one. To find or assemble articles about the best in interpretive research, programs or related activities, and pass it on to others.

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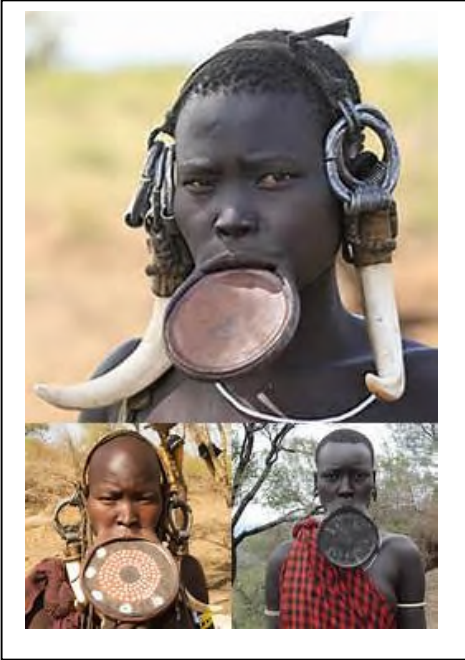
**Our Mar/April and May/June issues.**

Let me know if you have any questions at all: [jvainterp@aol.com](mailto:jvainterp@aol.com).



## Our Cover

## Mursi young woman - Ethiopia



The Mursi tribe are an African tribe from the isolated Omo valley in Southern Ethiopia near the border with Sudan. There are an estimated 10,000 members of this beautiful, sedentary tribe, whose lip plated face plate decorations are a source of endless fascination. Long may they, and their wonderful culture, live on.

The Mursi have their own language called Mursi, which is classified as one of the Surmic languages. The Mursi have a reputation for being one of the more aggressive African tribes and are famous for their stick fighting ceremony – the donga.

As seen in these stunning photographs, their trademark ‘saucer’ lip plate (*dhebi a tugoin*) has become the chief visible distinguishing characteristic of the Mursi and made them a prime attraction for tourists. A girl’s lower lip is cut, by her mother or by another woman of her settlement, when she reaches the age of 15 or 16.

The cut is held open by a wooden plug until the wound heals. It appears to be up to the individual girl to decide how far to stretch the lip, by inserting progressively larger plugs over a period of several months. Some, but by no means all, girls persevere until their lips can take plates of 12 centimetres or more in diameter.

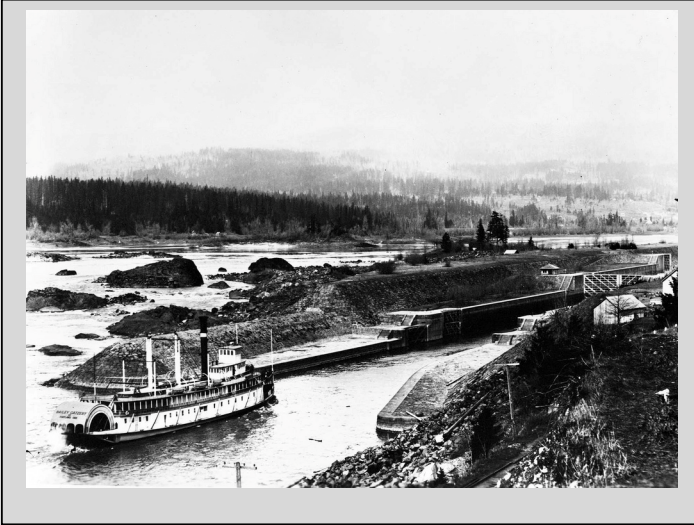
It is often claimed that the size of the lip plate is correlated with the size of a woman’s bridewealth. This is not born out by the fact that the marriages of many girls have already been arranged, and the amount of bridewealth to be paid by their husbands’ families has already been decided, *before* their lips are cut.

Another common idea is that the practice of cutting and stretching the lower lip originated as a deliberate disfigurement, designed to make women and girls less attractive to slave traders. This ignores the fact that the Mursi themselves do not give such an historical explanation and that the practice is confined neither to Africa nor to women. Amongst the Kayapo of Brazil, for example, senior men wear a saucer-like disc, some six centimetres across, in the lower lip.



Like other forms of body decoration and alteration found the world over (like ear piercing, tattooing, and circumcision), the lip plate worn by Mursi women is best seen as an expression of social adulthood and reproductive potential. It is a kind of ‘bridge’ between the individual and society – between the biological ‘self’ and the social ‘self’.





*New Book Now Available*

## **Bonneville Lock and Dam: A Gift from the People of the Great Depression.**

*Joseph Patrick "Pat" Barry  
Interpreter (retired)  
Bonneville Lock and Dam.*

**Bonneville Lock and Dam: A Gift from the People of the Great Depression** is a history of the dam, a tribute to the workers, and a personal memoir. Joseph Patrick "Pat" Barry spent 32 years at Bonneville, most of it as a park ranger managing the visitor center.

Bonneville Lock and Dam became one of the symbols of the Great Depression era efforts to jump-start the economy and get people working again. During the 1930s, massive public works projects like Bonneville gave the people of the Great Depression jobs and hope. Bonneville also played an important role during World War II, providing power for building ships and aircraft. Since the 1930s, it has generated non-stop, clean, renewable power, provided inexpensive inland navigation, and water-based recreation. The dam evolved with the changing needs of society. This gift of 1930s infrastructure continues to return benefits for all Americans.

Enjoy this insider's view of the dam - told by a person whose job was to give tours, tell stories about the dam, and shape the visitor experience for a half million people a year. In addition to a history of the dam, here are tales from the people who worked there. Find out about Benjamin Bonneville and the natural events that set the stage for the dam. Hear suggestions from a ranger about the best ways to visit the dam and learn some obscure facts about this iconic structure. Bonneville symbolizes technology and science but also includes many works of art. It has even found its way into films and television. Discover all of this and more. **The book features nearly 300 images, many never seen before. For more information:**

[https://www.amazon.com/s/ref=nb\\_sb\\_noss?url=search-alias%3Dstripbooks&field-keywords=bonneville+lock+and+dam+a+gift+from+the+people+of+the+great+depression](https://www.amazon.com/s/ref=nb_sb_noss?url=search-alias%3Dstripbooks&field-keywords=bonneville+lock+and+dam+a+gift+from+the+people+of+the+great+depression)



# BONNEVILLE LOCK AND DAM

A Gift from the People of the Great Depression

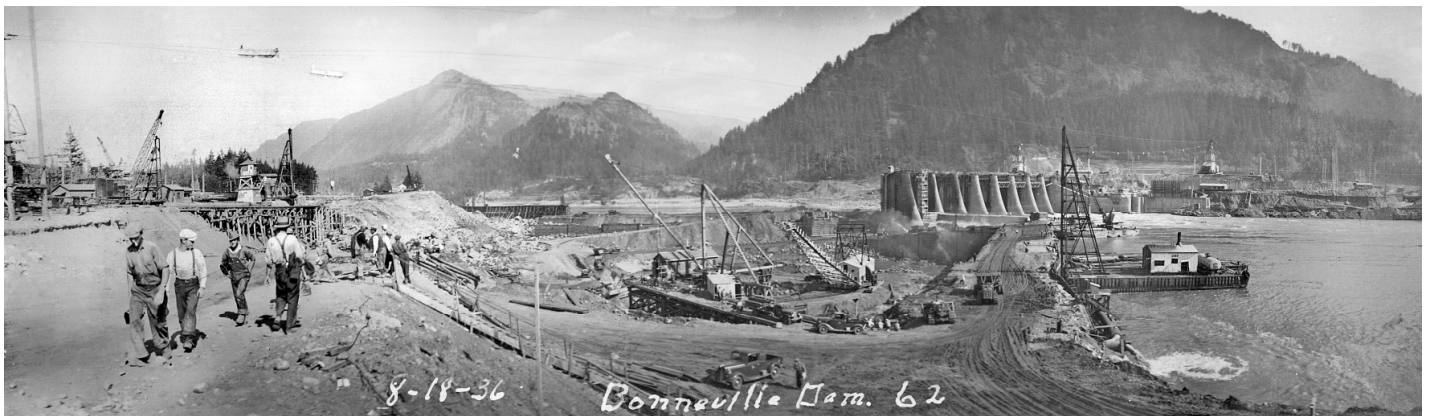


**Joseph Patrick Barry**

Foreword by John A. Harrison, author of *A Woman Alone: Mona Bell, Sam Hill and the Mansion on Bonneville Rock*

*“Pat Barry’s book—Bonneville Lock and Dam: A Gift from the People of the Great Depression—is truly a labor of love. Park ranger Barry’s 32-year love affair, indeed his devotion to Bonneville Lock and Dam, is striking. Barry’s historical knowledge of Bonneville Dam, his insights into the inner workings of it, as well as his descriptions of the hardscrabble men who built it, collectively makes for an entertaining, illustrative and informative read. If you really want to know about Bonneville Dam, this is the book to read.”*

Dave Dutton, author of *Paid in Sunsets, A Park Ranger’s Story*





2018

*Photo courtesy Cienkamila / Wikimedia Commons.*

## Another New Year for the Interpretive Field: What Trends Will We See in 2018?

*Chris Brusatte,  
Interpretive Planner  
Taylor Studios, Inc.*

It is hard to believe, but we have reached the beginning of yet another new year. With 2017 fading behind us in the rearview mirror, interpreters have a bright and promising 2018 ahead. Exciting opportunities await, new techniques and practices are gaining momentum, and more and more people everywhere are engaging with informal, participatory education. So perhaps it is time to take out our crystal balls and predict what some of the biggest trends will be for the museum and interpretive fields in 2018. Without further ado, and condensed somewhat for the sake of brevity, here are some of my own initial thoughts...

### More Personalized Interpretive Experiences

In the 21<sup>st</sup> century world of individualized playlists, personal newsfeeds, and even – gulp – targeted advertisements, people desire personalized, customized experiences that cater to their individual interests and tastes. What does this mean for the field of museums and interpretation? It means that we must break centuries of practice and focus on visitors on a much more personalized level.



*Purina Farms Visitor Center, designed by Taylor Studios. Photo courtesy of Purina Farms Visitor Center and Taylor Studios, Inc.*

Especially in museums, experiences have been created with the expectation that all visitors will go through and encounter the space in the same manner. Each visitor travels along the same path, sees the same objects, reads the same labels, and does the same interactives as every other visitor. In this traditional model, it does not matter if you have particular or specific interests – you are led along the same experience as everyone else, lumped together as if you all cared about seeing and doing the exact same things. This is now changing. Interpreters in museums and elsewhere are finding ways to create multiple experiences based upon the same exhibition (or program), each experience uniquely tailored to individual visitors or to specific visitor types.

At the American Museum of Natural History, the Explorer smartphone app serves as a personal tour guide that gives each visitor a personalized, individualized tour of the museum, based upon that individual visitor's interests. Visitors tell the app what they like, for example "dinosaurs" or "blue whales," and the app leads them to the displays that feature these. In addition, the app records the visitor's location, so – for instance – if they visit three dinosaur displays in a row, the app will recognize this and automatically program additional dinosaur exhibits into their tour.<sup>1</sup> Each person's visit to the museum is unique, individual, and personalized to their interests.

### **More Virtual and Augmented Reality**

Over the past year and a half, virtual and augmented reality has emerged as a high-tech, highly immersive way for museums, science centers, nature centers, and zoos to engage with their audiences. Although expensive, VR and AR provide an almost unbeatable way to put visitors into an environment that would otherwise be impossible (e.g. a past era) or problematic (e.g. a fragile collections area) to visit. Often dismissed as mere edutainment, VR and AR are nonetheless finding their way into an increasing number of interpretive sites as the technology becomes cheaper and better tested.

As 2018 dawns, countless museums have already added virtual and augmented reality to their menu of offerings. Many have used VR and AR in exhibitions on-site, giving visitors unique opportunities to fly like a bird or visit ancient worlds. Others have offered VR tours of their museums online, providing virtual visitors access to their museum from anywhere in the world. Just in the past couple of years, the American Museum of Natural History, London's Natural History Museum, the British Museum, the Louvre, the Canadian Museum for Human Rights, the Guggenheim Museum, the Natural History Museum of Los Angeles County, The Franklin Institute in Philadelphia, The Metropolitan Museum of Art, the Salvador Dali Museum, the Museum of Modern Art in New York, and many more have all pioneered exciting AR or VR interpretation.

As Jack Ashby of the Grant Museum of Zoology said in February, Considering that today's museums are interactive learning environments that encourage engaging with material, VR and AR should be ideally placed to bring museum objects to life and create more dynamic, interesting exhibits and displays... Although VR is new, it is already well established and familiar and it's only going to get better.<sup>2</sup>

### **More Money Woes**

It is well-know, but now almost decade-old, history: American nonprofits, including interpretive sites, were hit hard by the Great Recession of 2008.<sup>3</sup> Five years later, in a 2013 survey by the American Alliance of Museums (AAM), "more than two-thirds of museums reported economic stress" and a shrinking percentage were receiving federal funds.<sup>4</sup> Four additional years later, a 2017 AAM document

<sup>1</sup> Joseph Berger, "Find the Whale and the Bathroom With the Natural History Museum App," *New York Times*, 21 November 2016, accessed 17 January 2017, [https://www.nytimes.com/2016/11/21/arts/design/the-natural-history-museum-has-a-new-app.html?\\_r=0](https://www.nytimes.com/2016/11/21/arts/design/the-natural-history-museum-has-a-new-app.html?_r=0).

<sup>2</sup> Jack Ashby, "Museums and Virtual Reality: VR in the Grant Museum," *Museums & Collections Blog*, 15 February 2017, accessed 24 July 2017, <https://blogs.ucl.ac.uk/museums/2017/02/15/museums-and-virtual-reality-vr-in-the-grant-museum/>.

<sup>3</sup> Ford W. Bell, "How Are Museums Supported Financially in the U.S.?", *Embassy of the United States of America*, March 2012, accessed 24 July 2017, [http://photos.state.gov/libraries/amgov/133183/english/P\\_You\\_Asked\\_How\\_Are\\_Museums\\_Supported\\_Financially.pdf](http://photos.state.gov/libraries/amgov/133183/english/P_You_Asked_How_Are_Museums_Supported_Financially.pdf).

<sup>4</sup> "Museum Facts," *American Alliance of Museums*, accessed 24 July 2017, <http://www.aam-us.org/about-museums/museum-facts>.



spoke of “spending constraints at all levels of government.”<sup>5</sup> And now, with 2018 beginning, museums are still not out of the woods. Although the start of the Great Recession is now ten-years past, interpretive sites are still facing significant money woes, many of them arising from shrinking government funding.

Will 2018 break this trend? Probably not. Due to harmful partisan clashes and understandable concerns about the size of government, many government programs for the arts, sciences, and humanities have experienced recent stress in funding and in mission. It is probably safe to say that interpretive sites should try to diversify their funding sources and seek money in new and creative (although always mission-focused) manners as the new year begins.

### **More Inclusion, More Diversity**

For the past few years, interpretive sites have finally opened up to wider and wider audiences. Minority groups, often less targeted as visitors than affluent members of the majority, have been actively sought out via programming and exhibits specifically tailored to their interests. Museums, science centers, nature centers, zoos, and other interpretive sites have realized that it is part of their mission to reach underserved communities. Long focusing on public education, these sites are now redefining their targeted “public.” Nobly – and energetically – they are hoping to educate all: rich and poor, old and young, men and women, and those of all races and ethnicities. Look for this trend to continue into 2018, and – hopefully – beyond.

### **More Trust**

Finally, museums, science centers, nature centers, zoos, and other interpretive sites are increasingly regarded as trustworthy – bastions of facts and truth in an ever-confused world. As Dr. David Skorton, Secretary of the Smithsonian, relates in a 2017 article,

[There] is a growing lack of trust in American institutions – from government, to religious organizations, to the media...Honest disagreements on scientific and cultural issues are made worse – far worse – by the perception of ‘fake news’ and uncertainty on whether data and information are trustworthy...Where and how do we find venues where we can and will respectfully discuss, disagree, and debate?<sup>1</sup>

The answer, he believes, already exists: museums and other interpretive sites already possess the public’s trust, and they have all of the tools necessary to keep being places of honest facts, open discussion, truth, and shared discovery. As he relates, even in today’s charged atmosphere, “libraries and museums are considered honest purveyors of information and places for conversation on issues of local and national significance.” They “aim to provide context and information—and often the forum—to address the big issues knowledgeably and constructively.”<sup>7</sup>

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<sup>5</sup> “Charitable Giving,” *American Alliance of Museums*, 2017, accessed 24 July 2017, <http://www.aam-us.org/docs/default-source/advocacy/brief-charitable-giving.pdf?sfvrsn=30>.

<sup>6</sup> David Skorton, “Trusted Sources: Why Museums and Libraries Are More Relevant Than Ever,” *Smithsonian Insider*, 2 March 2017, accessed 24 July 2017, <http://insider.si.edu/2017/03/trusted-sources-museums-libraries-relevant-ever/>.

<sup>7</sup> *Loc. cit.*



*Watershed Stewardship Center at Cleveland Metroparks West Creek Reservation, designed by Taylor Studios. Photo courtesy of Herb N. Byers, Jr. and Taylor Studios, Inc.*

Both the U.K.-based Museums Association and the U.S.-based AAM agree. Their research has shown that museums and interpretive sites remain trusted by the general public.<sup>1</sup> So what does this mean? In 2018, as education remains as important as ever – for science, for history, for politics, for governance, and for our general well-being – museums and interpretive sites are more needed than ever. We have earned the public's trust with years of authentic, engaging, and uplifting educational interpretation. In 2018, we must do the same, and with a renewed effort that reaches as many people as possible.

*Chris Brusatte,  
Interpretive Planner  
[Taylor Studios, Inc.](#)*



## **A beautifully chaotic oral history interview.**

*Dan Boys  
IN Regional Editor*

**During the course of my work I get to interview some wonderful people and get an intimate but short-lived window into their lives. My beautifully chaotic interview with the ‘Yorkshire Shepherdess’, Amanda Owen, has to rank as one of my favourites.**

Driving to the Yorkshire Dales on a crisp early autumn morning brought back lovely memories of my time working on a moorland restoration project in the early 2000s. The uplands have a unique smell - a mix of fresh air, vegetation and peat - and my destination today was in the heart of the Upper Swaledale.

Amanda Owen, watched by millions on ITV's *The Dales*, met me at the door with babe on hip and two young smiling toddlers in tow. She and her young family live a life that has almost gone in today's modern world, a life ruled by her animals and the seasons. And indeed the name of the Owen's farm, Ravenseat, has a *Jane Eyre* ring to it. It sits 1300 feet up in the moors, slightly nestled within the pillowy hills at the end of a remote road. Amanda's 1000 sheep, 20 cows and nine children have free reign over its almost 2000+ unrestricted acres.



Ravenseat sits nestled within the pillowy hills of Upper Swaledale

Amanda's front room - which I later found out served as a rudimental ale house several centuries ago - was dark but very homely. Only the modern fabrics hanging on the massive laundry hanger above the open fire deceived the idea that we hadn't stepped back at least a century. Even the individual black and white, almost sepia, portraits on the walls looked old, yet on closer inspection were of her children and husband.

Amanda comes across as the sort of person that isn't easily fazed. In fact it was soon clear that she enjoyed the challenge of her life. I was served a lovely warm scone and a glass of peaty spring water. it was perfect! You wouldn't guess she was a first generation farmer, and perhaps that is one of her few regrets, but she is clearly putting that right for future generations. Her kids have a rare freedom.

The interview itself was beautifully chaotic. In my early days of interviewing I may have been distracted by Amanda's young girls giggling/squabbling, piano playing and mic stroking, plus the roof repairs and self-catering guests dropping in, but I loved it. External sounds on a recording can make editing clips for use in e.g. an audio trail tricky, but all these noises were a true reflection of Amanda's hectic life.

At one point in the interview her gaze is casually diverted outside, "oh, the baby has just blown past the window." The now sleeping baby had been carried along the drive by a small gust of wind. There was no panic. All the family have an inextricable link with the outside. They have all accompanied their parents during their work day, strapped onto a back until they are big enough to walk.



Amanda likes the cold and wet no more than you and I but this girl from Huddersfield has an inspiring passion for farming and giving her kids this special way of life. And unlike many of the rural people I have interviewed for the Museum of Rural English Life's 'The countryside, why it matters for me' project, it isn't a car, mobile phone or computer that are her most important work items. No, for Amanda she picks three more rudimental objects: the humble penknife and bailer twine are vital. And of course the dog whistle saves having to put her hands into her mouth, which is not a good idea if you

are poking, prodding and chasing sheep most of the day. An hour passed in a flash. My window into the Owen's world was so insightful, humbling and inspiring. As I drove away I felt a tinge of sadness that I was returning back to the complexities of the modern world.

*Dan Boys is currently working as 'Community Historian' on behalf of the Museum of Rural England Life (MERL), based at the University of Reading. The role is to create a temporary exhibition and permanent audio guide for the museum along the theme of 'The Countryside. Why it matters to me.'*





## Confederacy Monuments: A Disquieting History

*Cecelia Ottenweller*

On June 17, 2015, Dylann Roof, 21-year-old white supremacist, stepped into the Emanuel African Methodist Episcopal Church and murdered nine people attending a bible study. They were all African American. He fired 70 rounds. After his capture, a manifesto written by Roof was found detailing his racist beliefs. It was accompanied by photos of Roof posing with a U.S. flag burning in one hand and a Confederate Flag in another.

Before that night, there seemed to me an uneasy acceptance nationally of the public display of monuments and symbols connected to the Confederacy. Locally there has certainly been many discussions, but even with these regional discussions, re-enactments occurred annually and “little white lies” were allowed to persist about why the Civil War – sometimes referred to as the “War of the Lost Cause” ([http://civil-war-journeys.org/the\\_lost\\_cause.htm](http://civil-war-journeys.org/the_lost_cause.htm)) or the “War of Northern Aggression”<sup>1</sup> – was fought. But, Roof’s violence transformed that détente – the slow fuse of disgust transformed into a fast fire of outrage, which finally ignited a nation-wide cultural explosion.

Every activity, statue, statement, etc., related to the Civil War and the Confederacy is receiving greater scrutiny with monumental results: Over 150 years after President Andrew Johnson declared The Civil War over by presidential proclamation, the battalions of the Confederacy are again falling, this time in public spaces across the U.S.: in the middle of the night, in broad daylight, noiselessly with no one noticing, quietly with notice afterwards, and publicly in the middle of mob scenes of civil unrest. In what could be considered a strange divine joke, General Robert E. Lee is surrendering his position over and over again, this time in New Orleans, Baltimore, and Austin. The maple tree he planted next to St. John’s Episcopal Church on the base of Fort Hamilton in Brooklyn will now be incognito. In the state of Arkansas, Lee is no longer sharing his birthday as an official holiday with Martin Luther King (but he does still in Mississippi and Alabama.)<sup>2</sup>

Organizations that originally erected many of the monuments have sued to have them remain in place<sup>3</sup>. In many cases, they lost the fight and retreated to a retrenched position, sometimes erecting monuments on private grounds<sup>4</sup> and, in extreme cases, building multi-million dollar museums<sup>5</sup> to tell their side of the story.

<sup>1</sup> “The Lost Cause”, *Civil War Journeys*, December 12, 2016, accessed October 9, 2017, [http://civil-war-journeys.org/the\\_lost\\_cause.htm](http://civil-war-journeys.org/the_lost_cause.htm).

<sup>2</sup> Colin Dwyer, “Arkansas Splits Its Holidays For Martin Luther King Jr. and Robert E. Lee,” *NPR The Two Way*, March 201, 2017, accessed October 5, 2017, <http://www.npr.org/sections/thetwo-way/2017/03/20/520802543/arkansas-to-split-its-holidays-for-martin-luther-king-jr-and-robert-e-lee>.

<sup>3</sup> Tegan Wendland, “With Lee Statue’s Removal, Another Battle of New Orleans Comes to a Close,” *NPR*, May 20, 2017, accessed October 5, 2017, <http://www.npr.org/2017/05/20/529232823/with-lee-statues-removal-another-battle-of-new-orleans-comes-to-a-close>.

For cultural professionals, this sudden refigting of the War presents both enormous opportunities and tremendous headaches. Many are looking to us – the folks making a living as being fair and balanced cultural communicators and subject matter experts – to provide insight and guidance on how best to deal with the sudden accumulation of what is often a very heavy – like, several-tons-of-granite-and-bronze heavy – subject matter.

### **A New Battle:**

Swords do not magically transform into plowshares. They can morph, annealed by buried resentment and what could be characterized as irrational rationalizations. They can re-emerge as intellectual transformations, becoming romantic stories featuring beautiful belles, handsome gallants with swords and uniforms and garden parties on long green lawns before the horrible attack by foreign aggressors. The inconvenient truths can be tweaked through adjusted rhetoric and historic whitewashing. Physical manifestations of the twisted history can be seen to rise like hatching mayflies, appearing as statues and plaques, monuments and memorials, the naming of boulevards, schools and streets. (As is the case, both the conquered and the conquerors participate in this retelling: Romanticized retranslations of events and motivations abound on both sides of the story.)

And am I immune? No. Half of me is connected to the history. My father's family is from Tennessee and a number of my relatives fought for the Confederacy. I have a pair of cufflinks that great-great uncle "Diamond Jim", a sniper for the Confederates, took off a Union officer he shot in the field. Diamond Jim had a mighty good eye for Union officers wearing flashy jewelry. I was raised on many romantic stories, including the South's good but losing fight against the hateful invading North. I know of what I speak.

Uncle Diamond Jim, Johnny Reb, and the Spirit of the Confederacy continue to live on in a variety of ways across the U.S. According to a study published by the Southern Poverty Law Center (SPLC), which was published in April 2016, there were:

- 718 monuments and statues. Almost 300 of them are in the southern states of Georgia, Virginia and North Carolina.
- 109 public schools named for Civil War and Confederate figures.
- 80 counties and cities are named for Confederate figures.
- 9 official Confederate holidays in six states.
- 10 U.S. military bases are named for Confederates.<sup>6</sup>

Since the report was published, a number of the monuments and statues have been removed and streets, public schools and buildings, etc., have been renamed. (Follow an interesting story on just such a street name change: see this article about the naming of Dowling Street in Houston in 1892

(<http://www.houstonchronicle.com/news/transportation/article/Residents-strongly-urge-city-to-rename-Third-Ward-9970057.php?cmpid=premartel> and it's recent renaming to Emancipation Boulevard.) and (<http://www.khou.com/news/community/dowling-street-in-houstons-third-ward-renamed-emancipation-avenue/450463124>).

<sup>5</sup> Connor Sheets, "New Confederate memorial unveiled in Alabama," *AL.Com*, August 27, 2017, accessed October 5, 2017, [http://www.al.com/news/index.ssf/2017/08/more\\_than\\_200\\_people\\_attend\\_un.html](http://www.al.com/news/index.ssf/2017/08/more_than_200_people_attend_un.html).

<sup>6</sup> Danny Lewis, "A Controversial Museum Tries To Revive the Myth of the Confederacy's "Lost Cause"," *Smithsonian.com*, October 20, 2016, accessed October 9, 2017, <https://www.smithsonianmag.com/smart-news/controversial-museum-tries-revive-myth-confederacys-lost-cause-180960820/>.



There were two peak periods when most of the monuments were erected. The first was from between about 1900 to 1920, following the end of Reconstruction when states were enacting Jim Crow laws to disenfranchise African Americans. This time span also includes the rebirth of the Ku Klux Klan. The second peak – 48 statues and monuments – were put up in the early 1950s through the 1960s, which SPLC delineates as the 14 years between the Supreme Court ruling on desegregation in 1954 and MLK’s assassination in 1968. Another 32 were erected after 2000.

It is an uncomfortable truth: Most historians agree that the focus of Confederate states’ secession from the Union and the motivation behind the Civil War was the preservation of the institution of slavery.<sup>1</sup> There is a very strong and compelling argument that the erection of these public monuments and the naming of public institutions and infrastructure were a reinforcement of the Confederacy’s vision of an ultimately white supremacist future. After the war, during Reconstruction, this vision remained uneasily buried, at least publicly, but once the pressure was off, this truth was publicly recapitulated again and again, in street name after street name, and in monument after monument. The true impetus behind the existence of public monuments is not to honor past heroes, though that is part of the rationale for why they were built in the first place. They were most often an assertion of racial dominance in a public space.

The little white lies about why the Civil War was fought are finally being reexamined. “It’s the War of Northern Aggression” some might say; others would provide evidence that most of the soldiers did not own slaves – why would they fight for something they weren’t involved in? Some folks argue that the main issues were the right to secede or the onerous taxes and duties levied against the South by Northern government officials. But no, these are all myths.

James Loewen, Emeritus Professor of Sociology at the University of Vermont debunked the five key myths of alternate reasons for the Civil War in an opinion piece for the Washington Post in February of 2011. There, he cites direct quotes from the South Carolina secession conventions document, “Declaration of Causes which Induced the Secession of South Carolina from the Federal Union”. They include statements about, “the increasing hostility on the part of the non-slaveholding States to the institution of slavery,” and protests that the Northern states did not, “fulfill their constitutional obligations” by not obliging to send back escaped slaves.<sup>8</sup>

This debunking is reinforced in an excellent piece written by James Oliver Horton, Professor Emeritus of George Washington University, for the National Park Service. He also cites the South Carolina secession meeting, including a telling statement about the recent election of Abraham Lincoln as “President of the United States whose opinions and purposes are hostile to Slavery” being the final straw.

Horton also quotes Alexander Hamilton Stephens, the Vice President of the Confederacy in 1861, who stated publicly that the new government’s “...foundations are laid, its corner-stone rests upon the great truth, that the [N]egro is not equal to the white man; that slavery – submission to the superior race – is his natural and normal condition. This, our new government, is the first in the history of the world, based upon this great physical, philosophical, and moral truth.” Horton’s article contains many more examples of such rhetoric that effectively debunks most arguments attempting to establish any other reason besides the maintenance of slavery as the primary rationale for secession and Civil War.<sup>7</sup>

<sup>6</sup> “Whose Heritage? Public Symbols of the Confederacy,” *SPLC The Southern Poverty Law Center*, April 16, 2016, accessed October 9, 2017, <https://www.splcenter.org/20160421/whose-heritage-public-symbols-confederacy#findings>.

<sup>7</sup> Miles Parks, “Confederate Statues Were Built to Further a ‘White Supremacist Future’,” *NPR*, August 20, 2017, accessed October 9, 2017, <http://www.npr.org/2017/08/20/544266880/confederate-statues-were-built-to-further-a-white-supremacist-future>.

## “So, Now What?”

“They are pieces of art; destroying that is like burning books. They need to be preserved and they belong in museums,” said Don Carleton, executive director of the Dolph Briscoe Center for American History at the University of Texas at Austin, in an interview in *Time* magazine.

And that’s what he and his museum did: the statue of Jefferson Davis, which was removed from its public place on campus in 2015 following the Roof massacre in South Carolina, is now the centerpiece of a new exhibit, “From Commemoration to Education,” that looks at how and what public art actually communicates. The exhibit opened in Spring 2017 and is focused on the life of the statue, not the life of the man it depicts, the first and only president of the Confederate States of America. It features a wide variety of materials, including old letters, diaries, and original sketches as well as the actual statue, to tell the story of how the statue and the other four in the suite of five (which were not removed until August 2017) was commissioned by George Washington Littlefield, a Confederate vet and a prominent university donor. The sculptor was Pompeo Coppini, an Italian immigrant living in Chicago.

Ben Wright, associate director of the Briscoe curated the exhibit, was also quoted in the *Time* article. He said, “The question is whether you preserve this historical information in a commemorative setting or in a educative setting. The presence of the statue in an educational exhibit, as opposed to a place of honor, underlies that Davis, as well as his ideas and actions, are no longer commemorated by the university.”<sup>10</sup>

During a personal interview with me, Ashley Rogers, director of operations for the Whitney Plantation on River Road outside of New Orleans, said she doesn’t believe museums are always the best places for the removed statues. In her opinion, which does not represent that of her institution, the statues could be documented much like architecture and neighborhoods are in the National Register of Historic Places. Create a record that the statues existed then establish a list of those deemed worthy to preserve. But, one way or another, they need to be removed. “It’s not just that the memorials are offensive,” she says, “they’re dangerous.”<sup>11</sup> Alternatives could include balancing the monuments with pieces that provide a counterpoint and she cited the example of two statues on the Capitol site in Montgomery, Alabama: one is of Jefferson Davis, erected in the 1940s by the United Daughters of the Confederacy. Counterbalancing it is the Civil Rights Memorial, dedicated in 1989, honoring those who died fighting for civil rights.<sup>12</sup>

Richmond, Virginia, the former capitol of the Confederacy, has been balancing the message for decades. Perhaps nowhere has the romance of the Lost Cause been so vociferously celebrated historically, with Monument Avenue established in the 1880s.<sup>1</sup> The city depends on Civil War tourism as a major part of its local economy. But Richmond is a multicultural city, electing its first black city council member in the 1940s and a black mayor and majority black city council by the 1970s. City leadership has been working for decades to balance and reinterpret its past by updating older pieces with context and adding new works of public art. Monument Avenue now includes a statue of tennis legend Arthur Ashe, which was erected in 1996. Richmond also erected a memorial to Abraham Lincoln was erected in 2003. The Richmond Slavery Reconciliation Statue near Shockoe Bottom was unveiled in 2007, and in July of 2017 a statue of Maggie Walker, the first black woman to charter a bank, was dedicated.

<sup>10</sup> Rick Jervis, “When a bronze Confederate needed to retire, University of Texas found a home,” *USA Today*, August 18, 2017, accessed October 9, 2017, <https://www.usatoday.com/story/news/2017/08/18/confederate-statue-retirement-home/580041001/>.

<sup>11</sup> Rogers, Ashley. Interview by Cecelia Ottenweller. Face to face interview. Whitney Plantation offices, October 7, 2017.

<sup>12</sup> Julian Bond, “Civil Rights Memorial Dedication Speech,” *SPLC Southern Poverty Law Center*, November 5, 1989, accessed October 9, 2017, <https://www.splcenter.org/what-we-do/civil-rights-memorial/history/civil-rights-memorial-dedication-speech>.

## Our Role

As interpretation professionals, we are tasked with seeing all sides around difficult issues and communicating in a truthful way. We have to be ever-mindful of reflecting a community's truth, rather than our privately held one. But, this can easily become complicated, especially when working for an institution that may have a particular agenda. Fortunately, with the rapid increase in public awareness around this issue, we have room when dealing with recalcitrant project leadership to talk openly about all dimensions of the subject at hand and perhaps challenge the agenda, leveraging the wide variety of research tools at our disposal to create as objective and balanced an interpretation as possible of a given subject.

There are truly many dimensions that must be carefully considered when working on a project related to anything that is even in a small way as controversial as the Confederacy and the Civil War.

Emotion is always a powerful motivation in the story that wants to be told. The truth isn't always what others want to see. To some, a person's involvement in the Confederacy is a minor blip in their otherwise stellar lives: "To move that statue away [from its original site] besmirches all of Davis' body of work," says Marshall Davis, a spokesman for the Sons of Confederate Veterans, Texas Division, the group who took the University of Texas to court over the removal of the Jefferson Davis statue. He cited Davis' service as U.S. Secretary of War, a U.S. Senator, and a military strategist. Apparently, four years of treason against his country wasn't enough to cancel out Davis' other good deeds.

For others, the loss is aesthetic. U.S. President Donald Trump tweeted on August 17, 2017, at 8:21 a.m. that "...the beauty that is being taken out of our cities towns and parks will be greatly missed and never able to be comparably replaced!"<sup>14</sup>

Have you dealt with this issue? If you did, how did you handle it and what advice would you give your fellow professionals? Email me at [ceottenweller@me.com](mailto:ceottenweller@me.com) and tell me your story! If I get enough responses, I'll pull them together for an article to share in a later edition of InterpNEWS.

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<sup>13</sup> William Wirt Henry (1904), "[Richmond on the James](#)", in Lyman P. Powell, *Historic Towns of the Southern States*, New York: G. P. Putnam's Sons.

<sup>14</sup> Joshua Barajas, "In 3 tweets, Trump defends 'beautiful' Confederate monuments," *PBS NEWSHOUR*, August 17, 2017, accessed October 9, 2017,

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*Ever pull a thread on a sweater and find yourself standing in a pool of yarn? That's what the experience was for me in researching and writing this article: one little tug resulted in a vast pile of incredible insight into this very complex issue.*

*I could write a book. Instead, I'll let you do your own digging. I was careful to include footnotes with links in this article so you could do your own digging. And, **please do explore!** This is too important a topic, especially for us in the field.*

*Best, Cecelia*  
[ceottenweller@me.com](mailto:ceottenweller@me.com)



## **Farm Magic #7: One Small Step for Mankind.**

*Rod Burns*

*Certified Professional Heritage Interpreter  
InterpNEWS Regional Editor (Canada)*

Within a few minutes drive from the farm is Open Bay” a location which is one of the “must visit locations and experiences” on Quadra Island.

My scientific understanding increased about 10 years ago when I met a Geology Professor, leading a group of students on a weekend field trip. He described the zone of rocks as one of the most geologically unique, from Mexico to California. The uniqueness was in part that so many types of geological formations, being on the surface and so easily accessed, are within 10 paces from the end of a public road.

My passion as a local Heritage Interpreter expanded when I began blending Geological timelines with First People's legends about the origin of their ancestors.

Years ago, I learned that Indigenous Peoples, those with a personal ancient history in the area cannot and do not separate nature from culture. Specific legends weave together natural events and express how they impacted the ancestors.

The blending of explanations and personal discovery is the essence of the following articles.



Geologists like to look at a landscape and divide what they see into measurable divisions: periods (Cretaceous 145 - 65 MYA), centuries (3,500 BCE) and years (2017 ad).

They categorize rocks into 3 divisions (igneous, sedimentary, metamorphic). In some cases, rocks from volcanic eruptions become part of the regions story.

They further describe rocks by their mineral makeup (Fe, Na) and structure (rhombic).

Some people are gifted memory keepers. They have mnemonic memory skills recounting historical events with amazing accuracy. The Whique Woks (trained legend keepers) are able to recount the earliest of times when humans lived beneath the sea and events when they moved onto land.

A very select few individuals in the village are gifted with the skill as a legend carver.

Here on the coast of British Columbia, and most likely for other coastal civilizations, are legends which recount when the People of the Sea were thrown out of the water during a big storm, coming to rest on a drying beach. In one event, man refused to return to the sea village and ran from the beach into the forest. There, the humans



first lay in the warm rays of the sun. Further on in their time on dry land, they evolved, losing their ability to live beneath the sea. Today humans have the vestigial ability where they can swim from one shore to another. For others, they enjoy swimming under water but can do this for only a few seconds.

Legends tell of the time when Men and Women learned the skills and abilities of other animals. Eagle taught the humans how to see, to look far away, to have a larger view of life, than just in their own valley. Bear, taught humans how to stand up and fight for what they knew to be good, to fight tooth and claw.



Tiny Mouse Woman, afraid of the daylight, posed challenges to the humans, which taught them about caring and sharing.



In more recent millennia, 7,000 – 2,000 years BP humans began to purposefully leave marks on cliff edges or pounded into rocks. The simple markings let others know that they had passed through the valley.

Other, more detailed rock carvings along shorelines represent an aspect of life, we are left to imagine for ourselves.



It is hard for many, in the 21<sup>st</sup> Century to believe the historical phrase “One Small Step for Man One Giant Step for Mankind”, stated in the moon landing in 1969, had its birth moment millennia before, as suggested, in the photos below.

Back story to the Photographs.

Landscape and Shoreline:

Open Bay, Quadra Island. The far cliffs are primarily limestone (marine, sedimentary) in the middle is the zone of Sandstones (erosion sedimentary) which are exceptionally deformed by fractures, tilts and folds. In the foreground are volcanic eruptions of water born lava extrusions, overlying the sedimentary sandstones. Abutting the Volcanics are the classic, original earth crust Granitic rocks of igneous parentage, 350 ++ million years ago.

Atop the granitic parent rocks are huge 10,000 year old Glacial Erratics and rounded cobble stones are remnants to the last ice age and receding glacial ice flows.

Raven and the Arrival of Man: Carving by the world famous Haida Carver, Bill Read. Exhibited at the Museum of Anthropology, University of British Columbia, Vancouver, BC

The Arrival of the Haida People, Mouse Woman. Carved by Bill Read, *ibid*. It was cast in bronze and 2 copies are now on public view. One is at the Canadian Embassy, Washington DC and the 2<sup>nd</sup> at the Vancouver International Airport, Vancouver, BC.

Pictograph and Petroglyph: at locations on Quadra Island. The exact locations are not being identified for the security of the works.

Footprint: One small step: I found the print about 20 years ago on Quadra Island. I make a pilgrimage to it, a few times per year to keep imagining What Was! I recently shared the location with 2 Archeologists.





## RESILIENCE AND HOPE, HISTORIC HOUSE MUSEUMS IN MEXICO.

*By Rocio Carvajal.*

Through my recent work I have explored the links between intangible heritage as a driving force to develop cultural tourism products specifically related to regional and local cuisines in and around the city of Puebla, Mexico, this path has taken me to explore cultural landscapes, study the transmission of family recipes and the evolution of what we now recognise as Mexican gastronomy, but another important aspect has been studying the outstanding value that historic museum houses offer to understand how culinary traditions have evolved.

Walking in the streets of the historical centre of the city of Puebla, is admiring a space in which 16<sup>th</sup> century colonial architecture collides with 19<sup>th</sup> century neoclassic splendour, only about 100 km away from Mexico City, this is a top destination for domestic and international visitors, Puebla is a city that is as pleasing to the eyes as it is to the senses, its stunning architecture and world-famous crafts are complemented by the vibrant local traditional gastronomy. During this past summer I carried a series of visits interviewing museum directors of historical houses in the centre of this UNESCO listed city and while doing so I realised the many challenges faced by these museums which put at risk the very survival. Although every historic house has its own history I will focus in the case of a property known as *Casa de Alfeñique* which not only is Puebla's first museum, but the house itself is an outstanding architectural example of the late Baroque expressions in Colonial Mexico and a poster child of restoration and preservation of architectural heritage in the country.

The first recorded building in this plot was recorded in the early 1600s when a one-story family house was built, this property changed hands many times as it kept being lost during legal battles, unpaid mortgages and to settle debts. In 1785 the property was purchased for 3000 gold pesos by Juan Ignacio Morales, a Spanish-born blacksmith and affluent businessman who commissioned the prominent architect Antonio de Santa María Icháurregui to build one of the most audacious and ambitious architectural projects of the city with a total cost of 14,900 gold pesos including the exterior decoration and refurbishing. Due to the lavish intricate ornamental plaster that frames the façade and its interior, this house came to be known under the nickname of *Casa Alfeñique* or moulded sugar paste house. The Morales family eventually lost the property after 84 years over an unpaid mortgage and was acquired by businessman and philanthropist Alejandro Ruiz Olavarrieta who occupied the house with his family for 24 years but subsequently moved out.

30 years later, in 1925 Olavarrieta's descendants proposed a leasehold agreement to the state's government who committed to restore, convert and run a public museum under the name of *Puebla's Regional Museum, Casa de Alfeñique*. Due to the fact that the house didn't own a collection, it was then decided to refurbish some sections of the house to recreate an imagined version how the rooms might have looked like back in colonial times when it was a family home, the rest of the rooms allocated a number of historical objects related to the history of the city such as urban maps, documents, and mementos related to the 5 de Mayo battle, but left intact an original chapel equipped with a wooden altar and religious imagery.

Due to the museum's lack of a specific narrative the mere display of furniture and household objects didn't offer to the visitor's enough interpretative elements to fully connect with the history of the house nor with the over-curated passages of the city's past, so in 2015 for the first time in the Museum's history, there was a major transformation of the collections and museography by eliminating the general historic memorabilia and focusing on the historical factors that influenced the architectural styles of the colonial period. And so, a room was dedicated to the history and elaboration process of *Talavera*, a type of glazed pottery that is locally produced, Talavera tiles are a distinctive element of the exterior and interior decoration of the house including the kitchen. Another important addition was the *gastronomy room*, a space entirely dedicated to exploring Puebla's gastronomic heritage, this small but well-intended effort presents the history of some of the most emblematic dishes from the grand Poblano cookbook through videos, interactive screens, and a display of cooking ingredients. In a country where costumed interpretation, audio guides, volunteer programmes, visitor's printed guides or even standard guided tours are not a common feature among government-funded museums, the efforts put into providing a richer context through better-curated collections and new museographical elements certainly represents a step forward, but whether that is enough to make up for the lack of robust engagement and participation strategies that's an entirely different debate.



<sup>1</sup>Special thanks to: Lic. Patricia Vazquez Olvera, Director of Casa de Alfeñique.

<sup>2</sup>UNESCO's World heritage List: Puebla. <http://whc.unesco.org/en/list/416/>

<sup>3</sup>Casa de Alfeñique, Puebla. <http://bit.ly/2zpQpNg>

The recent earthquakes of September 7 and 19 left a toll of 456 severely damaged historical buildings in the state of Puebla alone, including Casa de Alfeñique (photo) which has been closed since September 20 until further notice, all the collections have been removed to a secure location while reparation works take place. The future of the house and the museum remains uncertain.



### ***Heritage and cultural tourism, a match waiting to happen.***

In the past years cultural tourism in Mexico has experienced an exponential growth which has underlined how preserving cultural heritage can increase a community's quality of life, furthermore, it plays a key role to help develop unique and memorable tourism experiences, but bringing together heritage and tourism has long been a challenge that requires much more than simply putting these concepts together in a sentence. This shift is the result of a worldwide effort that has prompted international organizations to find a new development paradigm as reflected in United Nations' declaration of the International Year of Sustainable Tourism for Development 2017 which underlines the role of comprehensive strategies that include culture, heritage and protection of the environment at the core of the agenda. Without a doubt, Mexico is one of the world's fastest growing tourism destinations, according to the World Travel & Tourism Council in 2016 the tourism sector generated 7.4% of the country's GDP, the Organization for Economic Co-operation and Development praised Mexico for this results but also pointed out that there is a need to evolve from a mass tourism-driven industry towards a more individualized form of services with higher added value, yet the latest approved budget for the country's tourism sector was reduced almost by 40% for 2017, this decision reveals a lack of basic understanding of the indivisible connection between investing in the cultural and tourism infrastructure to ensure a continuous growth and further specialization of the tourism sector.

But to understand Mexico's current situation is necessary to point out that in 2015 for the first time in Mexico's history a Secretariat of Culture was created with the purpose of having a government body capable of legislating on cultural matters, this meant a fundamental change from the otherwise minor political impact that its predecessor, the now extinct National Council for Culture and Arts had, as this entity was under the control of the federal Secretariat of Education.



In just two years the transition towards an autonomy of the cultural sector has not been short of organizational problems, legal loopholes and internal regulations that have put on hold the creation of a new cultural legislation capable of coordinating with other key bodies like the Secretariat of Tourism. This is the complex political panorama that cultural services at all levels are facing in Mexico, the new Secretariat of Culture is trying to actively contribute to the country's tourism sector while juggling the pressing need to manage 34 World Heritage Sites. According to Mexico's National Cultural Information System there are 1, 256 museums in the country, and the state of Puebla alone is home of 69, some of these institutions receive federal funding, while others depend on the State's budget, a few are managed and financed by municipalities while a minority are privately owned and operated, which explains the inconsistency of quality and range of services provided to the public.

For historical houses particularly, the need to create authentic and unique experiences is often second in importance to ensuring the necessary funds to maintain the buildings themselves, the National Institute of Anthropology and Archaeology (INAH by its Spanish acronym), has played an outstanding role in preserving the tangible cultural heritage of Mexico, but the fact that the federal government reduced by 20% the annual budget of the cultural sector for 2017 has directly affected INAH's conservation programme by at least 2 million pesos, added to this, is the fact that most museums entirely depend on the state's sponsorship as the actual cultural legislation largely prevents them from independently generating their own income. So, a reduced budget for the properties' maintenance, smaller budgets to fund their operation and the inability to generate income is jeopardising not only their present but also the future of cultural institutions.



How to reconcile then the urge to champion unique, local values and stories when historic house museums find themselves trapped between a genuine interest to innovate their offer while the obsolete legislation prevents them from doing so? The current situation is clearly unsustainable, but also presents a perfect opportunity to create better mechanisms for the preservation of cultural heritage and the improvement of an integrated tourism strategy that puts the internationally recognised cultural heritage of Mexico front and centre of the national development strategies, and while future is uncertain, the will and efforts of many local governments and cultural actors remain a beacon of hope.

<sup>4</sup>Mexican tourism industry experiencing its best performance ever. <http://bit.ly/2zoL2xU>

<sup>5</sup>Tourism cuts. <http://bit.ly/2xM45xy>

<sup>6</sup>Cultural Budget reduced by 20% in 2017. <http://eluni.mx/2xJ8XDr>

<sup>7</sup>Cuts for conservation programme. <http://bit.ly/2h3vDvo>

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## ***Pililuki: Engaging Museum Visitors with Interactivity***

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Over and over again museums are finding that to best reach their audiences, they must offer engaging, interactive programming. Visitors learn and return when they feel safe and welcomed in museum spaces and when they can participate in exhibits. Co-creation is the term commonly used to describe this type of visitor experience. As a small tribal museum in rural Alaska, the Alutiiq Museum & Archaeological Repository worked purposefully in 2016 to reimagine its next temporary exhibit. How could we reformat our presentation to move beyond passive viewing and encourage visitor participation? Staff decided that Alutiiq graphic arts would be a great vehicle for a hands-on exhibit experience. The result was *Pililuki*, a term that means “Make Them” in the Alutiiq language. This exhibit invites visitors to explore, create, and share artwork in the Alutiiq Museum’s temporary gallery. Visitors learn about Alutiiq graphic arts by participating in the creation of their own Alutiiq-inspired artwork and have opportunities to add their creations to the exhibit.

### **CONCEPTION**

In Alutiiq society, the graphic arts have long been a method of communication. With paintings, petroglyphs, incised designs, and body art people share both large and small aspects of life, from spiritual beliefs to their social ties, stage in life, and personal achievements. For the *Pililuki* exhibit, a number of craft stations would allow visitors to create graphic arts like those used in traditional Alutiiq life, but with a personal interpretation. There would also be an opportunity for showcasing one’s artwork by adding it to the exhibit or sharing it through social media. In order to engage visitors further, the museum planned a digital evaluation survey mounted on an iPad in the gallery.

### **IMPLEMENTATION**

To implement the project, the museum earned grants from the Alaska State Council on the Arts’ Munartet project, and the Alaska State Library, Archives, and Museums. Exhibit fabrication began in the Fall/Winter of 2016, and *Pililuki* was installed in April 2017. The exhibit has three craft stations, a video viewing area, photo station, and evaluation station, all surrounded by interpretative panels. The first craft station is for making *caguyat*, or hats. In this area, visitors decorate an Alutiiq hat or headdress using one of two paper templates. Visitors can then use colored pens, pipe cleaners, and plastic beads to add ornamentation.



*Photo: Caguyat (Hat) station where visitors cut out and color paper templates for two different Alutiq-style hats.*



*Photo: The Art of Clothing interpretation*





*Photos: The Art of Clothing incised scratch cards*

**The second craft station showcases the art of clothing.** Here, large wall panels illustrate examples of incised stones, ancient Alutiiq artifacts etched with faces, jewelry, and clothing, and interpret the design elements. Using scratch cards and craft sticks, visitors can then create their own designs, showing themselves with Alutiiq motifs. Cork strips on the wall invite visitors to post their drawings to the exhibit to share with others. The third craft station teaches visitors how



*Photo: Video Viewing Area and Stories in Art stations*

storytelling and drawing are linked in Alutiiq culture. Visitors view examples of ancient Alutiiq painting and their possible interpretations. Then, they are invited to draw their own story on a large roll of wall-mounted paper. People are encouraged to draw a picture that illustrates an important family story, community event, or memory. Adjacent to this station is the video viewing area, where visitors can rest in comfortable chairs and watch videos focused on Alutiiq

art and browse publications with examples of Alutiiq and Alaska Native graphic art, pulled from the Alutiiq Museum library. The three videos are on continuous rotation, and discuss Alutiiq labrets (lip plugs, a form of body art), Alutiiq dance history, and a story of Alutiiq masks. This area is designed to make the exhibit comfortable and to encourage people to stay in the museum longer. It also gives some visitors a place to relax while their friends and family members explore art activities.

The photo station offers visitors the chance to take a photograph of themselves standing in front of a wall mural featuring a historic scene from Kodiak. This encourages patrons to put themselves in the Alutiiq world, with their artwork, and consider the changes that have occurred in Kodiak over the past century. To integrate the exhibit into social media, a panel in front of the mural invites visitors to post their photos online with the hashtag #alutiiqeverywhere or #AlutiiqMuseum. The same prompt appears on all the exhibit craft tables.



*Photo: Photo Station wall*

## RECEPTION

*Pililuki* is proving to be a very popular exhibit, especially among younger audiences. An iPad mounted in the gallery provides the opportunity for guests to leave critical feedback and demographic information, using a simple Survey Monkey form. While the survey has not been used by everyone visiting the exhibit, the information collected has been illustrative. Almost all of the responders revealed that their visit was the first time they had come to the museum. This indicates that there is a very good chance that *Pililuki* brought people into the museum. One hundred percent of responders indicated that the exhibit increased their knowledge of Alutiiq graphic arts, and overwhelmingly that the exhibit assisted a child's learning about Alutiiq culture. In addition, almost a quarter of responders indicated that they were visiting from off-island. This probably represents museum visitors that arrived via cruise ship, of which the island receives many during the summer months. Over time, the duration of the visits increased—in other words, people are staying longer at the exhibit.

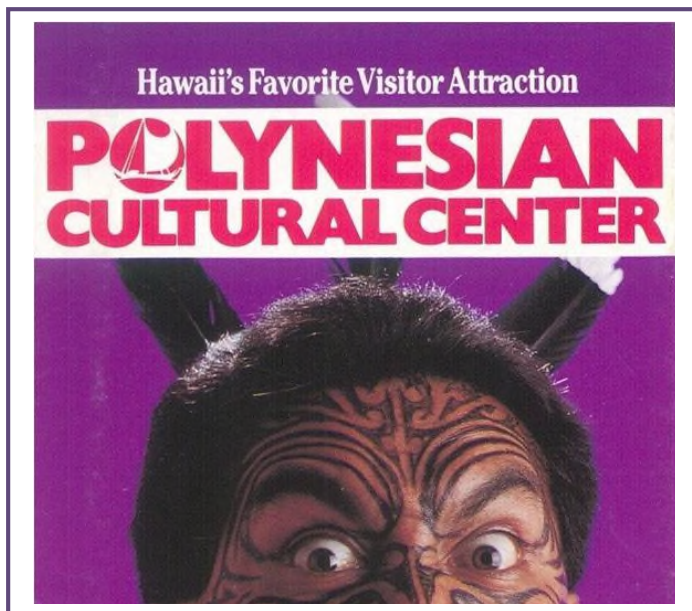
## LESSONS LEARNED

*Pililuki* remains on exhibit through January 2019, but Alutiiq Museum staff has already taken some lessons from this interactive programming. It has been very popular, especially among school-age children. It is a favorite stop for field trips, but adults have shown positive attitudes towards it as well. The incised scratch cards and the hat-making station appear to be the most popular aspects of the exhibit, and the museum has collected many of the scratch cards to use for a future project. We also had to increase the number of cork strips mounted on the wall to the scratch cards people wanted to post. The exhibit does require more up-keep than traditional displays. At the end of every workday the Collections & Exhibits Specialist collects the iPad in order to charge it overnight, cleans out the recycling bins, straightens furniture, and refills craft supplies. In addition, staff ensures all artwork created and left on display by guests is appropriate for viewing. Only a handful of items have been removed for offensive material and a handful more for lacking relevance. The social media integration has not been as far-reaching as hoped, and that is an aspect that staff will brainstorm further as the exhibit continues. It is possible that visitors are uploading their photos to their profiles without tagging the museum, but that requires further exploration.

Overall, however, the *Pililuki* exhibit illustrates how beneficial, easy, and fun interactive programming can be. The exhibit has been not only popular with the public, but garnered critical praise as well. At the Museums Alaska conference in October 2017, the Alutiiq Museum was honored with an “Award for Excellence in the Museum Field” for the *Pililuki* exhibit. The museum plans to continue creating interactive, engaging programming in future exhibits. In our next exhibit, focusing on traditional uses of Kodiak-area plants, museum staff is brainstorming ways to make it a hands-on, co-creative experience. Both the popular and critical success of *Pililuki* have proven that museum exhibits that engage with the public, rather than simply speaking to them, are the best way forward for museums in the 21<sup>st</sup> century.

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## Marketing Basics for Interpretive & Heritage Sites and Attractions –

It's all about the visitors.

by

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Without a doubt *marketing* is one of the most critical aspects of any heritage or interpretive attraction operations. Marketing brings in visitors – and gets them to come back for return visits. Successful marketing efforts = staying in business for most heritage attractions, particularly those not totally supported by local governments or other governmental agencies. But one of the most surprising things to me is, given how critical a “professional” understanding of basic marketing principals are for any heritage attraction, is the lack of understanding of what marketing actually is and “how to do it” that exists through out the heritage tourism industry. One example of this that I see often involves marketing brochures. During frequent marketing courses I make the statement to the participants that they have probably spent thousands or tens of thousands of dollars in the design, production and distribution of marketing brochures (the kind you see at every tourist information center), and yet they have no proof that they work! How do you know that these pieces have made any money for you – that they actually brought in enough new visitors to “pay for the printing and distribution costs of the piece themselves”? This usually generates an audible “GULP” from the audience, as most heritage attractions don’t have a clue if their marketing materials and efforts actually work – no tracking or evaluation process. This is particularly common with medium and smaller sized heritage attractions.

### What is “marketing” anyway?

We spend our lives seeing so much of it, television, radio, web sites, etc. We are surrounded by it. Marketing is like the word “ecology” – a nice word, but most people have never seen an “ecology”. So let’s use a working definition of “marketing”.

*Marketing is the process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that will satisfy individual and organizational objectives. – (From “Introduction to Marketing by M. Cooper and C. Madden). In simple terms, heritage tourism related marketing is “**successfully**” communicating with and convincing potential visitors that you have something that they need or will benefit from, and that you can provide a service or fill that need better than anyone else.*

## And Where's the Visitor in all of this – EVERYWHERE!

Another aspect of marketing problems is that many heritage organizations and attractions have little or no visitor-based information to work from. They don't know who their markets are! **Marketing is ALL about completely understanding your audience (current, or intended).** So in reality, many marketing pieces, from brochures to advertisements in magazines, fail due to a general lack of understanding about their intended visitors and the psychology of the visitors. Brochures often simply illustrate or promote the wrong things. For example, a hotel or motel brochure may show nice photos of the bedrooms or dining area, but what a visitor may really want to know is if that hotel or motel is "near" any attractions or other services. Developing a marketing plan followed by marketing materials such as brochures or print advertisements, requires that we know the answers to some (all?) of the following questions about our visitors:

### Existing Markets to our sites or attractions

- Where are our visitors coming from?
- What are their age groups and other socio-economic backgrounds?
- How long does the average visit last?
- Is there a visitor perception that the admission fee was good value for the experience paid for, or do they think they paid too much for to little?
- What did they spend money on – and how much?
- What were the attraction visit components (shopping, food service, interpretive experiences, social interactions, recreation opportunities, etc.) of most importance to the visitors?
- What were/are their seasonal visitation patterns and influences?
- Way finding - how to get there.
- Why did they decide to visit the site or attraction in the first place? (visitor surveys?)
- What experiences or recreational learning opportunities were they looking for?
- Did the site/attraction meet or exceed their "**expectations**" of what they would see-do-and experience here or did it "fall short" of the visitors expectations (from marketing brochures and related advertising)?
- What were their best or most powerful "memories" of their visit?
- What reasons did we give them to return again to this attraction?
- What is the attractions "physical and psychological carrying capacity" and did we exceed it? Were we too successful in attracting visitors and couldn't give visitors a quality experience because of too many visitors?
- Could our support services handle our visitor load?
- Was our on-site experience (the visit) as good in reality as our marketing pieces "made it look"?
- Did our "customer care" plan/training pay off – did the visitor "feel" welcome?

These are some of the questions that need to be asked and answered in developing a marketing plan, and marketing materials for "current visitors" or market groups.

### Market creation – generating new market groups.

The next aspect of developing heritage tourism/attraction marketing plans and materials is the issue of **market creation**. This is the answer to the question I often ask clients - "we know who your visitors are – but who do you want your visitors to be?"

Market creation is generating new visitors or market groups to come to your site. For example: more school groups; more local visitors or community residents; special interest groups such as photographers, bird watchers, historical architecture buffs, railroad buffs; more retired visitors, etc. Here are some of the questions to be answered in developing marketing strategies and materials for these *potential* visitors (market groups):

- What specific new target markets would be interested in the stories, materials, experiences, artifacts, etc. that our site offers?
- What would we promote as the BENEFITS for these new market groups to coming to our attraction? What's in it for them by coming to our attraction?
- Would these be seasonal market groups? If so, which seasons?
- How do we contact these new market groups (advertisements in specialty magazines or publications, mail outs to clubs and organizations, E-Mails to specialty organizations membership lists, etc.)?
- Do we have the support services in place to handle a surge in visitation (parking, staff, food service, volunteers, etc.) if they show up?
- How do we design and structure our advertising materials to get the attention of, and RELATE to these new market groups? Do our marketing materials have photos with "people" in them? Are there photos of our intended market groups in our marketing pieces? What are the people in our marketing piece photos doing?
- How will we track and evaluate the success of our market creation plan?
- Will we need to do some site re-design or additions for these new market groups (such as adding "baby changing stations" in restrooms if we are trying to attract families with very young children)?
- Are these new market groups "renewable" (want to come to the attraction more than once) or are they one-time visitors only (as the market groups might be for attractions located along interstate highways)?
- How have other attractions done that cater to or try to attract these same market groups? What has been the key to their marketing success? Were they successful?

You can see that there is overlap in considering these questions, as you may be marketing to both groups (current visitors as well as trying to attract new or different market groups) at the same time. The question arises as to "how you can do any real marketing efforts at all without knowing the answers to most of these questions"? This is why some existing marketing pieces can "look great but not work". They may be giving answers to questions that your main market groups "aren't asking", and not answering the questions that they are asking. And no one knows this is going on.

### **What should be in a Marketing Plan for Heritage Attractions?**

**Here's a general outline I use when developing or teaching courses in Heritage Tourism Marketing. Feel free to add or modify this outline to suit your specific needs:**

#### Marketing Plan Basic Outline for Heritage Tourism Sites and Attractions

- A. Objectives (what do you want this plan to accomplish?).
  1. Learning Objectives
  2. Emotional Objectives
  3. Behavioral Objectives



**B. Product(s) Analysis (what are you selling?).**

1. Experiences (experience and memory mapping and analysis).
  - a. Passive Experiences
  - b. Active Experiences
  - c. Psychological immersion
  - d. Physical immersion
  - e. The experience mix.
  
2. Physical products (books, trail guides, guided tours, videos, etc.).

**C. Current Market Groups (Macro and Micro) analysis. (Who are your current visitors, where are they coming from, etc.).**

1. Current visitor demographics (any existing research available?).
2. Seasonal visitation patterns.
3. Visitor expectations and motivations for visiting your site.
4. Customer care needs (handicap accessibility, food service, etc.).
5. Market mix sustainability (school groups, out of country tourists, etc.).
6. Visitation patterns (increase or loss) over the past 5 years.

**D. Critique of current marketing/advertising strategies (do the work – how do you know?).**

1. Current advertising plans and ad placements (what magazines, etc. and why).
2. Current brochure and brochure distribution.
3. Other advertising materials.

**E. Market Income Stream.**

1. Cost per contact.
2. Cost Effectiveness
3. % of total budget from admissions and gift shop sales, etc.

**F. Competition Analysis**

1. Other near-by like attractions or sites with similar services and experiences.
2. Other attractions in your area (their visitation numbers, seasonal visitation patterns, target market groups, etc.).
3. Potential for developing partnerships (joint admission tickets, etc.?) with near-by attractions?

**G. Market Creation**

1. Which new market groups do you want to try to attract?
2. What benefits can you offer them by visiting your site or attraction?
3. What promotion or advertising strategies will you need to communicate with them and tell them about your site and services?
4. Where and how to make the most powerful first contacts.

#### H. Marketing Campaign

1. Budget allocations based on need.
2. Advertising material design and pre-testing.
3. Ad placements and tracking strategy.
4. Web Site Development

#### I. Advertising Strategy (consolidated from other sections above).

1. What, when where, media selections, costs, etc.
2. Ad mix designs and pre-testing.

#### J. Implementation of the Marketing Plan.

1. Time Lines for implementation.
2. Budget determinations per ad line item.
3. Staffing needs.
4. Contracting needs.

#### K. Tracking and evaluation of the ad campaign. On-going evaluation to see how the advertising is going month by month.

1. Tracking reviews (schedule, etc.).
2. Evaluation tools, and on-going evaluation (monthly?).

Again, this is a general “content” outline for a complete marketing plan. Feel free to add or change this as best fits your particular needs.

### **New theories and concepts to be thinking about when developing your marketing plans and strategies.**

A lot of new and exciting theories and practices have emerged recently that greatly affects how we do heritage tourism planning and marketing. Some of these new ideas and concepts include:

- Markets of One
- Mass Customization

These concepts involve learning how to mass produce yet individually customize goods or services, with major implications for heritage tourism planning and marketing, particularly for large heritage interpretation areas and heritage corridors, but also for helping to plan programs and services at museums, parks, historic sites and related attractions.

- Experiential Marketing

What visitors are looking for are “experiences” – this is a key concept in developing and marketing for any heritage/interpretive attraction. What experiences does your attraction offer – how powerful are the experiences? How memorable? Marketing pieces need to **illustrate** the kinds of or range of experiences your site offers. Check out the “reference” listing of this article for good books on *experience marketing*.

### \* Memory Mapping

When I do interpretive master planning for heritage/interpretive sites and attractions I now look for (and plan for) where the best and most powerful *memories* of the visit will come from (or need to be created). Where will visitors want to have a photo taken of them standing next to? What will they take pictures of? What do you want them talking about in the car on their way home from visiting your site? What memories (souvenirs) enhancements will you have available (post cards, T-shirts, videos, photo opportunities)? Why do you think Disney goes out of their way to make sure you and your children can have photos taken with the various Disney characters when you visit Disney World?

These are just a few of the new heritage tourism/interpretation marketing ideas that we are now using in developing marketing plans and marketing materials.

### **Don't even think of not pre-testing your marketing materials!**

Finally, when you have completed your thought process and answered all of the questions about your audience, and designed your various marketing pieces, there is only one person(s) who you should ask to see "what they think" of them – the people the marketing pieces were planned for. They will tell you, through pre-testing of the materials, if they like or understand them. This evaluation process is very important – why would you want to spend thousands of dollars on something if you have no proof that it works? Remember:

- **Don't just ask the people who designed the marketing pieces if the brochures or ads are "good" or will be successful (guess what the answer will be).**
- Don't just ask your staff members if the marketing pieces are "good" or will be successful – they have no way of knowing.
- Don't just ask the Board of Directors what they think (that will take forever and they won't know if the pieces will be successful either).

**The only reliable people to ask** if the marketing pieces are good, or have any chance of generating a visit are the potential visitors the marketing pieces were intended for. Ask them! Then and only then will you know for sure if the marketing materials and communication approaches really do "connect" with those visitors.

### **Summary**

It was the goal of this short paper to give individuals involved with the marketing of interpretive/heritage tourism sites and attractions some "things to think about" when developing a marketing plan, and particularly in developing marketing materials. The main point is to remember that everything involving marketing is about the visitor. If your marketing materials don't "connect" with them, the visitors won't show up at your attraction. Marketing is something that requires a level of professional understanding about it, and a deep understanding of such topic areas as:



- **The psychology of the audience.**
- **Visitor motivation and expectations.**
- **Recreational learning theory.**
- **Consumer behavior.**
- **Interpretive communications.**
- **Psychology of Interpretive Design**
- **Marketing research techniques.**

With the ultimate success of most heritage attractions centered on how that attraction is marketed – it is well worth the investment in time and staff to do it right the first time.

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**Note: This article was developed as a handout for the training courses: Destination Interpretation and Marketing: Secrets of Success taught at New York University and Marketing Heritage Tourism & Interpretive Sites, Agencies and Attractions, taught at Snowdonia National Park Training Center, Wales.**

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*Illustration of Black soldiers in action at Island Mound.  
Harper's Weekly, March 14, 1863.  
Courtesy Preservation Issues Volume 4, No.1*

## **Interpreting the Silences: From Information to Revelation**

*Sydney Johnson*

When I started as a curator at my current site, I was tasked with creating a brief identifying label for a diorama depicting the Battle of Island Mound. Though the directive itself was easy enough, it became more complicated as I inspected the 30-year-old display. The Battle of Island Mound was the first Civil War engagement that involved African American soldiers. In early 1862, Kansas U.S. Senator James H. Lane raised the 1<sup>st</sup> Kansas Colored Volunteers before President Lincoln designated the United States Colored Troops with the Emancipation Proclamation. The unit was comprised of free Blacks and escaped bondsmen from Arkansas and Missouri. On Oct. 26, 1862, members of the 1<sup>st</sup> Kansas Colored Volunteers marched from Leavenworth, Kan. to Bates County, Mo. and set up an encampment they called "Ft. Africa." Fighting lasted for three days and the 1<sup>st</sup> Kansas Colored Volunteers successfully defeated a band of Confederate guerillas. The all-Black regiment suffered eight killed and 11 wounded. Despite these losses, the soldiers showed that Black Americans were essential to the Union's cause.

After learning about the significance of the battle itself, it became abundantly clear that the display case needed more than a better label; its interpretive content needed a total overhaul. The display case's original panel was banal, with only a listing of speculative quotes and assumptions about the soldiers' thoughts, feelings and experiences as the first Black men to engage in a Civil War battle. Essentially, this panel did not "work" because it did not truly reveal anything about the men who fought at Island Mound. The curator who created the original display in the early 1980s apparently thought fabricated text would suffice in light of an absence of first-hand accounts from these men, as long as it was historically rooted. Scholarship on the Black soldier's experience during the Civil War only began emerging in the late 1990s, so that may have been a fair assumption in alignment with interpretive practice at the time.

However, in its original state, this panel defied one of Freeman Tilden's six principles of interpretation:

*Information, as such, is not interpretation.  
Interpretation is revelation based upon information.  
But they are entirely different things. However, all  
interpretation includes information.*

This panel provided neither information nor interpretation. It did not integrate factual evidence, analyze primary documents or offer any new insights for viewers to relate to their own life. Simply put, it did not tell an engaging story. The panel ultimately offered only guesses and those courageous soldiers, as well as the visitors who honor their legacy by reading about their service and sacrifice, deserve so much more.

Knowing that these servicemen were due a well-researched interpretation of their contributions to the war, I asked myself three fundamental questions before beginning the project:

- What evidence could I find that would help me learn more about these soldiers and accurately tell their stories?
- What could historical documentation tell me about these men in lieu of firsthand accounts?
- Could a true account of the United States Colored Troop experience in Missouri ever be found by analyzing government records alone?

I found my answers in the digitized records of the state Adjutant General. Muster rolls, service records and General Order No. 135 (which guaranteed enslavers up to \$300 per enlisted man) provided details on these men's lives that the original display had ignored. These records provided the name of the recruit and enslaver, if applicable, the county of residence, a physical description of the recruit, state and county of birth, occupation, and details of the enlistment (when, where, by whom and the period.)

Such information can be used to make educated inferences about the enlisted men, their pre-enlistment experiences, their journey to service and the government's motives underlying the recruitment of Black men in the Union Army. Further, the names of the soldiers and the enslavers who allowed them to enlist could be traced using census records, thereby illuminating an even richer history than previously presented. I was able to bring all of this information together to more accurately and truthfully portray the once faceless and voiceless soldiers introduced in the original panel. They became actual men who were willing to risk their lives for their country in exchange for the hope that their service and patriotism would be payment enough to change their status from slaves to freemen.

What started as a simple effort to shine a light on some much-needed display editing unpredictably led to an illumination of two pervasive issues in cultural institutions today: the erroneous interchange of visibility and representation and the silencing of Black voices. When interpreting the history of marginalized people representation must supersede visibility. Including the stories of under and non-represented groups is a great step toward inclusive interpretation, but it is not enough. It is incumbent upon us as interpreters to honestly consider how these groups are being portrayed. Are they posited as active or passive actors in history making? Are they speaking or voiceless? If we aim to root our interpretations in information, we must use sources that illustrate the wide variance of experiences among these heterogeneous groups and that do not make assumptions or assert non-substantiated claims simply for the sake of inclusion. As public servants, it is our duty to ensure the information we interpret is engaging, relevant and, above all, grounded in historical fact. The histories we tell and the knowledge we share in venues such as in galleries, libraries, archives, historic sites, museums, and zoos etc. have powerful, even life-changing, influence and impact. Let us not take our responsibility lightly.

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Self-portrait, 1805 [Museum of Fine Arts, Boston](#)

## “What You Can Do with Tales and Romances?”

By

*Dr. Martha Benn Macdonald*

Many years ago when I was working on *Boy-Painter from Brookgreen*, a children’s historical novel about the artist and writer, Washington Allston (published in 1981), I studied places where he and his family traveled. Although I often visited relatives in Georgetown, South Carolina, I wanted to know more about this thriving coastal city where the child went with his parents.

Cousin Joan sent me some sketches and pages which provided snippets of information. Although more discoveries have probably been made since the 1980’s, I found the following story engaging:

“There is no definite date as to its age but for many years it has been pointed out as one of Georgetown’s oldest dwellings. The Withers family is the first owner on record. It was later owned by a Mr. George Christie who lived here for many years.

“There are many tales and romances woven in about the old place. One of the most interesting is of a beautiful girl who lived here and who was desperately in love with her cousin, a wild sea-captain, of whom the family disapproved. Torn between her love and her devotion to her parents she took a poison which was brought to her by her sweetheart. He did not know what it was, thinking it to be a rare perfume. Upon their parting she went to her room and drank the poison. The captain went to his ship which was sailing on the next tide. When they reached the bay the wind had waned and the ship had to anchor for the night. Taking a boat and crew he rowed back to town to see his love again but, alas, upon reaching the house he found her a corpse.”

### **This is a simple plot:**

Beautiful girl loves wild cousin.

Her family disapproves. Why? He’s a wild sea captain, and since he is her cousin, that would be an incestuous relationship. Right?

He brought her what he thought was a rare perfume, perhaps a fragrant oil.

She swallowed the liquid and dies.

The winds cease. He returns, probably hoping to see his sweetheart one last time.

She is dead.

As interpreters, we can all do something with this brief outline. What I find especially engaging as a storyteller and writer is that I can easily adapt it into a story.

Naturally, the allure of the sea makes the story more enticing to me and, I imagine, to others. What is this beautiful girl's name? Perhaps later historians have identified her, but I have chosen to work with this older version given to me by my cousin and use my imagination. What is the wild sea-captain's name? What does he look like? What does the girl look like? How do they talk? Where do they meet?

Because her parents disapprove of their relationship, do they have to be chaperoned, perhaps to a picnic or a Cotillion? Or do they meet in secret, perhaps with the help of a devoted servant? Does the girl sing to him? Does he tell her exotic tales of pirates on the sea?

Where does he get this perfume or oil which turns out to be poisonous? Perhaps he meets a gypsy (Roma Indian) at the local fair. So many cities in the eighteenth and nineteenth centuries had fairs twice a year (Alexandria, Annapolis, Williamsburg, Norfolk, Boston, Charleston, to name a few). These market days often occurred when the court was in session. These days gave people from the country an opportunity to sell their wares (flowers, vegetables, and herbs, dishes, jewels, pottery, stock) and provided entertainment. There were horse-races and games for the children and adults, such as chasing the greased pig, grinning for the plum pudding or a pound of cheese, dancing, fortune-telling, and much more.

Perhaps the sea-captain paid for a vial of perfume or oil from a gypsy. We don't know, but it might add interest to the story. We know that Roma Indians, sometimes called gypsies, settled in the colonies, in particular, in South Carolina, even before the English settlers arrived. Perhaps someone else may not have been poisoned by this perfume/oil, but perhaps this beautiful young woman had allergies. We do not know. Perhaps lavender or roses were in the oil, along with something poisonous such as Yellow jessamine or Queen's-root.

Wonder how her parents felt? Wonder how the sea-captain felt? Did they all attend the burial?

This simple plot enables us. Adapt the plot to your historical venue. Engage your audience with whatever details you would like to focus on. This is such a rich opportunity. I would certainly tell a story and portray my characters through dialogue, description, gestures, and more. I would talk about life in this historical town, and I might talk fairs and market-days and ships in the eighteenth century, as well as pirates and, of course, herbs and flowers used in fragrances.

Use your imagination. Looking for a ghost? You have one right here. This story reminds me in some ways of the young lady who died at "Mordecai's Mount" in Virginia. Why? Her father would not allow her to see the man she loved across the river. Refusing to eat, she pined away and died. True, she's not poisoned, but overbearing fathers always create problems, to wit, not only in our lives today, in stories of bygone days, but in literature as well, for example, Faulkner's "A Rose for Emily."

**Martha Macdonald**

*College English instructor, published author,  
and performer.*

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## Watch out for Camel Spiders – They will eat you.

*John Veverka  
John Veverka & Assoc.  
InterpNEWS Publisher*

*Publishers note: This past year I had the chance to travel to Saudi Arabia and did visit and do research in the Arabian Desert. I asked about the stories about Camel Spiders – and my guide said with a smile that when we camp out in the desert to be careful as they will eat you while you sleep. Humm – then they laughed and said no, not really... lots of stories about them but they do exist and they do have a bad bite. They can get up to about 6 inches in length. So here is some more information on this most interesting desert dweller just for fun.*

*John V.*

You may have heard about Spiders called the Sun Spider or the Wind Scorpion. However, their popular name is the Camel Spider. Yet the debate continues by experts about them. Are they really Spiders or are the Scorpions? For now they will stay in this classification but future research may cause them to be moved.

One argument people make is that this Spider features 10 legs. While it may certainly look that way it isn't so. What they do have is very long pedipalps that allow them to use the benefits of sensory persecution. They are longer than in other species of Spiders. They also do look very similar in terms of size and length to their limbs.

This particular Spider can grow from 3 to 6 inches long. They are well developed internally, more so than most other species of Spiders. This is one more reason why some don't think it is really a Spider. They feature very large eyes and the males are extremely small in size compared to the females. Many people think they are seeing young ones when they are actually viewing fully mature male Camel Spiders.

You will find them in a range of colors from tan to dark brown. They have a tendency to really blend in nicely with their surroundings. That is what will have a huge influence on the coloration that they display. They often have black on the tips of the limbs as well as under the abdomen.

### **Behavior**

This is one species of Spider that is often hard to find. Not only do they blend well with their surroundings, they like to hide. They may be found in any dark area such as a crawl space or a shed. They can also be found under piles of boards or even rocks. People that have piles of clothing and other items in their homes may be making the perfect habitat for them as well.



When it comes to speed the Camel Spider is said to be among the fastest. They are able to move about 10 miles per hour. However, they typically move much slower than that unless they feel that they are in danger and have to get out of harms way in a hurry.

There have been nesting areas found of the Carmel Spider with some chilling discoveries. They are known to use human hairs to line their nesting grounds. They may have found them in various areas of a home. They may also have clipped them from a person and this wasn't even known.

They can be hard to get rid of due to the many hiding places they find in a home. Some families have had to leave their homes after all efforts to successfully exterminate these Camel Spiders have failed.

They can create a hissing sound too when they feel that they are in danger. This is a warning to be able to get them out of a difficult situation.

### **Habitat and Distribution**

You will find these Spiders living in very dry conditions. The hotter the better for them as they love the heat and the desert regions. They are able to survive in some remote locations where there are only a handful of living things there. The versatility of them when it comes to habitat is certainly a driving force behind them living for millions of years.

What is surprising is that they don't live in Australia. Even though this is a very hot location none of them have been found here. Yet it is home to a wide variety of other forms of Spiders. Many experts are amazed that they simply have had no sightings of this particular one around.

The flexibility of these Spiders also makes them well known in the grasslands and forest areas. Not everyone is aware of this and that is why they end up not believing it is the same type of Spider that was seen. However, studies have confirmed this to be true. They also confirm that even in such regions they will be looking for the warmest regions to live in.

### **Diet and Feeding Habits**

They never pass up any opportunity to feed either. Even when they aren't hungry they will dine. They know all too well that there will be times when they are hard pressed to find food. They can store up fat on the body to live on in times when they don't have much new food to consume.

They will eat both live insects and those that have been found dead. They may consume snakes, lizards, rodents, beetles, and termites. However, what they will eat often depends on location and the time of the year. They don't seem to have any problem with successfully killing prey that is smaller than they are. They mainly come out to hunt for food at night.

### **Reproduction**

The males are able to release sperm that the females will use to mix with her eggs. She is going to dig a burrow in the ground where she can safely deposit her eggs. She can have up to 200 of them at a time or as few as 50.

### **Venomous Bite or Danger to Humans**

How dangerous is the Camel Spider? That depends on who you ask about it. There are many legends out there about them being extremely dangerous. However, the research on the subject shows something else.

There isn't any truth found to them biting humans in an effort to be able to consume their flesh. They aren't out there known to be aggressive in nature to humans. Instead, they do bite when they are stressed or they feel threatened. This type of bite is one that is very painful though. There is going to be no question if it happens that something got you.

### **Bite Treatment or Care**

Even though the venom won't cause death, there can be a large wound that develops on the body. Treatment has to take place then to make sure an infection won't occur within that wound. This can be very tricky because the infection can rapidly spread throughout the body if it isn't closely monitored.

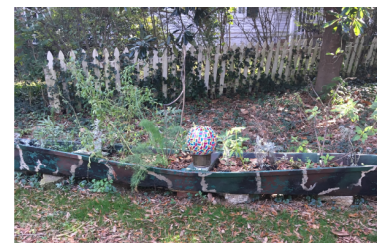
There will usually be pain medications, steroids, and antibiotics given to help ensure the wound stays clean. Sterile wraps will have to be applied too until the wound has healed enough to reduce the risk of various particles entering it.





## “Canoeing Once upon a Time”

By  
Dr. Martha Benn Macdonald



Ever paddled a canoe, yearned to cross a waterway in a canoe, watched others tip over, maybe even wanted to sleep in a canoe?

Long ago, when my children were young, we canoed on Lake Susan in Montreat, North Carolina. Such fun. Nobody fell out!

Artists have captured people paddling down rivers, one of the most famous being George Caleb Bingham’s “Fur Traders on the Missouri,” a somewhat haunting, rather Gothic painting, the sky gray, the characters engaging. What does the painting communicate? What does that gold cone-shaped hat on the older gentleman suggest? Who is the fellow in the middle---perhaps a younger fur trader, a child? Is he happy? Above all, is the black animal a cat, an owl, or a bear? All three, believe it or not, have been suggested.

When I first saw this painting in my college textbook for American Literature, I knew it was a cat. I still think it is a cat, and most observers agree. Regardless of my interpretation, there’s a curious ambiguity about cats. Why did Bingham place him at the end of the canoe? Do you think Bingham is telling us something?

What are your experiences with a canoe? What am I doing with a canoe on my front lawn? Well, earlier this summer, my neighbors put an old canoe on the street. Walking my beloved Australian Cream Labradoodle one Friday afternoon around five, I offered to buy the canoe, saying, “I’d love to use it as a planter.”

The owner agreed that the canoe, built under his supervision, around 2002, by his son and a neighbor for an Eagle Scout project would make a great planter. “But my wife will not have this in our yard, and, no, you’re not going to pay for it. We’ll somehow get it to your house.”

Meantime, I paid someone else to move the canoe, and I gave my neighbors a bottle of red wine. Now I have that canoe filled with perennials in my front yard to the left of my house. People have commented and complimented. The canoe makes a perfect planter because it never worked on the river as the scouts anticipated. The sides were too low. “No fishing,” my friend said.

I don’t think I can recreate Bingham’s painting, but I can imagine my grass as a river, and I will offer a celebration. I will have an oyster roast. You can, too. You can enjoy a canoe or boat on your lawn, for a variety of reasons. Rest in it, just as you would in a hammock, or plant your favorite herbs, flowers, and trees in it, and celebrate. Imagine twinkling white lights on a cold January night and an oyster roast.

Pretend that you’re a member of the Hot and Hot Fish Society of Georgetown, South Carolina, or a member of another social club up and down the East Coast during colonial times, perhaps in Maryland. Oysters in all of the months with an r, as tradition says. September, October, November, December, January, February, March, April, but definitely not in May, June, July, or August.

Step back in time, then, and have a celebration during those rather chilly months of January/February. Or imagine you’re doing some sort of trading, perhaps not fur, but some other trading (use your imagination), create a story. Definitely include the black cat. You’ll have an original tale for Halloween of 2018.





## Historical Industrial Interpretation – *Interpreting Pig Iron.*

*InterpNEWS Staff*



**Pig iron** is an intermediate product of the iron industry. Pig iron has a very high carbon content, typically 3.5–4.5%, along with silica and other constituents of dross, which makes it very brittle, and not useful directly as a material except for limited applications. Pig iron is made by smelting iron ore into a transportable ingot of impure high carbon-content iron in a blast furnace as an ingredient for further processing steps. **The traditional shape of the molds used for pig iron ingots was a branching structure formed in sand, with many individual ingots at right angles<sup>[3]</sup> to a central channel or *runner*, resembling a litter of piglets being suckled by a sow.** When the metal had cooled and hardened, the smaller ingots (the *pigs*) were simply broken from the runner (the *sow*), hence the name *pig iron*. As pig iron is intended for re-melting, the uneven size of the ingots and the inclusion of small amounts of sand caused only insignificant problems considering the ease of casting and handling them.

Smelting and producing wrought iron was known in ancient Europe and the Middle East, but iron was produced in bloomeries by direct reduction. Pig iron was not produced in Europe before the Middle Ages. The Chinese were also making pig iron by the later Zhou Dynasty (which ended in 256 BC). Furnaces such as Lapphyttan in Sweden may date back to the 12th century; and some in the Mark, Westfalen to the 13th. It remains to be established whether these northern European developments derive from Chinese ones. Wagner has postulated a possible link via Persian contacts with China along the Silk Road and Viking contacts with Persia, but there is a chronological gap between the Viking period and Lapphyttan.

The phase transition of the iron into liquid in the furnace was an *avoided* phenomenon, as decarburizing the pig iron into steel was an extremely tedious process using medieval technology.

Traditionally, pig iron was worked into wrought iron in finery forges, later puddling furnaces, and more recently into steel. In these processes, pig iron is melted and a strong current of air is directed over it while it is stirred or agitated. This causes the dissolved impurities (such as silicon) to be thoroughly oxidized. An intermediate product of puddling is known as *refined pig iron*, *finers metal*, or *refined iron*.<sup>[8]</sup>

Pig iron can also be used to produce gray iron. This is achieved by re-melting pig iron, often along with substantial quantities of steel and scrap iron, removing undesirable contaminants, adding alloys, and adjusting the carbon content. Some pig iron grades are suitable for producing ductile iron. These are high purity pig irons and depending on the grade of ductile iron being produced these pig irons may be low in the elements silicon, manganese, sulfur and phosphorus.



*Casting pig iron, Iroquois smelter, Chicago, between 1890 and 1901.*

These types of pig irons are used to dilute all the elements (except carbon) in a ductile iron charge which may be harmful to the ductile iron process.

Until recently, pig iron was typically poured directly out of the bottom of the blast furnace through a trough into a ladle car for transfer to the steel mill in mostly liquid form; in this state, the pig iron was referred to as *hot metal*. The hot metal was then poured into a steelmaking vessel to produce steel, typically an electric arc furnace, induction furnace or basic oxygen furnace, where the excess carbon is burned off and the alloy composition controlled. Earlier processes for this included the finery forge, the puddling furnace, the Bessemer process, and the open hearth furnace.

Modern steel mills and direct-reduction iron plants transfer the molten iron to a ladle for immediate use in the steel making furnaces or cast it into pigs on a pig-casting machine for reuse or resale. Modern pig casting machines produce stick pigs, which break into smaller 4–10 kg piglets at discharge.

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## *Are You Preaching to the Choir?*

*Steve Madewell*  
*Retired Metro Parks Director*  
*Metro Parks of the Toledo Area (Ohio)*  
*InterpNEWS Regional Editor*

We all enjoy talking to people who appreciate what we are saying. After all there is a great deal of truth to the old adage “Birds of a feather stick together!”

But the essence of interpretation is creating value or changing perspective on the subject at hand. This requires either new subject matter or cultivating and engaging new participants.

I have had the privilege to work with dozens and dozens of interpreters and educators. On occasion, I have had the opportunity or responsibility to address entire interpretive departments to encourage self assessment and program effectiveness.

Often times it has been apparent that there is a disconnect between agency administrative goals and the motivation of individuals, or in some instances departmental objectives. Numerous times I have encountered what I refer to as ego-centric programming. This is the phenomena of program delivery targeted to what the programmer wants to do as opposed to meeting the agency’s needs or objectives through cause driven programming.

It is critically important that interpreters understand and embrace the “cause” of the agency. An organizations’ first line of measuring programming success is often based on the quantity of programs offered. This is followed by evaluating attendance figures and some form of participant evaluation. There is an expectation that program offerings are engaging and bring about higher appreciation and support for the agency’s mission and sustainability. The overall objective of programming being high numbers of offerings with good participation and cultivating additional public support. There is an understanding that interpreters will come up with programmatic themes that meet these objectives. After all interpreters are the programming experts.

I can’t recall the number of times that I have reviewed a massive program catalog only in a deeper dive finding a high cancellation rate and moderate attendance for the programs that were presented.

### **Some consistencies often emerge.**

There is a collection of programs that by design are small, intimate experiences. These are rarely cancelled and while they might not exceed the reservation capacity they always have the minimum attendance or slightly more. These programs are often built around an individuals interests and expertise.



There are also a few general interpretive programs that have good attendance but are only offered occasionally. This is combined with a preponderance of programs that are offered at a high frequency but are nearly always cancelled for lack of minimum reservations.

While the collective program roster may meet or exceeds the agency's goal for quantity of programs, it does little to contribute to cultivating additional support or higher community engagement.

This is a red flag that there is a troubling disconnect between the administration and the front line interpretive staff.

The director of an organization or department may be primarily concerned with providing a broad set of services that contribute to the sustainability and continued success of an organization.

An interpreter might be driven to change or enhance a participants values toward nature or to share and celebrate the joy of some natural or cultural phenomena with participants as opposed to offering programs that maybe somewhat generic. Often times I have seen interpreters program around what they want to present and what their "followers" want to attend with very little commitment to cultivating new audiences. They are programming within a comfort level that reinforces their own sense of expertise and value.

As a general rule folks get into this field because they love the out-of-doors or a set of cultural attributes and are committed to protecting these resources by encouraging an understanding and appreciation of nature and history. And it is without a doubt critically important to feed that passion. Nothing is more rewarding than presenting a program that people enjoy and sensing you have contributed to making a connection between a natural or cultural subject and enlightening a participants appreciation or understanding of the topic. This is followed only by the wonderful feeling associated with making a presentation to an audience that agrees with what you are saying and clearly recognizes the knowledge involved in making the presentation.

But in addition to meeting those personal needs, it is equally important to meet the needs of the agency and the public who may be more interested in a general experience.

I have had conversations with agency directors who actually issued mandates for certain types of programs. Several instances come to mind where the administration noticed high attendance for general programs in specific demographics like seniors, preschoolers or minorities but met resistance from interpreters to offer more of activities of this nature. Administrators are often in a quandary why interpretive offerings have not shifted to exploit these apparent public expectations.

In interviews with interpretive departments I occasionally find that individual programmers are generally more comfortable offering sophisticated programs rather than activities with a more general theme. This material makes them feel good and generally they have a program clientele that consists of the many of the same familiar faces. Hence the term ego-centric programming and the title for this short missive.

The clearest example that comes to mind is an annual spring salamander mating program that required preregistration where participants signed up on a call list. When conditions were just right and salamanders were making their way to vernal pools for mating, the folks on the top of the list were called until the program was full. Year after year the program had a maximum attendance and you might have guessed, there were nearly the same attendees each year.

Everyone had an enjoyable time and loved the event including the program presenter but with the established protocol and built in limitations on size this effort was not changing participants' values or introducing new people to this amazing phenomena. It was really a recreational program.

With the continued political efforts in the U.S. to repeal or modify the Clean Water Act every effort to expand public understanding and appreciation for wetlands is critical and in the above example it appeared that there was little gain or return on the investment of the programmers time with regard toward modifying public appreciation of wetlands.

So I offer the question "Are you preaching to the choir?" As an interpreter are you striving to exploit an opportunity to reach a new audience even if it requires repackaging an important message into a more generic presentation?

Or are you defaulting to a presentation that makes you feel good to group of familiar faces?

It is important that we all work to find ways to introduce the general public to the value of the nature and the incredible cultural resources in the world we live in.

I spend a fair amount of time providing services as a steelhead fishing guide in the tributaries of Lake Erie and while I recognize my clients are engaging my assistance to help them catch fish, I never miss any opportunity to explain that these fish are a non-native species that were introduced into the Great Lakes in the late 1800's. And in many instances their presence in the lakes is due to ongoing stocking programs. I also talk about primary habitat limitations including storm water erosion and resulting silt deposition and water temperatures. And as a result of the partial success of the Clean Water Act, North Eastern Ohio has gone from a region where the Cuyahoga River once caught fire due to pollution to a angling destination. This message is incorporated into any "how to" fishing presentations that I do for angling or conservation clubs and whenever possible I exploit any opportunity to point out historic or cultural resources that maybe apparent along the stream. This is a value added proposition for individuals and organizations.

Much like general interpretive walks for toddlers, seniors or the general public, my clients are coming for a recreational experience but I am presented with an opportunity to provide a different dimension to their experience that enhances their understanding and appreciation for the totality of this recreational experience in an ecological setting.

Should you find yourself in a situation where due to an administrative mandate you must offer a host of programs that maybe below your skill level, challenge yourself to understand how this event supports the agency and embrace the opportunity to reach new participants and cultivate an higher appreciation of the values that led you to this field. Or if you are an manager or administrator with oversight of a interpretive department take the time to understand what makes your programmers tick and work to find a commonality that leads to greater success.

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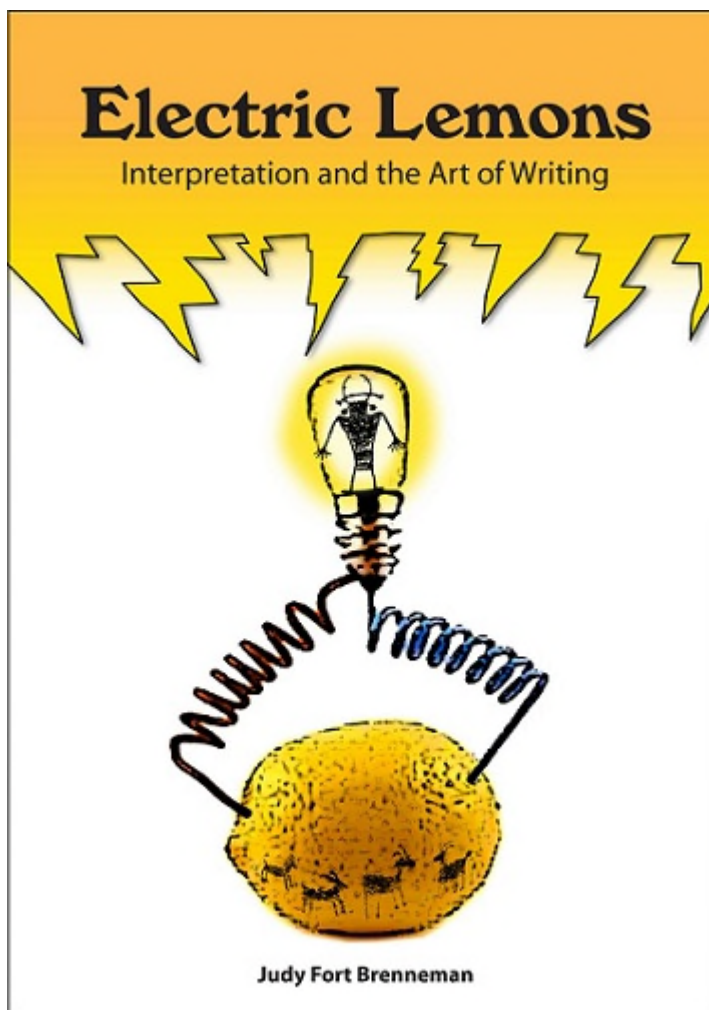
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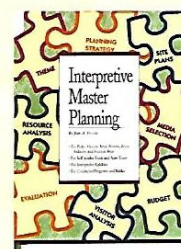
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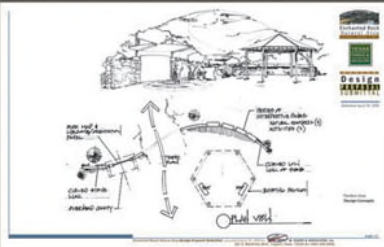
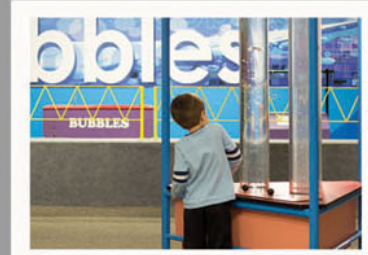
**MUSEUMS**

**VISITOR CENTERS**

**PARKS**

**TRAILS**

**RESORTS**



*Concept Design*



*Final Design*



*Completed Project*

***We are Interpretive Designers***



**Kaser Design**  
Certified Interpretive Planners

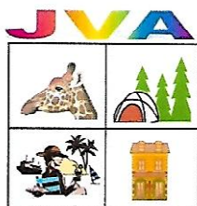


phone: (469) 549 - 1832

[www.kaserdesign.com](http://www.kaserdesign.com)







## John Veverka & Associates

### Interpretive Planning and Training World-Wide

www.heritageinterp.com

jvainterp@aol.com

#### Our Services:

- Interpretive Master Planning
- Interpretive Exhibit Planning
- Scenic Byways Interpretive Planning
- Interpretive Training Programs
- Heritage Tourism Planning
- Visitor and Marketing Analysis
- Interpretive Exhibits and Panels
- Interpretive Exhibits evaluation studies.
- Self-guiding interpretive experiences.
- Landscape Museum Planning
- Training Manuals and workbooks.
- 37 College Level Interpretive Courses.

#### Some of our recent projects:

- US Army Corps of Engineers Interpretive Training (two 4-day workshops).

- Snowdonia National Park Training Center, Wales, UK – 4 day interpretive planning course.

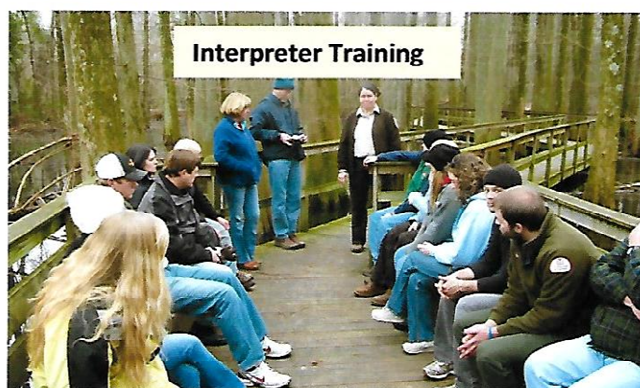
Arab American National Museum. Visitor research studies and exhibition evaluation for a new museum exhibition gallery.

The Toronto Zoo Education Team training course on incorporating visitor psychology and recreational learning theory into developing visitor surveys and interpretive services evaluation strategies.

Howell Area Historical Society, Howell, Michigan. Provide an interpretive planning and exhibit planning overview seminar for Historical Society and the Livingston County Parks & Open Space Advisory Committee members.

Barksdale Global Power Museum (Air Force Museum). Interpretive plan for developing new exterior and interior interpretive exhibits for this important military museum. Louisiana.

Clemson University Interpretive Plan. Developed an interpretive master plan for Clemson University Campus.



#### Heritage Tourism Development - Lithuania.



**Provoke, Relate, Reveal.**



## Heritage Interpretation Training Center Christmas Gift Certificates



This Christmas you can give your favorite interpreter the gift of more interpretive knowledge by giving them a **Heritage Interpretation Training Center Course Gift Certificate**. Your Gift Certificate can be for any of our 37 college level interpretive courses (or you can gift yourself too). You will be sent a PDF gift certificate for the selected course to send or give to your favorite interpreter. The gift recipient can start the course at any time, and complete the course at their own pace. Courses include e-text books, handout readings, YouTube video unit overviews and the availability of the course instructor for chatting via e-mail, SKYPE or phone. We also award CEU (Continuing Education Unit) credits for all of our courses.

### To get you started:

1. Visit our course catalog web site for selecting the course you would like to gift.  
[http://www.heritageinterp.com/interpretive\\_training\\_center\\_course\\_catalogue.html](http://www.heritageinterp.com/interpretive_training_center_course_catalogue.html)
2. Go to your selected course web site page for the course details and tuition.
3. Pay for the course via pay pal or credit card at the bottom of the selected course web site page (**Pay Now** button).
4. Contact me that you have paid for the course you want to give as a gift and I will send you the gift certificate PDF for the selected course for you to give to your favorite interpreter.
5. Then have them contact me when they are ready to start the course or if they (or you) have any questions about the selected course. They can start the course at any time and complete the course at their own pace.

Prof. John Veverka  
HITC Director  
Certified Interpretive Planner/Trainer  
Sr. Instructor (Interpretive Planning) Kansas State University Global Campus  
[jvainterp@aol.com](mailto:jvainterp@aol.com)

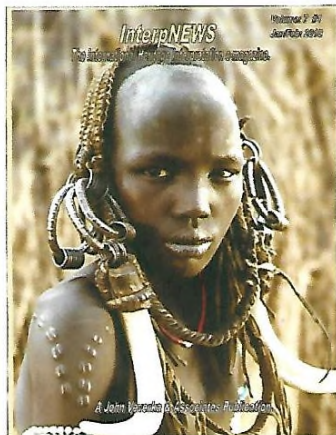


Interpretive Master Planning Courses (left), Starting a Heritage Tourism Business courses, and so many more.

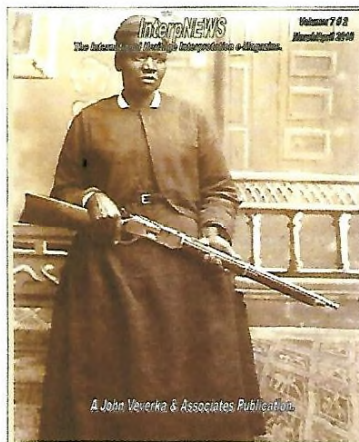


## JVA InterpNews

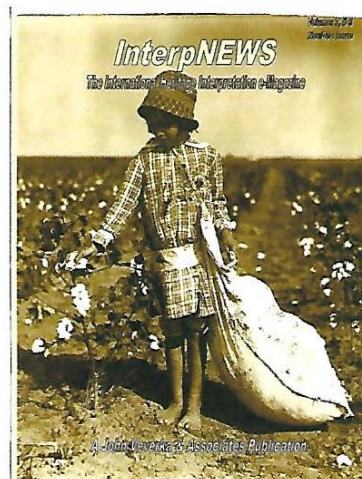
*InterpNEWS 2018 - an early peek at what's coming down the road.*



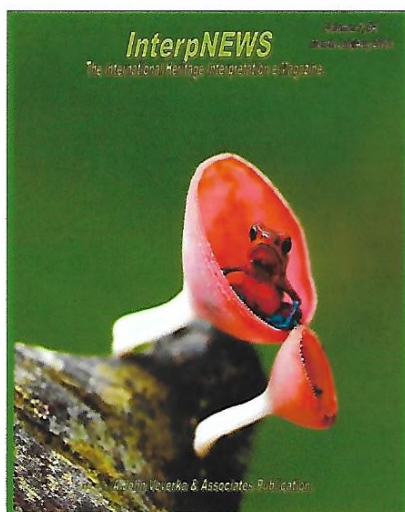
**Jan/Feb 2018** Mursi young woman - Ethiopia, cover.



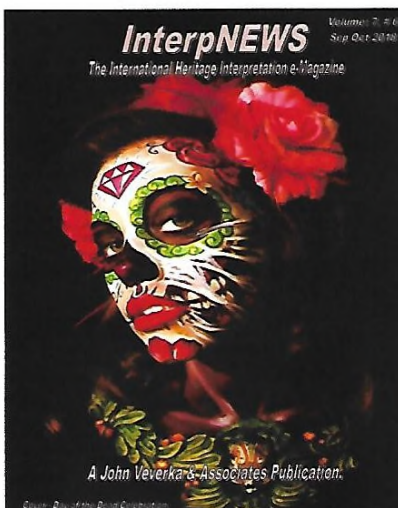
**Mar/April 2018 Issue**  
Stagecoach Annie cover.



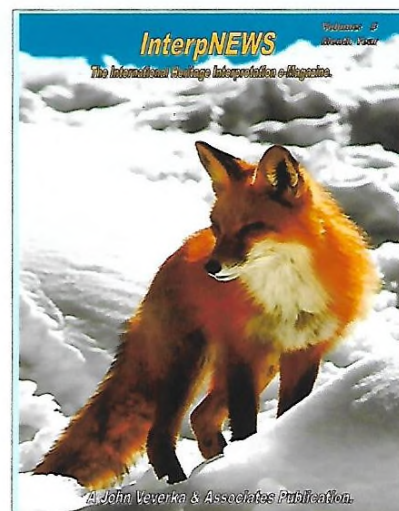
**May/June 2018 Issue**  
Sharecropper story/cover.



**July/Aug 2018 Issue.**  
Deadly Frogs cover.



**Sep/Oct 2018 Issue**  
Day of the Dead cover.



**Nov/Dec 2018 Issue**  
Winter Fox cover.



*Want to be part of our future too? IN reaches over 300K in 60 countries and is sent FREE as a service to the interpretive profession and to promote professionalism in interpretation world-wide. We are always looking for regional editors to help find articles and contribute to each issue. Interested in being part of the future of heritage interpretation communications with us? Let's chat. [jvainterp@aol.com](mailto:jvainterp@aol.com). John Veverka - IN Publisher/Editor.*