

THE POWER OF ACTION

TOOLS FOR PLANNING AND WORKING TOGETHER



Overview

The chapter helps you to:

- find out how to get involved in Freedom's Frontier.
- determine how you can improve the quality of local sites, events, and programs .
- learn lessons from successful heritage organizations around the country.
- apply the ideas discussed in this section to your location.

In order for sites to work together to build a better visitor experience and a stronger region, we need to address different disciplines. The toolkits in this section examine the visitor experience in three different ways.

Storytelling Toolkit

This section offers insight on how to share our heritage in an honest, authentic, and connected way. It provides advice on researching and sharing stories, getting to know your visitors, and evaluating the visitor experience.

Tourism & Marketing Toolkit

This section provides information on how you can become a high quality, story-based site. It has methods of connecting with the tourism and marketing industry, delivering and spreading a marketing message, and additional tips for marketing to tourism audiences.

Heritage Preservation Toolkit

This section provides information on how you can preserve your piece of the story. It gives information on existing preservation programs, protective laws, advice on where to get help, and tips for preservation.

In this section, you will find three toolkits—Storytelling, Tourism & Marketing, and Heritage Preservation. These toolkits provide information about how to get involved with Freedom's Frontier in very specific ways. They also provide information about actions you can take on your own to improve how residents and visitors experience the area. Whether you are a location or event manager, support staff member, volunteer, member of a heritage organization, or interested individual, these toolkits provide you with ways to make sure your piece of the Freedom's Frontier story is told, preserved, and shared with residents and visitors in a successful way.

“We all need to be working together in times like this. There are complexities in the world...that require that we all think of ourselves as part of a larger system...’ when organizations work together there is a cumulative effect that has a kind of luster to it.”

Saralyn Reece Hardy, Spencer Art Museum (quoted by Laura Spencer, KCUR)

FREEDOM'S FRONTIER TOOLKITS

The Power of Action is framed by the Mission of Freedom's Frontier and its Guiding Principles listed below. Principles and Mission elements that tie directly to the Power of Action are **highlighted in bold text**. The principles shape how we tell our stories and respect the environment and property owners now, and in the generations to come.

Mission

Freedom's Frontier National Heritage Area (FFNHA) is dedicated to building awareness of the struggles for freedom in western Missouri and eastern Kansas. These diverse, interwoven, and nationally important stories grew from a unique physical and cultural landscape. FFNHA inspires respect for multiple perspectives and empowers residents to preserve and share these stories. **We achieve our goals through interpretation, preservation, conservation, and education for all residents and visitors.**

Guiding Principles

- 1. We will be tolerant and respectful of diverse stories from multiple perspectives.**
- 2. We will respect property rights.**
- 3. We will focus on authentic and engaging experiences.**
- 4. We will honor the region's peoples, past and present.**
- 5. We will appreciate the unique cultural and historic assets within the nationally important landscape.**
- 6. We will invest in community engagement, education and empowerment.**
- 7. We will sustain and grow sense of place.**
- 8. We will value and protect the natural environment.**
- 9. We will consider future generations in everything we do.**

We Value Many Viewpoints

The more disciplines that we bring to planning, the richer and more powerful the resulting ideas will be.

For example, historic buildings and landscapes are significant assets, but without an understanding of how people can learn from them or how we can interpret them as part of larger stories, they will mean little to visitors.

Alternative points of view can enhance the experience of visiting a site. Everyone has some kind of interest, background or expertise that can contribute in one or more of these areas. This chapter includes toolkits for volunteer and citizen action. Each toolkit includes worksheets for locally based projects to improve sites and experiences.

The Importance of Local and Regional Thinking

The toolkits help you to share your experiences effectively as part of the Freedom's Frontier National Heritage Area. They encourage you to think "globally" or about the whole Freedom's Frontier experience and act "locally" by working on your piece of the story whether it is a location, a collection, a tour, or event. By reading these toolkits and following the tips that apply to your situation, you will not only improve how visitors and residents experience your piece of the story, you will improve Freedom's Frontier as a whole. Your actions as an individual will have a powerful impact on our place and story.

Learning Lessons from Others

In these toolkits, you will learn about the approaches and experiences of other heritage organizations. They embrace interpretation, preservation and conservation, funding sources, and promotion. This section gives you tools that you may choose to implement at your site, along with helpful tips, examples, questions to ask yourself, and places to find more information. The toolkits also provide advice about how to offer authentic and engaging experiences that are tolerant and respectful of diverse stories from multiple perspectives.

Putting Ideas into Practice

The toolkits include worksheets that individuals and groups can complete and discuss. These worksheets are not required but completing them will help you to improve your visitors' experience. These worksheets ask questions about the qualities that make a specific site, historic landscape, or visitor experience worthwhile. You can use them to evaluate your local site. And, by discussing them together, residents can plan for ways to improve them.

Whether you are a location or event manager, support staff member, volunteer, member of a heritage organization, or interested individual, these toolkits and worksheets provide you with ways to make sure your piece of Freedom's Frontier's story is told, preserved and shared with residents and visitors in a successful way.

How to Get Involved?

There are a number of opportunities to participate in Freedom's Frontier and to play a vital role in the heritage area. For more information, please visit Freedom's Frontier's website at

www.freedomsfrontier.org

or contact:

Freedom's Frontier National Heritage Area
P.O.Box 526
Lawrence, KS 66044
Phone: 785.856.5300
Email: info@freedomfrontier.org

We have a Partners Welcome Packet that provides additional information about Freedom's Frontier and ways to get involved with other interested partners and volunteers.

“These toolkits encourage you to think ‘globally’ or about the whole Freedom's Frontier experience and act ‘locally’ by working on your piece of the story whether it is a location, a collection, a tour, or event.”

How to use the Worksheets

The purpose of the worksheets is to help local residents to determine needs, to share stories, and to encourage conversation, community input, and new ideas. While completing the worksheets isn't required for participation in Freedom's Frontier, they are designed to stimulate discussion and generate ideas to consider.

The worksheets are designed to:

- help individuals to study and improve what they have close to home.
- serve as a kind of inventory of “where we are right now.”
- serve as a basis for discussion about future directions regardless of whether their location or event is already in the FFNHA network.
- help you evaluate your own site as you prepare to become part of the FFNHA network.

The worksheets are meant to be a hands-on way to generate creative ideas and solutions. Innovation is not static: residents should identify new ideas for toolkit worksheets and to improve those already written over time.

Quick Reference Definitions

FFNHA Location: Any existing building, site, landscape, trail, or other property type in Freedom's Frontier National Heritage Area that has voluntarily met the eligibility criteria for inclusion. Locations may be public facilities or privately-owned.

A full glossary of terms can be found in the appendix.

STORYTELLING TOOLKIT

Storytelling is an art that can have an enormous impact. Heritage stories make people care about the world around them. They instill in people a sense of “why this place matters.” For museums and historic sites, the stories they tell provide a connection between your visitors and your historical “stuff”—buildings, landscapes, collections. Without the story, an old building is just pile of bricks, a rural town is just a gas station and a stoplight, a historic document is just a sheet of paper. The story that can be told about these things is what gives them meaning and makes them special for residents and visitors alike.

Keep in mind that museums and historic sites are not the only places where the Freedom’s Frontier story can be told. A restaurant might include stories on the back of its menu. A retail store might display artwork that tells a story. A hotel might share stories about the region in guest books kept in each room. Events offer opportunities for special programs or exhibits to tell your stories. The places and ways in which your stories can be told are limited only by your imagination.

Deciding What Stories to Share

Visitors come to your site to connect with something real. They are constantly surrounded by a wide variety of ways they can learn about history—schools, colleges, and universities, television, books, websites, and podcasts, among others. The one thing missing from all of these methods of learning is the actual experience of “being there” or “seeing it.”

To fill your visitors’ desires for a personal encounter with the past, you need to decide what makes your collection, location, or historic site unique and significant. Then you can focus the visitors’ experience on something truly special, making it one they won’t soon forget.

Consider the questions below to help you discover the unique and significant stories you can share. If you already are sharing unique and significant stories, these questions can help you hone your visitor experience or discover new and exciting stories to breathe new life into your visitor experience. These questions will also help you to fulfill criteria to become a FFNHA recognized site. It may be a good idea to ask several staff members, volunteers, or independent observers to consider the same questions in order to gather multiple perspectives on your site.

Overview

This toolkit will help you develop storytelling that showcases the resources of your location and its connection to Freedom’s Frontier. The toolkit will also show how you can contribute to the economic and social development within the heritage area. The sections that follow will help you to:

- Decide what stories to share
- Connect your story to Freedom’s Frontier National Heritage Area
- Ensure accuracy and conduct research
- Interpret your story
- Evaluate your visitor experience.

Some general tips have been provided to help you understand storytelling and choose the most effective ways to share your story. Specific strategies for Freedom’s Frontier’s Coordinating Entity are outlined and prioritized with more detail in the interpretation and education plan in the “Power of Partnership” section.

Storytelling connects to tourism, marketing and heritage preservation. Our stories are examples of our heritage resources but they also give our land and material culture meaning for tourists and residents alike.

**WORKSHEET #1:
CONSIDER YOUR LOCATION**

What does your location look like from the outside? _____

What does your location look like on the inside? _____

What do the grounds of your location look like? _____

Describe the town, city, or rural surroundings that your site is located in. _____

CONSIDER YOUR COLLECTION

What kind of items are currently in your collection?

- Archival Material**
- Official government documents
 - Personal letters and papers
 - Business papers
 - Rare books
 - Photographs
 - Other (explain) _____

- Art**
- Paintings
 - Drawings
 - Sculpture
 - Other (explain) _____

- Artifacts**
- Furniture
 - Household goods
 - Clothing/personal items
 - Decorative goods
 - Farming implements/tools

- Business related items
- Military related items
- School related items
- Religious/church related items
- Other (explain) _____

Describe how your collections are currently exhibited or arranged. _____

What do you think are the three *best* features of your site, location, or collection? _____

What do you think are the three *worst* features of your site, location, or collection? _____

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CONSIDER THE SIGNIFICANCE OF YOUR LOCATION AND COLLECTION

When was your location built? When was the community in which your site is located founded? What historical period does your collection represent? _____

Is your location, or collection associated with the lives of individuals that influenced or affected the course of history? Did these individuals have an impact on local history, state history, regional history, or national history? Explain. _____

Is your location or collection associated with events that have influenced or affected the course of history? Did these events have an impact on local history, state history, regional history, or national history? Explain. _____

Does your location, or collection help explain how ordinary people lived in this place? Does it illuminate historical trends like settlement patterns or land use or other trends that occurred over a long period of time? _____

Does your site, location, or collection present a typical representation of the time period, type of building/landscape/artifact, or construction method that makes it notable? _____

Based on your answers to the questions above, you can start to begin to identify story topics that have a direct connection to your site. In order to ensure that the experience at your site is unique, consider the following questions:

Are any of the stories identified already told at another location? _____

How is your connection to the story different than at other locations where it is told? Is another perspective involved? _____

Can the stories identified be told better at another location? _____

Reaching out to the Freedom’s Frontier Audience

Before you evaluate program options, it is very important to have a clear understanding of your target audience. Consider the following worksheet questions when determining who may be your visitors, volunteers, and local supporters.

WORKSHEET #2: UNDERSTANDING YOUR AUDIENCE

Message and audience go hand-in-hand. Your message will help you decide who your audience is and you need to consider your audience when you craft your message. Just like with your messages, you may have a lot of different audiences, or sub-sets of audiences. The following are some examples—check off those who relate to your message:

Residents of your area

- Older adults, younger adults, teens, children
- Merchants and hotel and restaurant managers
- Other sites or events
- Civic groups
- Students
- People looking for something to do on their free time
- Other (explain) _____

Visitors from outside the area

- Vacationers (staying at hotels, campgrounds, etc.)
- Passers-Through
- Weekenders
- People visiting friends and family
- People with a special interest in your story
- Convention attendees
- Other (explain) _____

Statement of National Significance

Struggles for Freedom on the Missouri-Kansas Border

Extraordinary events in the Freedom’s Frontier National Heritage Area (FFNHA) forever changed America. In the nineteenth century, the nation turned its eyes to the Missouri/Kansas border, where peoples with diverse definitions of freedom collided, inciting and fueling the Civil War. The impact of these events is forever woven into the nation’s fabric.

Shaping the Frontier:

For the half million pioneers who traveled on the Santa Fe, California, Mormon, and Oregon Trails, the Missouri/Kansas border was the jumping off point. In this place where river travel ended, traders, miners, and emigrants purchased provisions and prepared for long overland treks. As they traveled west, many began to see the “permanent” Indian frontier beyond Missouri’s western border as an obstacle to Manifest Destiny.

Missouri-Kansas Border War:

When Kansas was opened for settlement in 1854, a border war ensued, capturing the nation’s attention. The Kansas-Nebraska Act nullified the uneasy balance established by the Missouri Compromise and left the territory’s future slave status in the hands of settlers. The stakes were high for both sides. The violence of the Missouri-Kansas Border War ushered in the Civil War, consumed the region in bloody conflict through war’s end, and devastated communities on both sides of the border.

Enduring Struggles for Freedom:

The nation’s struggle for freedom did not end with the Civil War. Though the war eliminated clashes over geography, efforts to break down society’s barriers continue. Since the Civil War, this place has inspired national policies and ongoing efforts to secure equal freedoms for all Americans.

Freedom’s Frontier provides new opportunities for visitors and residents to explore the evolving ideal and fundamental American value of FREEDOM.

**WORKSHEET #3:
CONNECTING YOUR STORY TO FREEDOM'S FRONTIER NATIONAL HERITAGE AREA**

You've identified story topics that are connected to your site, location, or collection, you've explored their significance, and you've considered which stories and perspectives are unique to your site. If you wish to become a FFNHA recognized site, you need to explore your connections to the FFNHA theme, subthemes, and Statement of National Significance.

As you learned from the Power of Story section, the Statement of National Significance is the grounding for our stories. It helps to set the context for stories told at sites and is the first

step in connecting this region into the story ecosystem. Once you've connected your stories to the Statement of National Significance, it can help you explain why your site matters to the history of this country and the world.

The Statement of National Significance is entitled "Struggles for Freedom on the Missouri-Kansas Border." This conveys the main, overarching theme of Freedom's Frontier—stories about freedom that are connected to these 41 counties.

What stories about freedom, the loss of freedom, the search for freedom, or the debate, conflict, or struggle for freedom have you identified as unique and connected to your site? _____

For each of your freedom stories, select the subtheme that best fits. You can learn about the historical context for each subtheme in the Statement of National Significance.

- Shaping the Frontier Category _____
- Missouri-Kansas Border War Category _____
- Enduring Struggles for Freedom Category _____

You can test the subthemes you chose by creating categories that relate your specific story to the subtheme. Some examples of categories are below. Remember these aren't the only possible categories that could apply. Your categories should be the overarching ideas of your story. You shouldn't alter your story to fit an already defined category.

Potential Categories

Shaping the Frontier

- Early Settlement
- Frontier Exploration
- Frontier Trails
- Manifest Destiny
- Native American Resettlement
- Personal Freedoms
- Religious Freedoms
- Other (explain) _____

Missouri-Kansas Border War

- Border War
- Civil War
- Free State Movement
- Opening of Kansas
- Order Number 11
- Popular Sovereignty in Kansas
- Slavery & Abolitionist
- Other (explain) _____

Enduring Struggles for Freedom

- Accessibility Barriers
- Civil Rights Movement
- Desegregation
- Jim Crow
- Reconstruction
- Segregation
- Women's Suffrage
- Other (explain) _____

WORKSHEET #4: ENSURING ACCURACY AND CONDUCTING RESEARCH

According to a 2006 survey commissioned by the American Association of Museums, 87% of Americans believe museums are a trustworthy source of information. In order to maintain the trust the public has in museums (and, by extension, Freedom's Frontier) it is important to ensure that the stories you tell are accurate. The following questions will help you get a start on ensuring the accuracy of your stories. For more personalized assistance, you may wish to contact partners within the Freedom's Frontier network, including the Missouri or Kansas Humanities Councils or enlist the help of a professional historian. If you're just identifying new stories to research, use these tips to help ensure that your story is accurate.

What are the sources of your story? _____

What facts do you relay in your story? _____

How many versions of your story exist? _____

Are there any pieces of the story you tell that cannot be backed up by some kind of written source? _____

Tips for Ensuring Accuracy

Test the validity of your sources.

Now that you know where your stories came from, you need to make sure your sources are accurate. Not all sources are created equal. You'll need to test each source you use to verify and construct your story. Ask the following questions of your source:

Who published this source? Manuscripts published by universities and other reputable publishing houses have to meet certain standards prior to being published. Self-publishing and small publishing companies may not have as stringent standards.

"I consider any document written more than a year after the event—even if it is written by someone who was actually there—to be a secondary source and not a primary source. The passage of time can change an individual's memory of the events and what happened."

Dr. William Worley, Ph.D., Metropolitan Community College of Kansas City-Blue River

When was this source written? What was the thinking of the time period like? The perception of authors and historians are colored by the times in which they live. A source about the Civil War written in the 1920s will have a different perspective than one from the 1990s. Be sure to take this into account when reading and testing your sources.

What do others say about this source? When possible, find out what others have to say about your sources. If your source is a secondary source, search for reviews in scholarly history journals. If your source is a primary account, look for works of history that reference that account.

What sources did this author use? Look in the endnotes or footnotes to see where authors and historians are getting their facts. Not only will you be able to see what they are basing their stories on, you may also uncover an important primary or secondary source that you haven't researched.

What is this author's perspective or bias? Be sure to ask yourself what the author's angle is. In some cases, it may be very clear. In others, it may be harder to uncover. For example, a "Marxist historian" (one who focuses on social class and economic constraints) will write about historical events differently than a "Women's historian" (one who focuses on the role of women in historical events). While neither of them is purposefully distorting facts, they each have a different focus.

Fact-check your story.

What facts do you tell in your story? How do you know those facts are correct? Do you retell old "facts" just because the interpreter who worked at your site before you told them? Think about every piece of your story. How do you know the weather was foul on the day of a skirmish? Did you look up census records to see if the population reported in old newspapers is accurate or plausible? What sources can back up stories about personal relationships, character traits, or childhood exploits of historical figures in your story?

Example

Some costumed interpreters at the Hermitage in Nashville, Tennessee, choose to tell personal stories about the relationship between Andrew and Rachel Jackson. These stories make the experience special and interesting for some visitors. However, if sources aren't discussed for these personal stories, they may leave other visitors questioning not just the validity of the personal story, but also the entire experience.

Search out other sources that discuss your story.

The more sources you can find about your story, the richer your telling of that story can become. Search for as many secondary sources you can find that mention your story. Also seek out new or different primary sources. Primary source research has never been easier than it is now. Many repositories are digitizing their collections for online researchers and others have descriptions of their collections online. See the Primary and Secondary Sources Overview below for some links to start your search.

Identify oral traditions and local legends as such.

Stories that do not have a source are likely based on oral traditions or local legends. These stories are fine to share with visitors and often add local color and spice to your stories. It is important to share with visitors, however, that these stories aren't based on written documents. Sometimes, even recorded sources should be identified as well. Some examples include oral histories, diaries, and manuscripts or printed works that relay family stories or local legends. Continue to use tales that make your story more personal, colorful, and exciting but be sure to preface the story by explaining where it came from.

*** Tips for Successful Storytelling**

- Before telling your stories, be sure that you have met the basic needs of your visitor. If they are hungry, thirsty, need to use a restroom, concerned about their schedule, too hot/cold, or can't see or hear, visitors won't fully appreciate the stories you have to tell.
- Know where your stories come from and don't be shy about sharing your sources. If a story is based on local legends or oral traditions, say that up front.

Adapted from *Share Your Heritage*, © Heritage Tourism Program, National Trust for Historic Preservation

Quick Reference Definitions

Primary Source: a document or physical object which was written or created during the time under study. These sources were present during an experience or time period and offer an inside view of a particular event.

Secondary Source: a source that interprets and analyzes primary sources. These sources are one or more steps removed from the event they interpret.

A full glossary of terms can be found in the appendix.

Secondary Sources Tip

Amazon.com is a great resource for finding out more about secondary sources. Two tools on Amazon can help you find relevant sources for the story you are researching.

How-to use:

1. Look up a relatively broad or well-known source that relates to your story.
2. Scroll down to the “Books on Related Topics” to link to books that may apply to your research.
3. In the “Citations” section, take some time to look at the “This book cites...” and “...books cite this book” headings to find related sources that are older and newer than the source you’ve chosen to search.

Primary and Secondary Sources—An Overview

Books:

Secondary sources, like books, offer one way to explore your story within a broader context. Because books can tell stories from different perspectives, read, compare, and contrast multiple books. Be sure to use books whose sources are clearly cited using footnotes or endnotes. A bibliography in the appendix of this report provides a list of books on topics related to Freedom’s Frontier. Keep in mind that the best interpretation draws from both secondary and primary sources.

Photographs:

Many local and state historical societies have photo collections. The Kansas Historical Society has over 500,000 photographs in its collection. These photos are indexed in catalogs at the KHS research center and many are online. The digital collections of the Missouri History Museum are available online. Links related to the photo collection of the State Historical Society of Missouri and the Missouri Digital Heritage Initiative have photographic information available on-line as well. Be aware that some photographs may be misidentified.

Birth, Death, and Marriage Records (Vital Records):

Birth, death, and marriage records can provide useful insight into the lives of those who built their lives in Freedom’s Frontier. Death records can guide obituary research. Marriage records can offer maiden names for women. Local historical societies or libraries often have obituary indexes. These records are searchable online via subscription services like ancestry.com. Original copies of vital records are available through state offices of Vital Statistics. In Kansas, this office is a part of the Kansas Department of Health and Environment. In Missouri, this office is a part of the Missouri Department of Health and Senior Services. County and City Clerks offices may be helpful for periods predating state records.

Military Records:

Military records can provide insight into the lives of those who served. Draft registration cards often include

personal details, from place of employment to eye color. Pension records may include affidavits that detail the lives of disabled veterans or their widows. One new resource is the National Park Service's Civil War Soldiers and Sailors System. Other records are available through subscription services like ancestry.com. A guide to the National Archives' pension records can be found online as well.

City Directories:

City directories are helpful when researching individual properties. They are searchable using surnames. Some are reverse indexed by address. City directories are often available at local museums and libraries. State museums often have hard copies and microfilm copies. City directories are also available online through subscription services like U.S. City Directories.

Newspapers:

Newspaper accounts offer first-hand, although not necessarily unbiased, descriptions of historical events. An index to Missouri newspapers can be found at the State Historical Society of Missouri. An index to Kansas newspapers can be found at the Kansas State Historical Society. Some newspapers have been digitized online through services like newspaperarchive.com. It is important to remember that historical newspapers did not follow present-day journalistic standards. Newspapers were often partisan and one-sided (such as pro-Southern and pro-Northern). Compare and contrast accounts from different newspapers. They also can provide information in their advertisements, statistics, and other vital information.

Archives:

Libraries, historical societies, and research centers generally have historical collections or archives. These collections include a wide variety of materials—pamphlets, clippings, and scholarly articles—relevant to the repository's mission. The papers may be accessed on site where they may be organized in folders in file cabinets, or indexed in card catalogs. Some of these institutions have collections indexed online. Kansas City Public Library has its local history collection indexed online and the Missouri Digital Heritage Initiative has a collection of digital archives.

Manuscripts:

Manuscripts include letters, diaries, and other handwritten records, all primary documents. Manuscript collections can include a collection of papers related to a specific person or business. One digital source of manuscripts associated with Freedom's Frontier themes is Territorial Kansas Online. Check the accuracy of digital sources as transcriptions and facts may not be accurate.

Maps:

Maps can provide a tangible representation of land patterns, property ownership and buildings. County atlases provide information about land parcels and their ownership. General Land Office (GLO) Maps show the placement of trails and early land improvements. Sanborn maps show physical changes to historic neighborhoods over time. Sanborn maps for communities in Kansas and Missouri are available online for Kansas City Public Library cardholders.

State and Federal Census:

Every ten years, since 1790, the United States conducts a federal census. These census records can be found on microfilm at the National Archives, state and local historical societies. Census records include information about households, including the ages, occupations, and nativity of family members. In 1850 and 1860, the U. S. Census included slave schedules. Other censuses include information about veterans, Native Americans, and the value of personal and real property. Census records are searchable online through subscription services like ancestry.com. A guide to the Missouri State Census can and Kansas State Census can be found online.

Tip for Successful Storytelling

Think about how the stories of your site connect to the bigger story of Freedom's Frontier and make those connections for your visitors.

Adapted from *Share Your Heritage*, © Heritage Tourism Program, National Trust for Historic Preservation

Where to get more information

As Freedom's Frontier National Heritage Area secures funding for staff and programs, additional assistance may be available. Keep an eye out for training programs or workshops on effective interpretation that may be offered in your area.

There are also numerous interpretive resources available online as well as many how-to publications that you may be able to borrow or buy. Museum organizations or your state humanities council may be able to advise you on the resources that would be most helpful for your particular situation.

Note: web resources and information may change over time. FFNHA does not control or endorse the content, messages or information found on any website or online communication service.

Photographs

www.kansasmemory.org
<http://contentdm.mohistory.org>
<http://shs.umsystem.edu/photograph/index.shtml>
www.sos.mo.gov/mdh/browse.asp?id=15

ADDITIONAL RESOURCES

Birth, Death, and Marriage Records (Vital Records):

www.kdheks.gov/vital/
www.dhss.mo.gov/BirthAndDeathRecords/

Military Records:

www.archives.gov/genealogy/military/civil-war/
www.itd.nps.gov/cwss/

City Directories:

www.uscitydirectories.com

Newspapers:

<http://shs.umsystem.edu/newspaper/index.shtml>
www.kshs.org/library/news.htm

Archives:

www.sos.mo.gov/mdh/collections.asp
kchistory.org/cdm4/explore.php?page=localhistoryindex

Manuscripts:

territorialkansasonline.org/~imlskto/cgi-bin/index.php

Maps:

kclibrary.org/kchistory/sanborn-fire-insurance-maps

State and Federal Census:

www.census.gov/
<http://shs.umsystem.edu/census/statecensus.shtml>
www.kshs.org/genealogists/census/kansas/index.htm

How to Share Stories with Others

Effective interpretation occurs when visitors are able to connect concepts and broad themes with sites and stories and derive something meaningful from the experience. It touches not just the mind, but also the emotions of your visitors. Interpretation can be conveyed through many different methods. If interpretation is effective, your visitors will learn what they've experienced at a historic site or museum. True learning occurs when your visitors incorporate the new information they've encountered into their ideas and actions.

Consider this quote from NPS archeologist Dale King (emphasis added):

Let us try to analyze our monuments in terms of their *real meaning and importance*. Let us attempt to stress those parts of their story which have some *lasting value and significance*. We can't expect John Q. Public to go away and remember forever that the compound wall is 219 feet, six inches long, or that the thumb print is to the right of the little door in Room No. 24. We can try to *make the people of that vanished historic or prehistoric period live again* in his mind. Give him some insight into their troubles and joys, show him that they were human, and underline their differences from us as well as their likeness to us. In other words, *build understanding, and eventually, tolerance*.

Two key ideas of interpretation are relaying “real meaning and importance” and “making the people live again.” Below are some questions to consider and steps to take to build your interpretative experience around these key concepts.

Quick Reference Definitions

Interpretation: A mission-based communication process that forges emotional and intellectual connections between the interest of the audience and meanings inherent in the resource. (*National Association for Interpretation*)

A full glossary of terms can be found in the appendix.

Example

To understand the difference between *telling* a story, *interpreting* a story, *learning* a story and *connecting* a story, consider the following example:

Island Mound State Historic Site
Black Troops at Island Mound
Bates County, Missouri

Telling the Story: Telling the story of Island Mound could take a long time. The storyteller could talk in great detail about every aspect of the battle, recounting the names of the people who fought there, the dates the battle occurred, location and movement of the African American troops and Bushwhackers who fought there, what the landscape looked like during the battle. All of these details make for a good story.

Interpreting the Story: The story of Island Mound becomes important and exciting when you connect the details of the story to the broader historical context in which the story occurred. Black troops fought together as a unit for the first time in American history at Island Mound. Their leaders were black—something that did not happen after the (*continued*)

Example (continued)

skirmish at Island Mound. The ability and bravery they showed at Island Mound was used as proof that black troops could be effective soldiers—spurring the Federal Army to allow black soldiers to fight in the Eastern Theater of the Civil War. Many of the troops who fought at Island Mound went on to become the famed Buffalo Soldiers, however those who were officers lost their rank when they were mustered into the Federal Army.

Learning the Story: Visitors learn this information when they construct a new way of thinking or reorganize their old ideas. Visitors to Island Mound may have seen the movie *Glory* and believed that the division portrayed in that movie was the first black unit. When they learn what happened at Island Mound, they would reorganize their thinking to include the information that the black soldiers' involvement at Island Mound predated the eastern actions.

Connecting the Story: In order to get a richer and fuller view of African American soldiers, visitors need to know that other sites in the heritage area interpret parts of their story. Visitors should be informed that the same black troops who fought at Island Mound also fought at Baxter Springs, Kansas. They should also know that they can learn about Buffalo Soldiers at Fort Riley and Fort Leavenworth and at the Richard Allen Cultural Center in Leavenworth, Kansas. A site interpreter could even mention that they could learn about black soldier's experiences in World War I at the National World War I Museum in Kansas City and about President Harry Truman's Executive Order Number 9981 that ended segregation in the military, which began at Island Mound.

Defining Your Key Message

The first step in putting together an interpretive experience is to define your key message. It is important to boil your story down into a short paragraph that defines your key message. This should be what you want visitors to remember about your story when they leave your site.

Your key message can serve several different purposes. It can be the organizing framework for the story you tell. It can help all your staff and visitors describe what your experience is about. It can also become a marketing tool, used in brochures and on press releases.

* Tip for Successful Storytelling

If you have personal interaction with your visitors, find out where they are from and what they are interested to see if you can make any personal connections between the stories you tell and your visitors.

Adapted from *Share Your Heritage*, © Heritage Tourism Program, National Trust for Historic Preservation

Example

The *Tennessee Iron Furnace Trail: A Guide to Resources on the Western Highland Rim* produced by the Center for Historic Preservation provides a self-guided tour route that explores significant iron industry sites and the individuals involved. The introduction to this guide offers three short paragraphs that locate the story of Tennessee's iron industry within a broad national and world context. <http://www.tnironfurnacetrail.org/>.

* *Tip for Successful Storytelling*

Be respectful of other perspectives as you tell your stories. Keep in mind that everyone has a right to their own opinion.

Adapted from *Share Your Heritage*, © Heritage Tourism Program, National Trust for Historic Preservation

Providing Historical Context

Now that you've developed your key message, you need to provide the context for the story you will build around your message.

Context is the “story behind the story.” It provides your visitors with the broad historical framework for your specific story. Ideally, providing context will allow your visitors to make an intellectual connection with your story. Think of your visitor's mind like a closet. The rod you hang your coat on represents what your visitors already know. Providing context for your story is like putting a coat hanger on the rod. Once you've put the coat hanger in the closet, you can hang your coat—your story—on the hanger.

As you develop the context of your story, it is important to remember to stay focused on your story. If you're telling a story about a Border War/Civil War battle, you do not need to tell the whole story of the Civil War in Missouri and Kansas. Your visitors will quickly start to lose interest and will have no incentive to travel to any other sites in the region.

Keep your context short and paint the picture of what was going on in broad historical strokes. In your context statement, you should briefly define what was going on in the nation, what was going on in the region, and how that connects to your sites.

Remember too that there are many different ways of conveying the context of your story to visitors:

- On guided tours, interpreters can engage their audience by asking them questions to learn what they know and filling in any missing details that will help them connect to the story you are about to tell.
- Some sites use films, an interpretive panel, or paragraph in a brochure to introduce visitors to the story and provide context.
- Interactive exhibits (both high-tech and low-tech) can engage the visitors in a “quiz” or a series of questions to provide them the context they need to understand the story.

Think about your particular site and how you can tailor the context you provide to audiences. Remember to be concise, providing just enough information to move on to your site's unique story—the story that motivated your visitors to come to your site.

Example

Titanic Museum, Branson, Missouri. As visitors enter the Titanic Museum, they receive a ticket with an actual passenger's name and their class of accommodations. The museum experience allows visitors to get a glimpse of what the passenger on their ticket experienced—the regal luxury of first class, the chill of the water, the claustrophobic atmosphere of third class. As visitors leave the museum, they learn if the passenger's name they carried around the museum survived the sinking of the Titanic.

<http://www.titanicbranson.com/>

Embracing Shared Human Experience

The Power of Story section explains that the stories of Freedom's Frontier are powerful because they embrace shared human experiences. By recognizing this and focusing on these experiences in your interpretation, you can help to make the people in your stories live again while creating an emotional connection with your audiences. Interpretation should give the visitor "some insight into [past peoples] troubles and joys," show the visitor "that they were human," and compare and contrast the people of the past with the people of the present.

You can also evoke these shared experiences throughout your interpretation using pictures, design elements,

WORKSHEET #7: EMBRACING SHARED HUMAN EXPERIENCE

The Power of Story lists identifies some "shared human experiences" that most everyone has gone through. They include the following emotions and events:

Joy	Work	Hope	Violence
Death	Birth and renewal	Struggle	Greed
Commitment to family	Inspiration and creativity	Fear	Intolerance
Service to country	Expressions of freedom	Disagreement	

Which of these "shared human experiences" are included in your story? Are there any universal experiences or emotions you can identify in your story that aren't listed above? _____

Now that you've identified these experiences, think of ways you can help visitors connect what the people in your story experienced to your visitors' experiences. The following are conversation starters, attempt to fill in the blanks to create questions you can ask visitors to help them connect with your story emotionally.

Have you ever experienced _____ ? How did that make you feel? _____

What things do you value most? What would you do to preserve those things? _____

How many people here have ever _____ ?

sound effects, and other dramatic scenarios. Be sure to warn visitors before exposing them to any interpretive elements that could cause emotional or physical distress.

Defining your key message, providing context, and embracing shared human experiences can lead to quality interpretation.

Involve Your Audience - “The Experience Factor”

Tourism researchers have found that heritage tourists are motivated more by a search for heritage “experiences” than by an interest in facts. While the experience of travel to your site and of seeing where things happened are a big part of that experience, the experience becomes more powerful when visitors get to do something.

Visitors remember 90% of what they do at your site. Involving them in an activity is a great way to make your experience stand out. Interactive exhibits help visitors retain information. But pushing buttons is nothing compared to churning butter and raising flaps to reveal answers pales in comparison to climbing onto a covered wagon.

Think about what the characters in your story did in their every day lives. Try to set up areas in which your visitors can recreate these activities—whether it’s trying to saddle a fake horse, cast a ballot in a pre-statehood Kansas election, or sign a petition, or compare the textbooks available at the white school with those available at the black school.

Example

Hearthside Suppers and Taste of the Past, Conner Prairie Living History Farm. Historians researched foods that would have been eaten during different seasons of the year on a 19th century Indiana farm. These two programs allow visitors to enjoy seasonal menus where they sample authentic foods. There is also a meal host who discusses what would have been the culinary tastes and customs of the residents during that time period. Visitors become preparers in *Hearthside Suppers*, assisting living history interpreters in the preparation of the foods they will eat.
www.connerprairie.org/planyourvisit/food

*** Tips for Successful Storytelling**

- If you are telling your story in writing: keep the text short, use simple words, include lots of visuals, encourage interaction and use language to makes visitors think. For example use active language like “Can you find...” or “What do you think...”
- As you share your stories, find ways to engage as many of the visitor’s five sense as you can. Keep in mind that visitors will remember 10% of what they hear, 30% of what they read, 50% of what they see and 90% of what they do.

Adapted from *Share Your Heritage*, © Heritage Tourism Program, National Trust for Historic Preservation

Example

Kitchen Conversations at the Tenement Museum. In the fall of 2004, the Tenement Museum in New York City began to offer “Kitchen Conversations” immediately following some of their tours. This program engages visitors in a facilitated discussion about their visit and contemporary immigration issues.
<http://www.tenement.org/index.php>

Explaining the Relevance- “Making the Connection”

The Power of Story relates that stories told in Freedom’s Frontier have relevance for today’s world. This is an important concept for interpretation because visitors can relate to the issues behind the stories. In the mid-1990s, tourism researchers Richard Prentice and Greg Richards posited that heritage tourists are motivated by the search for something that links the past and the present.

WORKSHEET #8: EXPLAINING THE RELEVANCE

What themes in your story resonate with today’s headlines? What parallels could you draw between present-day challenges and challenges of the past? _____

Could the interpretive experience you offer inform how people talk about today’s problems? _____

How can you help visitors connect your experience with the present? _____

Keep in mind that your visitors may have strong views about current and past issues. If you choose to engage them in a conversation, be sure to lay down some ground rules about having an open discussion and listening to other points-of-view.

* *Tip for Successful Storytelling*

Keep in mind that every visitor may have different interests, individual needs and schedule. Think about how you can customize the experience you offer to match up with what each visitor wants.

Adapted from *Share Your Heritage*, © Heritage Tourism Program, National Trust for Historic Preservation

Acknowledge the Unpleasant

Many of the stories that make up Freedom’s Frontier are unpleasant, even horrifying—stories of battles, guerrilla warfare, terrorism, enslavement, forced migration. However, the ugly nature of these stories or the difficulty of telling them is not a reason to shy away from these stories.

Visitors are becoming increasingly sophisticated. While they may still enjoy the traditional stories—white settlement, the big plantation house, the fancy neighborhoods of town leaders—they also realize there is a flip-side to those stories—displaced Native Americans, enslaved African Americans, downtrodden immigrant workers. Visitors appreciate these stories and probably can connect to the “regular people” easier than to the “conquering hero.”

As you research and develop your interpretive experience, search out these “flip-side” stories that connect to your sites and incorporate them into your historical narrative.

Respecting Multiple Perspectives

Just as it is important to acknowledge the unpleasant parts of your story, you should also acknowledge that multiple perspectives existed in the past and about the past. As you researched your story, you probably found many different interpretations of past events. Rather than telling your visitors what to think, present multiple perspectives within their historical contexts about the past so they can decide for themselves. This will make your visitors think—and perhaps start a conversation about what your story really means. When your visitors start to get involved with your story, you’ve created a successful interpretive experience.

Embracing multiple perspectives makes Freedom’s Frontier unique. Just as there are many ways to look at your story, people in the past saw things differently. Celebrating this diversity allows Freedom’s Frontier to become a connected whole rather than stories that exist in isolation. If you know that another site tells the story of another perspective, be sure to let your guests know this. This helps guests move throughout the region and makes your job easier as you can focus on the story at your site. The following section provides more ways to connect with other sites in the region.

“Exclusion of marginalized groups or the failure to recognize contributions of under-represented populations can make an entire display suspect.”

Frachele Scott, Historic Stagville

Example

Something So Horrible: The Springfield Race Riots of 1908. The Abraham Lincoln Presidential Library and Museum chose to address a very sensitive issue head-on with a temporary exhibit called “Something So Horrible: The Springfield Race Riots of 1908.” A key goal of this exhibit is to help set the record straight by using photographs, news accounts, oral histories, artifacts, and other material to help tell the story. In addition to describing the chaos surrounding these events, the exhibit will connect the racial divisions of the past to divisions that still exist today.

http://www.alplm.org/events/springfield_race_riot.html

Example

Exhibits at the *Lowell National Historical Park* present differing perspectives on the industrial revolution—those of mill owners as well as mill workers. By including contrasting perspectives in one place, interpretive programs provide visitors with a better understanding of how specific events were viewed very differently by different people.

<http://www.nps.gov/lowe/index.htm>

Example

Denver Story Trek. The Denver Story Trek allows visitors to call a number on their cell phone to access information about specific sites along one of several treks in downtown Denver. These tours are planned thematically and help visitors understand the interconnectedness of Denver's historic sites. A website and a printed brochure both provide instructions about how to submit a story of your own or listen to stories others have submitted. www.denverstorytrek.org

Exploring Connections

Embracing multiple perspectives is only one way to help visitors recognize the connections between places in Freedom's Frontier. People that lived in this region were highly mobile and connected. Just because they were on the frontier of the nation until after the Civil War didn't mean they were isolated. In fact, many of the stories in Freedom's Frontier couldn't have happened without the communication and transportation connections between local people and events both inside the heritage area and far away.

WORKSHEET #9: EXPLORING CONNECTIONS

Think about your story and answer the following questions:

Did your story happen as a direct result of another story told at another site? _____

Did something happen at another site that was a direct result of your story? _____

Was a participant in your story also involved in another story in the region? _____

Is another perspective about your story told at a different site? _____

How can you tell visitors about other sites they can visit to learn more about the stories you tell? _____

WORKSHEET #10: CONNECTING STORIES TO THE LAND

Think about your story and how you tell it while you answer the following questions.

What parts of your story discuss natural features? _____

How do you incorporate those natural features into the way you tell the story? _____

What other parts of your story were likely affected by natural features that aren't discussed? _____

What do primary or secondary sources say about the role of natural features in the story? _____

If your landscape is still intact, how can you use it as a primary source in your interpretation? _____

Connecting Stories to the Land

In a world where mountains can be moved and valleys built up in a few short weeks, the idea that the topography, soils, availability of water, and climate played such a big role in where and how events took place in the past seems like a foreign concept. But as you think about your story and the land as it existed (and may still exist), you will discover just how important the land was. Remember the role of the land and its effect on the success or failure of a community. This role can easily change over time.

"The geography and landscape of Freedom's Frontier are a living artifact through which we can tell our stories."

Terry Ramsey, Freedom's Frontier Steering Committee Member.

Example

The *Underground Tour of Seattle*, Washington begins by describing to visitors why Seattle came to be situated where it is as well as the topographical forces that prompted city leaders to artificially raise the city streets to the second story of buildings constructed on the tideflats near the Puget Sound.
<http://www.undergroundtour.com/>

Example

National Trust for Historic Preservation's *This Place Matters*. The National Trust for Historic Preservation coordinates an interactive online program to encourage visitors to the organization's website to share photos, videos, and stories of places that matter to them. The stories and photos submitted can then be searched by location or by site.
www.preservationnation.org

Example

Arctic Tale. National Geographic helped develop a Wii game for Nintendo called *Arctic Tale*. Players get to choose the role of either a baby walrus or a baby polar bear trying to survive in the Arctic wilderness. To succeed in the game, players must face many of the same challenges in finding food and avoiding predators that threaten these animals in the wild.

<http://shop.nationalgeographic.com/product/1112/4193/1101.html>

Seek Out New Stories and Perspectives

The stories of Freedom's Frontier continue to evolve as more and more individuals get involved in the discussion. As you research your stories, look for new information about the past. These new stories could tell us how regular people interacted with each other and the land, how minorities struggled and survived in the face of prejudice, how women and children made their own places in a world dominated by men, or other important information about the past.

Likewise, our story continues to evolve because of the impact it has on visitors. Be sure to give your visitors opportunities to share their own stories with you and with future visitors to your site. Encouraging visitors to become part of the story helps them connect with your site and increases the sense of what it means to have an authentic experience.

Telling Stories for the Future

The stories told in Freedom's Frontier are important stories to be passed on to future generations. They are about the fundamental American ideal of freedom—an ideal which will continue to evolve in the future. Your stories will help shape this ideal for generations to come.

Because these stories are important for future generations to learn and understand, they should be told in a manner that future generations can connect with. As you look through the interpretive toolkit below, think about how you can start to use technology as part of your interpretive experience. While technology is always changing, there are many less-expensive ways to start small and test different methods of delivering your interpretive message without making an large investment.



Tip for Successful Storytelling

Choose storytelling tools that make the most sense for your audience and your budget.

Adapted from *Share Your Heritage*, © Heritage Tourism Program, National Trust for Historic Preservation

Changing Behaviors

Great interpretive experiences can be so powerful that they change visitors' behaviors. If you reach a visitor intellectually and emotionally, that individual may incorporate what (s)he learns at your site into his/her daily life. This kind of learning may rarely happen, especially in the space of the few hours that most visits last. However, if you think about creating a life-changing experience, the chances that it occurs may increase.

Example

The mission of *Colonial Williamsburg* is "to help the future learn from the past." To facilitate this, they developed an online forum for discussion about issues related to citizenship. This website includes interactive discussions on different citizenship issues, a video library with short clips to view online, questions and answers about what citizenship means, and a section with additional resources. www.icitizenforum.org

WORKSHEET #11: CHANGING BEHAVIORS

There are probably hundreds of ways you would like to affect the behavior of your visitors. Perhaps you want them to research and share stories that they are interested in or advocate for the historic structures in their hometowns or vote or volunteer. The list could stretch on, but affecting change in others is difficult. Focus on one goal that fits with the mission of your site and the stories you tell.

Name three changes you would like to affect in your visitors.

For each change, note how it ties to your site/location/collection _____

For each change, note how it ties to your story _____

For each change, note how it fits with your mission _____

Choose the change that seems to best fit your site and think about stories you can emphasize within your interpretive experience.

Tools for telling your story

Exhibits, guided tours, interpretive signage, videos—the choices are seemingly endless when you are considering how to tell your story. Some options will work better for different kinds of audiences or budgets. Programs that work well for adults may not be as effective with children. Special tours that can be arranged for groups may be harder to provide for drop-in visitors. Your visitors may have different interests, and they may have different amounts of time that

they can spend at your site. Your site's budget is another consideration, as some tools are much more expensive to create or maintain over time. Technology offers exciting new options to help you tell your stories, but if you don't have anyone who is tech-savvy at your site, you may want to think twice before investing in expensive technology that may be difficult for you to operate or maintain.

Interpretive Toolbox - Page 1 of 4

Adapted from *Share Your Heritage*, © Heritage Tourism Program, National Trust for Historic Preservation

Tool	Brochures and free printed material	Guidebooks and printed materials to sell	Wayside Exhibits & Outdoor Interpretive Signs
Pros	<ul style="list-style-type: none"> *Inexpensive *Can serve several purposes *Easier to update *Visitors set own pace *Doubles as a souvenir/marketing tool *Control over information provided 	<ul style="list-style-type: none"> *Income generator *Space for information, images, graphic design *Sold offsite/website to reach broader audience & entice potential visitors *Control over information provided 	<ul style="list-style-type: none"> *Permanent—provides information 24/7 *Common method of interpretation *Many visitors look for interpretive signage *Can entice passers-by to learn more *Control over information provided
Cons	<ul style="list-style-type: none"> *Requires reading *Storage for backstock *Limited space for information *Must have distribution system *Uses lots of paper/generates litter & trash 	<ul style="list-style-type: none"> *Requires reading *Expensive *Storage for backstock *Tracking inventory *Marketing and selling 	<ul style="list-style-type: none"> *Requires reading *Expensive *Permanent—difficult to update *Limited space *Plan for upkeep—weathering, vandalism, theft *Must get permission from landowner to install
Best For	<ul style="list-style-type: none"> *Self-guided tours *Overviews/introductions *Information that will evolve *Interpretation 1st step *Organization with limited budgets & staff 	<ul style="list-style-type: none"> *Information that has a market *Organizations with scholarly research *Organizations with staff to sell in giftshop, on web, to other retailers *Region-wide partnership 	<ul style="list-style-type: none"> *Interpreting landscape *Unstaffed outdoor sites *Sites that need additional outdoor interpretation
Alternatives to Consider	<ul style="list-style-type: none"> *Indoor/Outdoor Interpretive Signage 	<ul style="list-style-type: none"> *Posting information online *Interactive kiosks 	<ul style="list-style-type: none"> *Inclusion on driving or walking tour *Can be wired for technology—downloads, audio components, etc.

Interpretive Toolbox - Page 2 of 4

Adapted from *Share Your Heritage*, © Heritage Tourism Program, National Trust for Historic Preservation

Tool	Artifact & object exhibits with indoor interpretive signs	Interactive exhibits & kiosks using technology	Audio tours
Pros	<ul style="list-style-type: none"> *Authentic artifacts are a draw for some visitors *Tie story to material culture *Low-tech interactive opportunities *Showcase collections *Control over information provided 	<ul style="list-style-type: none"> *Variety of multimedia options *Visitor driven experience *Lots of information in a small space *Visitors can become involved by recording thoughts & sharing stories *Control over information provided 	<ul style="list-style-type: none"> *Can include music, sound effects & oral history clips *Visitors set pace and schedule of tour *Variety of equipment and delivery options *No reading required *Can provide options for more information *Possible income generator *Control over information provided
Cons	<ul style="list-style-type: none"> *Reading required *Curatorial care of artifacts & security against damage or theft *Display with no context *Expense of interpretive signs *Crafting a story based on collection 	<ul style="list-style-type: none"> *Expensive *Serves few visitors at one time *Maintenance, repair & security of equipment *Requires technological know-how for staff and visitors *Keeping up with changing technology 	<ul style="list-style-type: none"> *Isolates visitors from one another *Requires equipment to maintain *May need staff to rent/check out equipment *Requires technological know-how for staff and visitors *Keeping up with changing technology
Best For	<ul style="list-style-type: none"> *Object based interpretation *Sites with indoor exhibit space, collections & staff 	<ul style="list-style-type: none"> *Sites with a wealth of specialized information *Well-financed sites *Staff with technological know-how or access to outside tech support 	<ul style="list-style-type: none"> *Outdoor walking or driving tours *Indoor tours
Alternatives to Consider	<ul style="list-style-type: none"> *Rotating exhibits *Traveling exhibits *Guided tours 	<ul style="list-style-type: none"> *Lots of low-tech or lower-tech alternatives: make information available in books or simple computer stations, ask visitors to share via paper & pencil or tape recorder, etc. 	<ul style="list-style-type: none"> *Production value and delivery method will play role in cost and ease to create and deliver. *Guided tours *Wayside exhibits and indoor interpretive signs *Brochures

Interpretive Toolbox - Page 3 of 4

Adapted from *Share Your Heritage*, © Heritage Tourism Program, National Trust for Historic Preservation

Tool	Films	Guided tours	Web-based virtual tours or exhibits
Pros	<ul style="list-style-type: none"> *Add drama with living history or reenactments *Complete audio-visual experience *Used multiple locations *Can reach off-site audience and entice viewers to visit *No reading required *Possible income generator *Control over information provided 	<ul style="list-style-type: none"> *Make site come alive *Engage visitor in conversation *Tailor tour to fit time frame & interest of visitors *Easy to update *Human interaction *Can “keep an eye” on visitors & gain feedback about experience 	<ul style="list-style-type: none"> *Accessible 24/7 *Reach larger & off-site audience *Interactive elements and multimedia offerings possible *Can evolve over time *Visitor driven experience *Doubles as a marketing tool *Can organize and share a large amount of information *Inexpensive to maintain
Cons	<ul style="list-style-type: none"> *Requires staff know-how and equipment to operate *Runs for set amount of time *Not a replacement for other interpretation, usually used with another method *Difficult to update *Can distract other visitors & staff 	<ul style="list-style-type: none"> *Need trained interpreters during all business hours *Incorrect information can be shared *Visitors can distract one another *Quality of experience varies with individual interpreters 	<ul style="list-style-type: none"> *Requires web expertise *Costly to develop *Virtual visits do not always cause actual visits *Does not reach non-Internet audiences
Best For	<ul style="list-style-type: none"> *Orienting, introducing & setting tone of experience *Recreating events *Showing areas not open to the public *Sites with space to show and resources to develop film 	<ul style="list-style-type: none"> *Sites with staff & volunteers and training & evaluation programs for their interpreters *Sites with sensitive or unsecured artifacts or that are difficult to navigate on one’s own 	<ul style="list-style-type: none"> *Organizations with access to tech support
Alternatives to Consider	<ul style="list-style-type: none"> *Production value will play role in cost and ease to create *Guided tours *Living history &/or special events *Audio tours *Written methods of interpretation 	<ul style="list-style-type: none"> *Written or audio interpretative materials for self-guided tours 	<ul style="list-style-type: none"> *Rather than building and maintaining complicated websites, organizations can utilize free or inexpensive social media such as blog and micro-blog hosting sites, photo sharing sites, video sharing sites, etc.

Interpretive Toolbox - Page 4 of 4

Adapted from *Share Your Heritage*, © Heritage Tourism Program, National Trust for Historic Preservation

Tool	Living History	Scheduled Group Tours	Special Events
Pros	<ul style="list-style-type: none"> <i>*Make site come alive through first person interpretation</i> <i>*Can demonstrate how people lived in the past</i> <i>*Can involve visitors in role play or demonstrations</i> <i>*Human interaction</i> 	<ul style="list-style-type: none"> <i>*Make site come alive</i> <i>*Engage visitor in conversation</i> <i>*Tailor tour to fit time frame & interest of visitors</i> <i>*Easy to update</i> <i>*Human interaction</i> <i>*Can “keep an eye” on visitors & gain feedback about experience</i> <i>*Reach visitors who may not have come to site on their own</i> 	<ul style="list-style-type: none"> <i>*Make a site come alive</i> <i>*Draw locals to your site</i> <i>*Opportunity to provide special interest tours or presentations</i>
Cons	<ul style="list-style-type: none"> <i>*Requires specialized training for interpreters</i> <i>*Incorrect information can be shared</i> <i>*Costumes, equipment, supplies may be necessary and expensive</i> <i>*Time consuming for staff and visitors</i> <i>*Quality of experience varies with individual interpreters</i> 	<ul style="list-style-type: none"> <i>*Must schedule tours and guides</i> <i>*Lots of competition for tours exist</i> <i>*Incorrect information can be shared</i> <i>*Visitors can distract one another</i> <i>*Quality of experience varies with individual interpreters</i> <i>*Large groups can disrupt other visitors</i> <i>*Bus parking and turn-around requirements</i> 	<ul style="list-style-type: none"> <i>*Organization and operation very time-intensive</i> <i>*Times special events are offered are limited</i> <i>*Must publicize events</i>
Best For	<ul style="list-style-type: none"> <i>*Sites with ample staff and volunteers</i> <i>*Scheduled group tours</i> <i>*Special events</i> 	<ul style="list-style-type: none"> <i>*Sites on major roadways, near other tourist attractions, or visited by school or youth groups</i> <i>*Sites with staff & volunteers and training & evaluation programs for their interpreters</i> <i>*Sites with sensitive or unsecured artifacts or that are difficult to navigate on one’s own</i> <i>*Sites that offer special experiences to scheduled groups</i> 	<ul style="list-style-type: none"> <i>*Well-established sites with ample volunteers or staff</i>
Alternatives to Consider	<ul style="list-style-type: none"> <i>*Host independent first-person interpreters, living history demonstrators, or Chautauqua performers for special events.</i> <i>*Films</i> 	<ul style="list-style-type: none"> <i>*Traveling trunks to send to schools or other groups that encapsulate the experience</i> <i>*Interpreters to send to schools or other groups who tell a story about your site</i> <i>*Web-based virtual tours or exhibits</i> 	<ul style="list-style-type: none"> <i>*Explore ways to represent your site at other organization’s events</i> <i>*Host re-enactor groups with an authentic connection to your site</i> <i>*Partner with the local community, organizations, or nearby sites to co-host events.</i>

Getting to Know Your Visitors

It is important to know who your visitors are to help you determine what storytelling tools make the most sense for you. Don't just track the number of visitors through your door each year, consider who those visitors are. How many are adults versus children? How many come as a scheduled group as opposed to drop-in visitors? What is the average age of most of your adult visitors? Where are they from? What do they look for?

All this is important formative evaluation information. For example, if you know most of your visitors are children, then in Scenario 2 you would want to test your exhibit text with younger readers.

There are a number of ways to obtain this information. It could be as simple as asking folks where they are from when they come through the door and recording that information. You can also gather this information through a survey or a guestbook register.

Evaluating Your Interpretive Experience: How to Know What Works

Asking Yourself

Formative evaluation includes any steps you take to test your experience before you recreate it for your visitors. You should conduct various types of formative evaluation—both in-house and with visitors.

Asking Your Visitors

You have done your research, chosen the tools you believe will best help you share your story, and tested those tools with key audiences—but there is more to do. You may think that you've put together a knock-your-socks-off experience, but the true test is finding out what your visitors think. Think about ways that you can formally or informally survey your visitors to find out what they think of your new interpretive offerings. How did they like the experience? What could have made their experience even better? What key messages did they take away—and was it the message you wanted to send?

The diagram on the following page shows how different the questions that visitors and site managers tend to consider. It's important to get into the "visitor mind" to ask what their greatest obstacles are to visiting, what will draw them back, and how they can become truly engaged in a site rather than just listening to your point of view.



Tip for Successful Storytelling

Be sure to ask your visitors how they liked their visit to your site. If you listen to your visitors, they can help you find ways to make the experience even better.

Adapted from *Share Your Heritage*, © Heritage Tourism Program, National Trust for Historic Preservation

**WORKSHEET #12:
TESTING NEW IDEAS: CONSIDER THE VISITOR'S PERSPECTIVE**

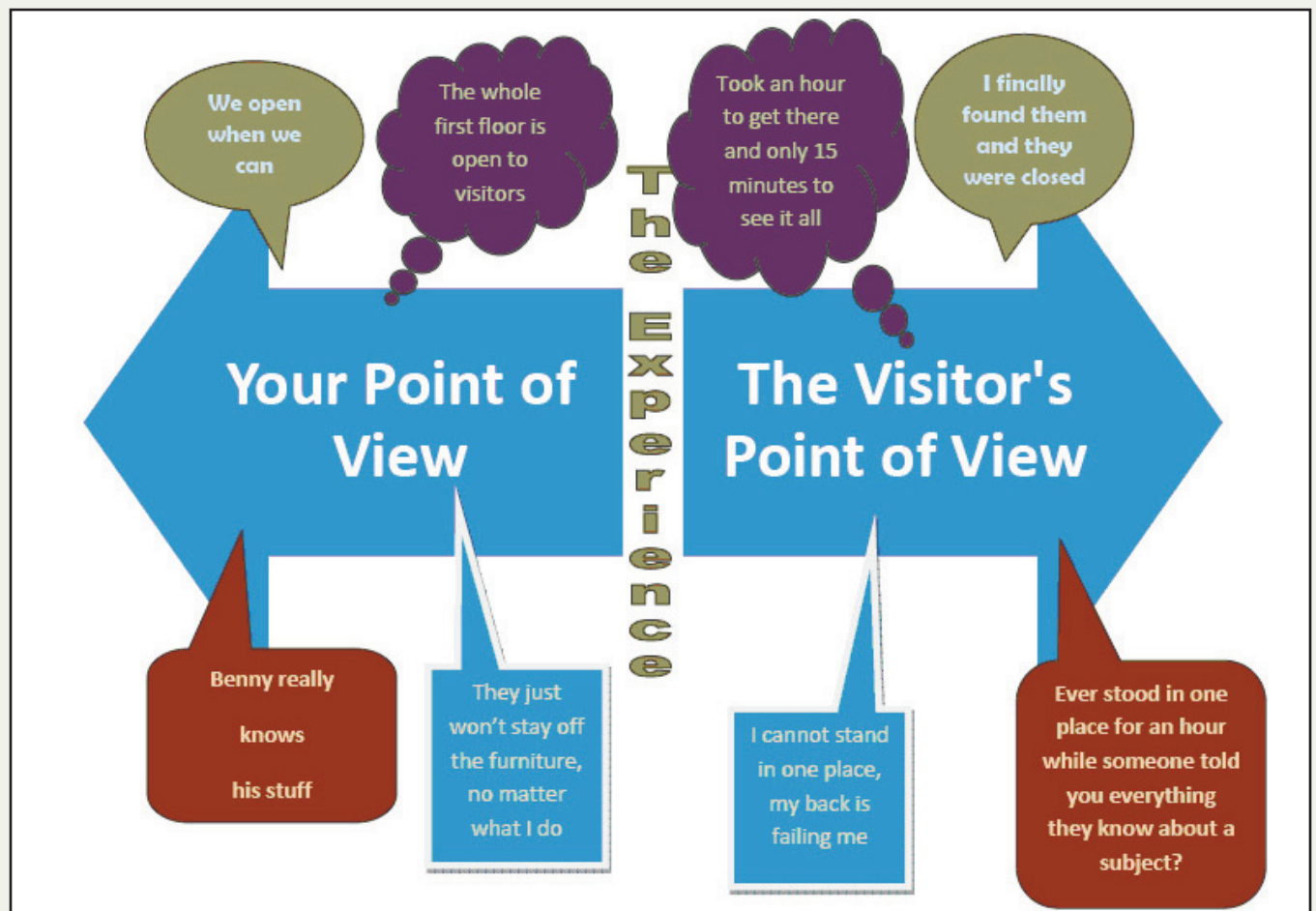
Consider some of the steps you might take in creating a new exhibit. As you read each scenario, think about ways to “test” ideas with staff, volunteers, visitors, and your community.

Scenario 1: You have identified two stories to create a new exhibit around. Both stories seem equally compelling and significant. How do you figure out which story to use in your new exhibit? _____

Scenario 2: You've written text to go in your exhibit. It seems perfect to you but you want to make sure others can understand it. How can you test your text before you print expensive interpretive panels? _____

Scenario 3: You've worked with a graphic designer to create an eye-catching design for your interpretive panels. The graphic designer has given you options for various color palettes, how do you know which palette will be most appealing and will convey the tone of your exhibit? _____

Scenario 4: You want to present your exhibit online to people who cannot visit your site. You can't decide if you should present a video or a slideshow. How can you choose a medium that will best serve internet users? _____



Courtesy Sue Pridemore, National Park Service)

Asking your visitors to help you evaluate their experience at your site is very important. Your point of view and your visitor's point of view about the same experience can be entirely different.

TOURISM & MARKETING TOOLKIT

Overview

This toolkit will help you develop and manage authentic visitor experiences that showcase the resources of your location and its connection to Freedom's Frontier. The toolkit will also show how you can contribute to the economic and social development within the heritage area. The sections that follow will help you to:

- Become a higher quality, story-based location or event
- Represent Freedom's Frontier
- Participate in FFNHA's marketing plans.

Some general tips have been provided to help you understand tourism and marketing, and choose the most effective ways to share your message and attract visitors. Specific strategies for Freedom's Frontier's Coordinating Entity are outlined and prioritized with more detail in the tourism and marketing plan in the "Power of Partnership" section.

Tourism and marketing are natural extensions of identifying and telling your story. Visitors won't know about your location or event without tourism and marketing and you can't share your story without visitors.

Tourism is one of the nation's largest industries. Recent studies indicate that "visiting historic sites" is one of the top three activities for both domestic and international visitors. Heritage tourists tend to stay longer and spend more than the average tourist, but only if they can understand and appreciate what they are experiencing. All tourists, however, are looking for a quality experience.

To know what tourists are looking for, it is important to think of your own travel experiences. As you travel to historic sites and history-based events, you are probably looking for quality and authenticity. Look at your own site as if you were the tourist. Do you offer an authentic, high-quality, story-based experience? Consider the tips and questions on the next page as you begin to hone the experience offered at your site.

Quick Reference Definitions

Cultural heritage tourism: traveling to experience the places, artifacts and activities that authentically represent the stories and people of the past and present

Source: National Trust for Historic Preservation

A full glossary of terms can be found in the appendix.

WORKSHEET #1: FOCUS ON TOURISM QUALITY

Consider the following questions to evaluate and improve the quality of the experience you offer:

Do signs give clear directions and information? Is the information up to date? _____

Are words on signs spelled correctly? Is the language grammatically correct? _____

Are there any signs that are worn or in otherwise poor appearance? _____

Are your staff and volunteers friendly and knowledgeable? How do they greet visitors? _____

If your site has exhibits, are they appealing? _____

Is your site well maintained? If it is an historic site, is it interpreted and preserved properly? (*Refer to the Preservation Toolkit for information on historic site preservation.*) _____

Is merchandise for sale appropriate, of high quality, and nicely displayed? _____

Becoming a High Quality and Story-based Location or Event

There are several opportunities and methods to become a high quality experience for visitors.

- **Begin with the basics.** Make sure your location or event is clean, organized and attractive. These factors will make an important first impression and, if neglected, may distract from your visitors' ability to focus on the story you are telling.
- **Stay true to the story.** Visitors are drawn to your location or event because of your story. By focusing on the one or two compelling stories that set you apart from other sites and events, you can deliver a great experience to your visitors and make a stronger connection to Freedom's Frontier. Refer to guidelines in the Storytelling Toolkit for information on how to tell your story.
- **Focus on quality.** From the moment a visitor turns into the parking lot of your location or event, until he or she leaves, make sure that the experience is the best you can offer.
- **Consistency is required.** Every experience, product or service that your visitor encounters at your location or event needs to be consistent in terms of quality and message. This consistent quality and message will help your visitors associate your location or event with a positive experience that they want to repeat and recommend to their friends.
- **Make it personal and relevant.** The power of your location or event is how it connects stories, people and places. Ensure that your location or event tells your stories in compelling ways that help visitors understand the place in which they stand, how the past impacts the present or influences the future. Encourage your docents to take a few minutes to get to know the visitors; where they are from, why they are visiting, what they do for a living, what their interests are. Chances are your docents will be able to connect your story to the visitors' home or interests, once they have gotten to know them. The Storytelling Toolkit also includes tips to help you get to know your visitors and tailor your story to them.

- **Focus on the experience.** As you can learn in the Storytelling Toolkit, visitors will remember 10% of what they hear, 30% of what they read, 50% of what they see and 90% of what they do. By focusing on improving your experience and offering more high-quality, in-depth experiences, you will make your site a unique and outstanding experience for visitors.
 - **Connect your story.** As you learned by reading the Power of Story section, Freedom's Frontier is a story ecosystem. The only way to make the power of the story come alive for your visitors is to make connections. It is important for you to relay to visitors how your story connects to other sites and events.
 - **Carry the story through the entire experience.** Your story is your unique niche. It should serve as the focus for the entire experience at your site. Consider the following questions to evaluate how you reflect your story at your site:
 - **Know your capacity.** The number of people that can and should experience your location or event at one time is an important factor to consider when creating a quality experience. One way to determine capacity is to follow fire department guidelines, but there are other factors to consider mentioned in worksheet #3 on the following page.
 - **Encourage upselling and repeat visits.** You should always have something more to offer your visitors. Everyone learns differently and has different interests. Offering different ways to experience your location or event, such as special tours or audio headphones for self-guided tours, are a great way to bring extra revenue. Special events, temporary exhibits, and speakers or demonstrations may help ensure repeat visits. It is important to provide changing experiences over time.
 - **Invite visitors to provide feedback.** There are many reasons to ask for visitor feedback. Your visitors' answers can help you:
 - identify the audience you are reaching
 - learn what advertising works
 - discover if your audience understands your interpretation
 - find out what people like and don't like about your location or event.
- Using this information, you can tailor future messages to your audience, discover new audiences and improve your site experience. Asking for feedback can also help you to gather names for a mailing list and solicit contributions. You should not, however, place people on a mailing list without their prior permission. You can even increase sales in your gift shop or promote restaurants or shops in your town by offering discounts to visitors who complete a survey.

WORKSHEET #2: EVALUATING YOUR STORY AND VISITOR EXPERIENCE

Consider the following questions about your story in regards to visitors.

Do exhibits and events help tell the story? _____

Do events focus on particular aspects or people associated with your story? _____

Do items for sale in the gift stop relate to your story? _____

Does signage or on-site literature relate to or represent your story? _____

Do you reference or provide a list of other places in the region where people can experience similar stories (related attractions that offer different perspectives, different eras or events related to the same theme)? _____

WORKSHEET #3: UNDERSTANDING YOUR CAPACITY

Consider the following questions to evaluate and improve the quality of the experience you offer:

What is your capacity as determined by your local fire marshal? _____

How many people can a docent/tour guide handle on a tour? _____

What is the best size group to encourage participation and to help make the story personal and relevant? _____

Do large tour groups take away from other visitors' experiences? _____

Should you minimize visitor traffic to reduce wear and tear on your location or collection? _____

Consistently Managing a High Quality and Story-Based Location or Event

Management of sites or events should always be directed at helping the location or event achieve its mission. It involves multiple factors, such as:

- **Human Resources**—the board, employees and volunteers
- **Budgeting**—fundraising, grant writing, payroll and expenses
- **Planning**—setting goals, establishing policies and procedures
- **Preservation, conservation and maintenance of site, collections and exhibits**
- **Evaluating and improving your location or event and its programs**
- **Membership and Outreach**—recruiting and communicating with members and volunteers
- **Marketing**—identifying and providing information to target audiences.

Think about each of the above factors. Are you currently or should you be managing them? Is your management effective? Books, technical leaflets, blogs and workshops are all available to help you improve your management, both

overall and in specific areas. A few recommendations are listed on the following page. Freedom's Frontier staff can also help you connect with specific resources.

While it is important to have good behind-the-scenes management, be aware of the areas of management that directly affect the visitors' experience. The tips suggested in the previous section will help you focus on and assess your visitor's experience. Other management tips that help you improve your visitors' experience include:

- **Training staff and volunteers** to offer good service, get to know your visitors, provide a factual and compelling story, understand your connections to other places, to the present and future, and understand your location or event's mission
- Keeping abreast of the latest trends and **continue researching** to add new information to your interpretation and exhibits
- **Remembering that your work is never done.** Planning leads to implementation. Implementation leads to evaluation. Evaluation leads to assessment. Assessment leads to more planning. The experience you offer should evolve to respond to visitor feedback, new information and new ways of interpretation.

Marketing to the Travel & Tourism Industry

Make sure your location or event is represented in visitors guides and travel websites published about your region. Make sure your brochures or fliers are available at Visitors Centers near your location or event. Check to make sure that information provided is correct.

If possible, make your city or town visitor friendly. Make sure information on local sites and events, accommodations, shops and restaurants are available anywhere a visitor may stop. Learn about what each other offers and refer visitors to a great place down the road to visit another site, attend an event, get a souvenir, spend the night or have a bite to eat.

Finally, get involved! Seek out ways to get involved with tourism. Two ways to begin your involvement include contacting your local Convention and Visitors Bureau and attending your state's conference on tourism.

Marketing

The term marketing may conjure up a slick and expensive advertising campaign created on Madison Avenue, but that is not the whole story. Marketing is a process. It includes:

- Figuring out what your message is
- Figuring out who your audience is
- Reaching out to your audience
- Following through with your audience

Marketing doesn't have to involve a lot of money, but it will involve some time and thought. Consider the information below as you develop your message, select your audience, and deliver your message.

Information gathered from visitors who provide feedback will help you figure out who your audience already is and how they get their information about your location or event. This information can also help you identify what your visitors like about your location or event, which is information you can use to craft your message. It can also help you identify audiences you would like to get your message to that aren't already receiving it. For instance, if your feedback cards ask visitors their age and most of the responses are in the 75+ category, you may want to consider ways to reach a younger audience.

"We must lead...so [visitors] do not know they are following. We must not herd our charges like a group of cattle. We must present our wares so enticingly that the visitor himself desires to partake of them, and so subtly is he influenced that he does not realize that his action is drawn out by a carefully laid plan."

NPS archeologist Dale King, 1940

**WORKSHEET #4:
CRAFTING YOUR MESSAGE**

Think about your message from the audience's perspective.

What do you know about your story, how it connects with Freedom's Frontier's themes and with other sites and events? _____

What do you want your message to do:

- revolve around a special event?
- solicit volunteers?
- solicit donations?
- raise awareness of an issue that affects you and asks your audience to act?
- let people know about something new?

As a location or event, you will have a lot of different messages to deliver. While you may have a lot of messages, you need to consider your audience when you craft your message.

What do you want your audience to know or do? _____

How will they benefit from it? _____

Branding

An important concept in marketing your location is your “brand.” Brand is more than just the logo or name of your location, it is the connection your visitors experience. One piece of marketing is telling visitors what kind of connection they

should have with your location and the experience you offer. If you fail to do this, the visitor will define your brand in their own way, positively or negatively. Below are some questions to consider as you market your brand.

WORKSHEET #5: UNDERSTANDING YOUR BRAND

What is the history of your brand? Is there “provenance” associated with your brand? _____

What colors, fonts, visuals represent your brand? _____

What do you offer of value to the visitor that they cannot get somewhere else? _____

What is your “unique” and “distinct” advantage that you have over the competition? _____

What can you promise the consumer? What is your “brand promise?” _____

What emotions are uniquely associated with your brand? _____

Which of the senses can you use to create a sensorial experience for visitors? _____

What does the visitor expect to experience when they see your brand? _____

How can you deliver on the promise of your brand? _____

How can you package the emotional experience of your brand? _____

Reaching out to the Freedom's Frontier Audience

One of your target audiences will always be Freedom's Frontier. By partnering with Freedom's Frontier, you can ensure that your message reaches Freedom's Frontier's audiences and that Freedom's Frontier's message reaches your audience. Below are ways to represent Freedom's Frontier as you market and ways to use Freedom's Frontier in your marketing efforts.

- Become a Freedom's Frontier Partner Location or event. For information about becoming a partner, see the criteria for inclusion.
- Sign up for Freedom's Frontier E-news to stay up-to-date on information and opportunities.
- Include a link on your website to the Freedom's Frontier site. Contact Freedom's Frontier staff for more information.
- Distribute Freedom's Frontier materials at your location or event.
- Participate in Freedom's Frontier's survey opportunities as they arise.
- Include information about Freedom's Frontier as you speak at local organizations.
- Mention Freedom's Frontier in media interviews and press releases, when appropriate.
- Include the Freedom's Frontier logo (if given permission) in brochures, guidebooks, rack cards, signs, fliers, programs, etc.
- Provide written endorsement for Freedom's Frontier to use in advocacy or promotions.
- Freedom's Frontier is a connected story. One of the best ways to represent Freedom's Frontier is to tell your visitors about your connections to other sites and events within the region. See the Storytelling Toolkit for more information.

WORKSHEET #6: UNDERSTANDING YOUR AUDIENCE

Message and audience go hand-in-hand. Your message will help you decide who your audience is and you need to consider your audience when you craft your message. Just like with your messages, you may have a lot of different audiences, or sub-sets of audiences. The following are some examples—check off those who relate to your message:

Residents of your area

- Older adults, younger adults, teens, children
- Merchants and hotel and restaurant managers
- Other sites or events
- Civic groups
- Students
- People with a special interest in your story
- People looking for something to do on their free time
- Other (explain) _____

Visitors from outside the area

- Vacationers (staying at hotels, campgrounds, etc.)
- Passers-Through
- Weekenders
- People visiting friends and family
- Convention attendees
- Other (explain) _____

Note: This worksheet is also included in the Storytelling Toolkit.

How to participate in Freedom’s Frontier marketing plans?

The first step in participating in Freedom’s Frontier’s marketing plans is to become get involved with Freedom’s Frontier! You will also need to make sure you receive and read Freedom’s Frontier’s E-news to find out about your opportunities for participation. Below are other ways to market through Freedom’s Frontier:

- Include your events on Freedom’s Frontier’s website. Visit www.freedomfrontier.org to list your events.
- If your location or event has a Facebook page, link to Freedom’s Frontier’s Facebook page.
- Send press releases and media information to Freedom’s Frontier so that they can include your news in their communication with journalists.
- Agree to participate in media tours organized by Freedom’s Frontier.
- Assist in creating Freedom’s Frontier itineraries that could include your location or event.

Press Release Template

A press release template is available in the appendix, offering great tips for successful news releases.

Working with the media and local promoters

Some of the most effective ways of delivering your message involve making personal connections. To make all of the following methods of delivering your message work, you’ll need to spend time cultivating relationships and crafting a good message.

Local Media. The first step in using local media to deliver your message is figuring out who to talk to. If you only want to deliver your message through a small-town weekly paper, this step may be relatively easy. However, you’ll probably want to create a media list that includes local papers, papers with a more regional readership, radio and television. As you create your media list, be sure to:

- Find out what editor or reporter is responsible for the type of news you’ll want to get in the paper or on the air and develop a good relationship with that person. Bring them up-to-date on your location or event with a quick facts sheet and offer them a tour.
- Find out how to deliver your message to that media. Some outlets want everything emailed in an electronic format. Some have requirements for the size of photos. Make sure you know this information.
- Find out about deadlines.
- Always take or return phone calls to the press.
- Always be positive and enthusiastic when responding to their questions.

There are a few different types of ways to deliver information to the media.

- Press releases are an efficient way to announce timely news, new services, events or programming. Remember to include the five “Ws” of a press release: “Who, What, Where, When, Why” and How. Be sure to deliver the press release to the correct person, in the correct format, at the correct time.
- Media Advisories contain very concise information about a special event and serve as an invitation for journalists. Media advisories should be used when you want journalists to attend and cover your event.
- Feature articles, or human interest stories, are an awareness building tool that showcase a person, a place, or story that is not a piece of timely news. As you read, watch and listen to the news, be aware of outlets that run feature articles. Perhaps a local television newscast includes a weekly feature story about a local place or a weekly newspaper includes articles written by local experts. Be sure to discuss feature articles as you develop a relationship with the local media.
- Public service announcements can raise viewers’ awareness of your message. Check with local radio and television stations about their policies for public service announcements before creating a public service announcement.

Special Groups. Special groups are a good way to target specific resident audiences and to encourage your residents to be advocates of your location or event.

- Speaking engagements can help you deliver your message personally and respond to questions or comments. Call the organization and request a time/day on their program calendar.

- Newsletters are sent out by many organizations. Find out how to contribute an article for their newsletter.
- Host them at your location or event. A special invitation to experience your location or event first-hand is a great way to market to groups and deliver your message.

People who are already involved with your location or event. It is important to continue to deliver your messages to the people who have already made some commitment to your location or event.

- E-mail can deliver special, timely news and special invitations to everyone on your mailing list.
- Newsletter or E-newsletters sent at regular intervals will help keep those on your mailing list up-to-date about happenings at your location or event.
- Social networking media can work much in the same way as emails and newsletters. An added dimension of social networking websites is that your advocates, visitors and virtual visitors can participate in your marketing efforts by adding testimonials and sharing your message with their online friends.

The above methods of marketing target mostly a local or regional audience. Your local and regional audiences, however, can become your best marketers if they know and care about what is going on with your site. They are the people who will recommend your site to friends, relatives and passers-through. There are lots of other ways to market to visitors from outside the region. You can develop brochures, rack cards, signs, fliers and many other types of media. One easy way to connect with visitors from outside the region is to work with Freedom’s Frontier in the ways listed above.

HERITAGE PRESERVATION TOOLKIT

Overview

This toolkit will help to identify and protect the historic and cultural resources in your part of Freedom's Frontier. The toolkit will also show how you can contribute to the economic and social development within the heritage area. The sections that follow will help you to:

- Evaluate collections management strategies
- Choose an approach that is appropriate for your preservation project
- Understand and follow federal preservation laws
- Find funding for your preservation project
- Learn about successful historic preservation projects.

Some general tips have been provided to help you understand heritage preservation and choose the most effective ways to preserve our land and material culture. Specific strategies for the Freedom's Frontier Coordinating Entity are outlined and prioritized with more detail in the preservation plan in the "Power of Partnership" section.

Preserving our heritage is a key for our heritage area. It includes both the stories we share and the land and material culture that illustrate those stories.

In a recent survey, the McCormick Tribune Freedom Museum in Chicago found that only one in 1000 Americans could name the five freedoms guaranteed by the First Constitutional Amendment. The truth is, Americans "don't know much about history;" and they know even less about heritage preservation. When we fail to protect our heritage resources, we undermine the physical and cultural basis of our history.

Heritage Preservation means more than protecting "landmark" buildings. Preserving regional heritage means connecting buildings with stories along with the landscapes, people, emerging technologies and social movements that shaped events. This section includes tools for saving pieces of this fabric with strategies each of its strands. But this protection does not mean putting a building or story "into mothballs." Our towns and landscapes remain living and active economies. Our focus is to steward a shared awareness of our past to support a richer future.

PRESERVATION OVERVIEW

Quick Reference Definitions

FFNHA Location: Any existing building, event, site, landscape, trail or other property type in Freedom’s Frontier National Heritage Area that has voluntarily met the eligibility criteria for inclusion. Locations may be public facilities or privately-owned.

A full glossary of terms can be found in the appendix.

Historic Resource Examples

The following list outlines possible resources that may be suitable for heritage preservation. They show how varied the scale, period, and experiences of preserving historic resources can be:

Locations: Historic Buildings

Farm houses and outbuildings, Main Street commercial buildings, courthouses, jails, depots, factories, mills, hospitals, religious structures

Locations: Historic and Cultural Landscapes

Battle/skirmish sites, field rows and woodlots, farmsteads, trails, highways, cemeteries, campuses, former town sites

Locations: Historic Engineering Structures

Railroads, water towers, walls, bridges, early highways, road markers, wells, grain elevators

Collections

Country historical societies, specialized collections, house museum collections, art collections

Traditions

Settlement/pioneer stories, Border Wars stories, Enduring Struggles for Freedom stories, Native American Stories, Food and Folk Traditions

Heritage is memory—and there are many roads to preserving it. Saving the heritage of Freedom’s Frontier for future generations requires tools that are as varied as our sites and stories. These historic “resources” of the region are both physical and cultural. They include: historic cultural landscapes, buildings, and engineering landmarks such as bridges and dams, collections, traditions, and communities. Each of these resource types requires different management strategies and the participation of different organizations. For example, preserving a historic field and stream may involve a state’s department of natural resources whereas, preserving an early bridge may involved the Department of Transportation.

Preserving Historic Buildings and Structures

Whether your historic property is being used as a public museum, a working family farm or a corporate headquarters, the first step is to plan. The more you know about the history and development of your property and about the available funding sources, the more informed your decisions will be. If your historic site is planning a major project, a Historic Structures Report will help you document the property’s condition and history. For advice on Historic Structures Report, contact your State Historic Preservation Office.

While planning, it is important to ensure your property is protected from the elements—especially the damaging effects of water. This may mean re-roofing or “mothballing” a building to prevent deterioration before work can begin in earnest.

Preserving Communities

Many communities have incorporated preservation into their community plans and city ordinances. To see if your community has a preservation plan or ordinance, contact your local planning department. Some communities coordinate their preservation planning with the State Historic Preservation Office and National Park Service through the Certified Local Government Program. To learn more

WORKSHEET #1

EVALUATING HISTORIC BUILDINGS AND STRUCTURES

This worksheet helps you to evaluate the relative importance of historic buildings and structures in the region. These sites can either be vacant facilities that may merit investment or part of an existing museum and historic site. These questions are asked in an open-ended format so that you can write as much as possible and discuss with others.

These questions can help you to plan for recommendations and prioritization of a site or structure for:

- Inclusion in FFNHA promotion
- Interpretation for visitors along FFNHA themes
- Investment in visitor facilities updates
- Conservation and easements
- Incorporation with one of more of FFNHA's Partner sites
- Investment in historic preservation.

Location

The building or structure is located closely to other FFNHA sites _____

Is the building or structure threatened by growth or development? _____

Is the building or structure located near other recreational, cultural and visitor opportunities? _____

Is the location highly visible? _____

Is the beauty and character of the building or structure a reason to travel from another FFNHA site? _____

Interpretation

Is the building or structure currently historically and interpreted? _____

continued on page 3-51

Will visiting give me a better understanding of the region? _____

Is this building or structure deeply tied to one story? _____

Is the building or structure tied to both a significant person and event? _____

Can this building or structure stories only be interpreted on-site? _____

How easily does the building or structure lend itself to historical interpretation? _____

Does the building or structure convey the feelings and associations that it once did during the period of significance? _____

Is the visitor experience currently as authentic as possible? _____

Is it difficult to “restore” the building or structure to its historically-significant character? _____

Is it difficult and costly to maintain this building or structure with its historically-significant character? _____

Is the building or structure architecturally rare or unusually significant in construction techniques, technologies and materials? _____

continued on page 3-52

Does the building or structure tell specific stories better than any other location? _____

If so, what are they? _____

Connections

One strategy for encouraging historic and partner site visitorship is to give people multiple reasons for visiting a location and a pleasant experience of arriving there. Thus, historic buildings and structures are considered in relation to the rarity, beauty and historic interest of their settings.

Is the building or structure visually connected with other sites? _____

Does this building or structure connect to several Freedom's Frontier stories? _____

Can I learn something about regional building materials and traditions from visiting this site? _____

Does the building or structure offer story connections to other Freedom's Frontier places? _____

Does the building or structure contribute to the experience of travel throughout the region? _____

Stories

Are there stories or events that happened here because of the presence of the building or structure? _____

Does the building or structure tell stories that an indoor museum or website could not? _____

continued on page 3-53

Themes

Does the building or structure have a direct connection to the Freedom's Frontier statement of national significance? _____

Does the building or structure have direct connection to one or more subthemes? _____

How well does this site express more than one subtheme? _____

Accessibility

Is the building or structure currently well-cared for and inviting? _____

Does the building or structure currently meet ADA guidelines? _____

Is it costly to meet ADA guidelines? _____

What are the relative costs and challenges of making the structure accessible and inviting to visitors? _____

Preserving Historic and Cultural Landscapes

In recent decades, historic property owners and preservationists have come to recognize the importance of a site or place's setting in telling its unique story. The setting and character of a historic farmstead is lost without fields or pastureland surrounding it. Likewise, the feel of an industrial district is lost if the lots nearby are planted with highly decorative gardens. As you work to preserve your historic site or property, think about its historic setting and plan to protect it. A Cultural Landscape Report will help document historic landscapes. Some sites, such as battlefields, ruins, or gardens, may require archeological studies.

The National Park Service defines a Cultural Landscape as "a geographic area (including both cultural and natural resources and the wildlife or domestic animals therein), associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values.

Historic landscape preservation is a relatively new focus in the American preservation movement. Yet, since the 1980s, many National Register of Historic Places nominations have included landscapes as a contributing resource.

Defining Cultural Landscape Types

Preservation Brief 36 defines basic types of historic landscapes, all of which are found in Freedom's Frontier. They are:

Historic Designed Landscape: a landscape that was consciously designed or laid out by a landscape architect, master gardener, architect, or horticulturist according to design principles, or an amateur gardener working in a recognized style or tradition. The landscape may be associated with a significant person(s), trend, or event in landscape architecture; or illustrate an important development in the theory and practice of landscape architecture. Aesthetic values play a significant role in designed landscapes. Examples include parks, campuses, and estates.

Historic Vernacular Landscape: a landscape that evolved through use by the people whose activities or occupancy shaped that landscape. Through social or cultural attitudes of an individual, family or a community, the landscape reflects the physical, biological, and cultural character of those everyday lives. Function plays a significant role in vernacular landscapes. They can be a single property such as a farm or a collection of properties such as a district of historic farms along a river valley. Examples include rural villages, industrial complexes, and agricultural landscapes.

Historic Site: a landscape significant for its association with a historic event, activity, or person. Examples include battlefields and president's house properties.

Ethnographic Landscape: a landscape containing a variety of natural and cultural resources that associated people define as heritage resources. Examples are contemporary settlements, religious sacred sites and massive geological structures. Small plant communities, animals, subsistence and ceremonial grounds are often components.

WORKSHEET #2

CONSIDERING CULTURAL AND HISTORIC LANDSCAPES

This is a worksheet that you can fill out yourself or give to neighbors as a public input project. Its purpose is to help people to think broadly about what landscapes, both urban and rural, might contribute to the overall Freedom's Frontier story.

There are many ways to define "Cultural Landscapes" and many methods for studying them. In developing a Management Plan for the Freedom's Frontier National Heritage Area, we are interested in the role of the natural landscape in shaping human history and movement.

Across the forty-one county heritage area, we are asking residents to share ideas about the most significant cultural landscapes, their current conditions, the stories they tell, and how to best steward them.

Please answer the following questions with as much specificity as you can and with reference to particular sites, ecologies and geographic features if possible.

What area, county or town are you most familiar with? _____

How do you personally define or think of a historic landscape? Please give us some examples. _____

What do you consider to be the most memorable cultural and historic landscapes and what stories do they tell or recall? Include photos or Internet links if you would like. _____

How would you define the unique "culture" of these areas in terms of people, food, and social life? _____

With regard to places with which you are familiar, please help us by answering the following questions. And, do write as much as you want. We are very interested in details.

How did ethnicity shape settlement patterns, crops, and towns? _____

How did varying topography and soil types affect farming? _____

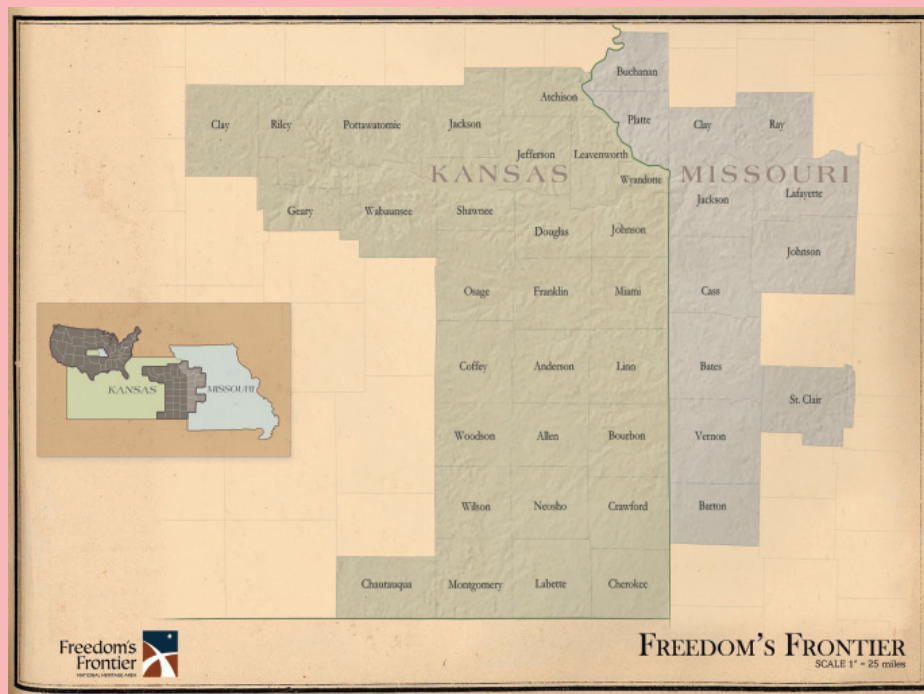
What was the role of streams and valleys in migration and settlement? _____

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Are there defining characteristics of farms such as woodlots, windrows, field patterns and buildings that are unique to the region? Are there significant local variations within the region? _____

What are some of the most important natural resources and ecology in the FFNHA region and how should we interpret their impact on the region's history and stories? _____

PLEASE locate the historic and cultural landscapes that you find significant and tell us why below. _____



Evaluating the Many kinds of Cultural Landscapes

Because there are many types of cultural landscapes, it is difficult to compare their relative value for preservation and interpretation as a part of Freedom's Frontier. Generally speaking, historic landscapes in the Freedom's Frontier's region merit study and possible interpretation and protection if they are strongly connected to significant stories. Landscapes that are especially important may be the only place where one can experience or learn about a story or theme. One way to consider the importance of a landscape is to look to the historic stories and contexts that it addresses. Then, compare it with other sites and landscape for its relative power of telling stories and the quality of the experience of visiting.

Finally, historic landscapes are not just fixed locations, but can also be the experience of traveling through a corridor. They can include the horizons, sunsets, broad views and open prairies that early settlers and writers lauded in their writing.

WORKSHEET #3 EVALUATING CULTURAL LANDSCAPES

The following questions can help you to evaluate the relative importance of cultural landscapes in the region. In answering these questions, consider which landscapes can be given priority consideration for:

- Evaluation with a Cultural Landscape Inventory
- Interpretation for visitors
- Preservation treatment
- Conservation and preservation easements
- Scenic viewshed easements
- Incorporation with one or more of FFNHA's Partner sites

Location

Is the landscape threatened by growth or development? _____

Is the landscape located near other recreational, cultural and visitor opportunities? _____

Is the beauty and character of the landscape part of the experience of traveling from one FFNHA site to another? _____

Interpretation

Is the landscape currently historically and ecologically interpreted? _____

Will visiting give me a better understanding of the region? _____

Does this landscape connect to several Freedom's Frontier stories? _____

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Is this landscape deeply tied to one story? _____

Is the landscape tied to both a significant person and event? _____

Does the landscape have both ecological and historic significance? _____

Can this landscape's stories only be interpreted on-site? _____

How easily does the landscape lend itself to ecological and historical interpretation? _____

Does the landscape convey the feelings and associations that it once did during the period of significance?

Is the visitor experience currently as authentic as possible? _____

Is it difficult to "restore" the landscape to its historically-significant character? _____

Is it difficult and costly to maintain this landscape with its historically-significant character? _____

Is the landscape ecologically rare or unusually diverse in species? _____

Does the landscape tell stories better than historically-related sites? _____

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Connections

Is the landscape visually connected with other sites? _____

Can I learn something about regional ecology from visiting this site? _____

Does the landscape offer story connections to other Freedom's Frontier places? _____

Does the landscape contribute to the experience of travel throughout the region? _____

Stories and Themes

Are there stories or events that happened here because of landscape elements such as water, topography, soils, plants and habitat? _____

Does the landscape tell stories that an indoor exhibit could not? _____

Do the cultural and natural resources of the landscape have a direct connection to the Freedom's Frontier statement of national significance and its three sub-themes? _____

Accessibility

Is the landscape currently well-cared for and inviting? _____

Is the landscape easily reached from other FFNHA sites and regional attractions? _____

What are the relative costs and challenges of making the landscape inviting to visitors? _____

PRESERVATION PROGRAMS & TOOLS

Before the nationally significant places in Freedom's Frontier are promoted and interpreted for visitors, they must first be identified, appreciated, and preserved by the region's residents. This may be achieved through research and through educating the region's children and adults. Freedom's Frontier can partner with the many preservation alliances and historic societies already working to identify, preserve, and share the past in order to achieve this goal.

Cultural Resources Inventory

Summary

The first step in protecting significant places, from buildings to features to landscapes, is identifying them. Buildings from the region's Period of National Significance are often simple in design and materials and, therefore, are apt to be overlooked. Likewise, in a region with seemingly endless open space, cultural landscapes may be taken for granted.

The best way to begin to identify such resources is through a comprehensive survey process, also known as a Cultural Resources Inventory. In a Cultural Resources Inventory project, communities or preservation agencies generally hire a qualified preservation consultant to create a record for each property within a defined geographic area. Many of these projects are funded in part with National Park Service Historic Preservation Funds, which are passed through from State Historic Preservation Offices (SHPOs). Ideally, particularly when mapped as part of a community's GIS system, these surveys are used to assist communities in identifying potential historic districts, preservation planning and disaster response.

Inventory in Freedom's Frontier

The Cultural Resource Inventory of the Freedom's Frontier region is spotty. Although survey projects have documented historic properties in most counties, most extensively in urban areas, few counties can boast comprehensive coverage. Survey coverage can be gauged by reviewing records kept by the Missouri and Kansas SHPOs. Missouri maintains a list of survey projects. In contrast, Kansas keeps a tally of the number of surveyed properties per county.

Six of the Kansas Freedom's Frontier counties have been extensively surveyed: Atchison (3028 properties), Douglas (3778 properties), Riley (2066 properties), Shawnee (2173 properties), and Wyandotte (2053 properties). Johnson County, which has surveyed 7848 properties, undertook a comprehensive survey project in the 1990s. The Kansas counties of Allen, Anderson, Chautauqua, Clay, Coffey, Jackson, Labette, and Linn Counties have fewer than one hundred surveyed properties each. The majority of these were surveyed in a state-initiated survey project in the early 1970s.

Like those in Kansas, the most heavily populated counties in Missouri are those that have been most extensively surveyed. There have been twenty-two survey projects in Buchanan County and forty-one survey projects in Jackson County. There have been no survey projects in Barton and St. Clair Counties.

While most surveys focus on a geographic area, some are topic-driven. Missouri has completed a number of thematic surveys on topics related to Freedom's Frontier themes. Included are "Antebellum Resources: Phase 1," "Antebellum Resources: Phase 2," "American Battlefield Protection Program," and "Black Historic Sites." Some of these surveys have inspired national register nominations for surveyed properties.

Gaps

Although both Kansas and Missouri have well-established survey programs, there are gaps both in the types of properties surveyed and geographic areas covered. For instance, survey projects and thematic studies in both Kansas and Missouri have identified national register-eligible buildings and districts, neither state has established a system for identifying and protecting cultural landscapes.

There is thus a significant need to create a Cultural Landscape Inventory for the entire 41 counties of the region. Embracing all types of landscapes as defined by the NPS Historic Landscape Initiative (see above), this inventory would note potentially significant sites, recommend treatment approaches, and describe future site-specific surveys and research.

In addition, as noted above, ten Freedom's Frontier counties have very few surveyed properties. Ideally, survey data for counties in the Freedom's Frontier region would be accessible in a standardized format. Both Kansas and Missouri are currently undertaking scanning and database projects which will make survey data more readily available online.

Historic Preservation Laws

Your project may require review under federal, state and local preservation laws. For information on local preservation ordinances, contact your local planning office. In Kansas, some projects on properties listed on the Register of Historic Kansas Places or National Register of Historic Places require review under the state preservation statute (KSA 75-2724). For more information, see Appendix **** or contact the Kansas State Historic Preservation Office. Federally funded or sponsored projects may require review under Section 106, NEPA or NAGPRA. Guides to these laws may be found below.

How do I choose an appropriate treatment approach?

Proper planning will help you identify a treatment approach that is appropriate for your property, whether it is an individual historic building, a collection of buildings or a cultural landscape. If research demonstrates that your site or building has intact features from various time periods, you may choose to preserve it in its current state. If you determine after careful study that features from a significant period in the site's history are intact but covered, you may choose to restore it to a particular period by reversing more recent changes. If plans call for a compatible new use for your site, you may choose to rehabilitate it. And if significant historic elements, buildings or features are missing, you may choose to reconstruct them. A treatment approach will help guide future work. These four treatment approaches, which apply to historic, cultural and natural resources, are explained in the chart below. Examples of projects that have used these approaches are also identified below.

For help choosing a treatment approach, see the *Secretary of the Interior's Standards for the Treatment of Historic Properties and Guidelines for the Treatment of Cultural Landscapes* at

http://www.nps.gov/history/HPS/hli/landscape_guidelines/index.htm

or the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving Rehabilitating, Restoring, and Reconstructing Historic Buildings at

<http://www.nps.gov/hps/tps/standguide/>

Choosing the best treatment approach for historic landscapes

HLI's website also provides an essential tool for choosing the correct sort of treatment (or management strategy) for a historic landscape, regardless of its type. *The Secretary of the Interior's Standards for the Treatment of Historic Properties + Guidelines for the Treatment of Cultural Landscapes* can be found at this link:

http://www.nps.gov/history/HPS/hli/landscape_guidelines/index.htm

(Note: web resources and information may change over time. FFNHA does not control or endorse the content, messages or information found on any website or online communication service.)

For all listed and National register eligible sites involving tax credits or federal funding, it is mandated to follow these guidelines. In general, whether or not a property is listed, these guidelines and treatment approaches can be very helpful in deciding what type of landscapes exist at an interpretive center or skirmish site.

Until a full Cultural Landscape Inventory is completed for Freedom's Frontiers, site managers and property owners should consult these guidelines.

PRESERVATION APPROACH EXAMPLES

8 Tips for Preserving Your Historic Property

1) **Educate yourself and your community about preservation programs.** Take advantage of training and publications offered by your state preservation office, Main Street program or other organizations.

2) **Plan carefully before starting work.** Before you can decide on a treatment approach, carefully research your property's history and changes over time. Remember it is often better to do nothing than do the wrong thing (first do no harm).

3) **Think big.** Remember that visitors seek an authentic experience that is broader than an individual site. Explore ways to protect your community and region's sense of place by protecting historic landscapes, viewsheds, and historic neighborhoods.

4) **Hire experts with preservation experience.** Preservation consultants and historic architects can help investigate the development of the property, choose the best treatment approach, find and apply for funding, and ensure that work will not harm the property's historic fabric. Experienced craftsmen can ensure that historic features, like masonry, are not damaged from inappropriate treatments, like sandblasting.

5) **Prioritize work.** The first step in preservation is to maintain and protect the existing historic features. Before reconstructing missing features, landscapes or buildings, the historic features should be protected. Without additional funding for maintenance, these projects can stretch limited resources.

6) **Newer is not always better.** If maintained and preserved, historic materials, like old-growth wood, will often outlast new materials.

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One of the best ways to understand varying treatment approaches in historic preservation is to look at case studies of projects already completed. This is a standard in the Secretary of the Interior's Guidelines for both buildings and cultural landscapes. To discuss treatment options for this plan, the consultants used their professional experience to choose examples from other parts of the country, the Midwest, and the Freedom's Frontiers region based on:

- *Their relevance to FFNHA issues and partners*
- *Clarity and success of execution*
- *Proximity should you want to visit*
- *Information available online and elsewhere so that you can learn more*

These examples are used for explanatory purposes about treatment approaches. Where examples fall within FFNHA, their mention as a treatment example should not be taken as recommendations for inclusion in FFNHA.

Restoration

In restoration, project sponsors return a property to its appearance at a particular point in time. Because restoration generally involves both removing changes from later time periods and often reconstructing missing features, this approach requires extensive primary documentation from the restoration period. Documentation may include landscape and/or architectural plans, historic photographs, written records, and physical clues.

Harrington-Merrill House, Hutchinson, Minnesota

The Harrington-Merrill House was originally constructed in the Greek Revival Style in 1857. In the 1880s, a number of Italianate and Queen Anne features were added. The house was extensively remodeled in the 1920s. Careful study of the home's history and architecture revealed that the home reached a peak as a social landmark in the late nineteenth century. Therefore, a master plan called for its accurate restoration to 1890, using historic photographs of house and grounds and physical evidence as documentation.

Buffalo Olmsted Park System, Buffalo, New York

Since their original development in the late nineteenth century, Buffalo's park system had undergone a series of changes, including the construction of expressways, by the late twentieth century. Since 1978, the Olmsted Parks Conservancy has worked to restore the park features that had been lost. At Delaware Park, the park system's centerpiece, the Conservancy is working to restore the park's meadow, ring road, woods, shorelines, furnishings, vegetation and pathways using Frederick Law Olmsted's original plans.

Reconstruction

Sometimes reconstruction of missing landscape features, buildings and architectural features is necessary in order to interpret a historic site or landscape. It is important to note that preserving existing historic features is a greater priority than reconstructing missing features. Reconstruction is only an option when detailed documentation, like photographs and original plans, is available. It is also important to interpret reconstructed features as reconstructions.

Tryon Palace, New Bern, North Carolina

Completed in 1770, Tryon Palace was North Carolina's first capitol and governor's residence. After Raleigh became capital in the capitol was relocated to Raleigh in 1794, the palace and associated buildings were rented for a variety of new uses. The main building was destroyed by fire in 1798. In the 1930s, volunteers advocated for the restoration of the palace grounds and reconstruction of the main building. The state used the original architectural plans to accurately reconstruct the landmark.

South Terrace Garden, Monticello, Charlottesville, Virginia

The character-defining features of Monticello's South Terrace Garden were long-lost when preservation professionals began their decade-long study of the area. Through research and archeological investigation, they were able to document the structures and plantings of the area. This careful documentation was used to reconstruct a pavilion, retaining wall, orchard, berry squares and vineyard.

7) **Don't be intimidated by local, state and federal preservation laws.** Contact a consultant, local preservation planner or state preservation office to guide you through the review process.

8) **Be creative about the use of historic properties.** Not every historic property can be a museum. New commercial uses – like restaurants, hotels, shops – are appropriate if they can be achieved with minimal changes to a property's historic character. Stewardship programs allow organizations to place covenants on properties before passing them on for private use.

Rehabilitation

When a building, site or property is severely deteriorated, or a new use requires alterations and additions, rehabilitation may be the best approach. Rehabilitation does not mean gutting a historic building or site and starting over. Instead, it encourages retaining historic features while making changes necessary for a compatible use.

Quaker Square, Akron, Ohio

These grain elevators served the Quaker Oats Company until the 1970s, after which developers converted them into a hotel complex. Changes to accommodate the new use included the creation of window openings. Another elevator in Bloomington, Illinois was converted into a climbing gym.

Kansas City Park System, Kansas City, Missouri

American city parks and parkways have grown, deteriorated and changed in their uses over the decades. Whereas, places like Kansas City's lauded parkway system designed by landscape architect George Kessler were originally laid out for carriages and strolling, they are much more active and diverse in the activities today. When parkways such as the Paseo are updated with improved lighting for safety, bike lanes, and more seating, they are "rehabilitated" for new uses. The challenge is to preserve the essential character-defining features, such as the water lagoons and stone shelters of Swope Park and the linearity of the parkways, while meeting contemporary needs with the best materials and technologies available.

Preservation

Although the word “preservation” is used as a general term, it also holds a specific meaning as a treatment approach. The idea behind preservation is to “first do no harm.” In taking a preservation treatment approach, project sponsors maintain the property, site or building with its changes over time. This may be the long-term treatment of a historic property – or a short-term step while determining the best treatment approach for a property. Preservation is the most appropriate approach when a property’s history can be interpreted through its changes over time.

Drayton Hall, Charleston, South Carolina

When the National Trust for Historic Preservation acquired this eighteenth century southern plantation, it chose to preserve the property as it found it rather than restore it to a particular point in history. Although there were few modern conveniences, like heat, running water, electricity and air conditioning, there were changes that dated to the first two centuries following the home’s original construction. The Trust preserved all existing historic features, including nineteenth-century moldings and twentieth-century fish-scale shingles.

“Prairie Acre”, University of Kansas, Lawrence, Kansas

Some of the most interesting historic landscape touch on many periods and stories. At the University of Kansas, a small hillside patch of original prairie exemplifies a “preservation” treatment approach to a landscape. This protected mixture of prairie grasses, legumes, and flowers shows a small piece of the native Kansas landscape as it appeared to Indians and pioneers who passed through the site, and what is now Mt. Oread, in a web of trails. In the 1920s, when most of the region’s original prairie had been lost through the end of natural fires and the rise of farming and grazing, members of the KU community saw this remnant’s value. It may be the first attempt at saving and interpreting a piece of native prairie on an American campus. Although environmental stresses such as car exhaust and its small size make it difficult for a full preservation and sustenance of the hundreds of species that may have existed there, Prairie Acre tells stories of the native landscape and its rediscovery by citizens who sought to “first do no harm.”

Authenticity and Quality in Historic Preservation

Understanding authenticity can help you to select the ideal preservation treatment approach for a landscape, building, or site.

Authentic and quality historic preservation requires a verifiable link to Freedom’s Frontier as a unique Heritage Area with nationally significant stories. Authenticity implies an original experience of being in a historic place with an engagement of all the senses. Authenticity in stewarding a site or building means more than re-creating its appearance during the 19th century. An authentic historic preservation project must be truthful, not just to the facts, but also to the place in which it is told, the people whose lives it recounts, and the technologies available to them.

WORKSHEET #4
AUTHENTICITY IN PRESERVATION AND LOCATION EXPERIENCES

Does your location or event offer a genuine, accurate, and verifiable link to FFNHA? (Y / N)

Does your location or event provide a direct connection to one or more of the FFNHA subthemes? (Y / N)

Does your site or location engage the senses? (Y / N)

Does your site connect with surrounding landscapes and natural resources that may have shaped events? (Y / N)

Is your site located near historic events and stories that are interpreted? (Y / N)

Does your site or event contain several layers of time that expresses how the building or site evolved over time with different uses and residents? (Y / N)

Does the site or event express the background and ethnicity of the groups who lived or worked there? (Y / N)

Where relevant, is the role of nature, weather, and local materials expressed as part of the larger interpretive experience and preservation approach? _____

Does this building or site tell stories that a book or on-line exhibit could not? _____

Do visitors learn that events occurred here because of the natural landscape elements or built structures already existing? _____

Does the preservation treatment of the building, structure or landscape evoke the smells, sounds, feelings and associations of the historic period interpreted? _____

Does preservation approach encourages audiences to take an active role such as exploring, touching walls and going outside.... rather than just passive observation? _____

Do visitors learn about period-based construction, building and farming techniques? _____

Do visitors learn more about regional ecology and native plants...along with their role in historic events? _____

Understanding Treatment Approaches - Page 1 of 2

From National Park Service, *Secretary of the Interior's Standards for the Treatment of Historic Properties*.

Treatment Approach	Definition	This Approach is Appropriate When...	Steps
<p>Preservation</p>	<p>Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.</p>	<p>When the property's distinctive materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; when depiction at a particular period of time is not appropriate; and when a continuing or new use does not require additions or extensive alterations, Preservation may be considered as a treatment. Prior to undertaking work, a documentation plan for Preservation should be developed.</p>	<ol style="list-style-type: none"> 1. Identify, Retain and Preserve Historic Materials and Features 2. Stabilize Deteriorated Historic Materials and Features as a Preliminary Measure 3. Protect and Maintain Historic Materials and Features 4. Repair Historic Materials and Features 5. Replace Extensively Deteriorated Features
<p>Restoration</p>	<p>Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project</p>	<p>When the property's design, architectural, or historical significance during a particular period of time outweighs the potential loss of extant materials, features, spaces, and finishes that characterize other historical periods; when there is substantial physical and documentary evidence for the work; and when contemporary alterations and additions are not planned, Restoration may be considered as a treatment. Prior to undertaking work, a particular period of time, i.e., the restoration period, should be selected and justified, and a documentation plan for Restoration developed.</p>	<ol style="list-style-type: none"> 1. Identify, Retain and Preserve Materials and Features from the Restoration Period 2. Protect and Maintain Materials and Features from the Restoration Period 3. Repair Materials and Features from the Restoration Period 4. Replace Extensively Deteriorated Features from the Restoration Period 5. Remove Existing Features from Other Historic Periods 6. Re-Create Missing Features from the Restoration Period

Understanding Treatment Approaches - Page 2 of 2

From National Park Service, *Secretary of the Interior's Standards for the Treatment of Historic Properties*.

Treatment Approach	Definition	This Approach is Appropriate When...	Steps
Rehabilitation	Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.	When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period of time is not appropriate, Rehabilitation may be considered as a treatment. Prior to undertaking work, a documentation plan for Rehabilitation should be developed.	<ol style="list-style-type: none"> 1. Identify, Retain, and Preserve Historic Materials and Features 2. Protect and Maintain Historic Materials and Features 3. Repair Historic Materials and Features 4. Replace Deteriorated Historic Materials and Features 5. Design for the Replacement of Missing Historic Features 6. Alterations/Additions for New Use
Reconstruction	Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.	When a contemporary depiction is required to understand and interpret a property's historic value (including the recreation of missing components in a historic district or site); when no other property with the same associative value has survived; and when sufficient historical documentation exists to ensure an accurate reproduction, Reconstruction may be considered as a treatment. Prior to undertaking work, a documentation plan for Reconstruction should be developed.	<ol style="list-style-type: none"> 1. Research and Document Historical Significance (locate and study written records, building plans and photographs) 2. Investigate Archeological Resources 3. Identify, Protect and Preserve Extant Historic Features 4. Reconstruct Non-Surviving Building and Site

PRESERVATION PARTNERS

National Register of Historic Places/ National Historic Landmarks Program

Summary

One goal of Historic Property Inventory is to identify properties that are eligible for listing on the National Register of Historic Places, the official list of the Nation's historic places worthy of preservation. Properties may be listed in the National Register of Historic Places either individually or as part of historic districts, geographic areas that incorporate numerous properties and resources.

To be eligible for listing on the National Register of Historic Places, a resource must generally be at least 50 old, have integrity, and meet one of four additional criteria, including historic significance, architectural significance, association with a significant person, or potential to yield information about the past (archeology). The National Park Service defines integrity as "authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic or prehistoric period." A property must have integrity of location, design, setting, materials, workmanship, feeling and association.

The process of nominating historic resources can be streamlined through multiple property listings. Multiple property listings allow for the nomination of properties that fall under similar themes and trends. Once a multiple property listing is completed for a particular theme, the nomination of properties that fall under that theme requires less documentation.

National register-listed properties have varying degrees of significance. Some are significant for association with local events and locally significant people. Others have state or national significance. Properties that hold meaning to all Americans are given a higher designation as National Historic Landmarks.

Reasons to List

There are a number of advantages to national register listing. Because nominations include both physical descriptions and detailed property histories, they are important archival records of properties' appearance and contribution to the history of the community, state or nation. Listing may also

qualify properties for funding. Income-producing properties may qualify for funding through federal and state rehabilitation tax credit and grant programs. Although national register listing does not provide protection for historic properties, many listed properties are protected under state and local preservation laws (see following page).

Gaps

In part because there have been no inventories of cultural landscapes within the region, there are no cultural landscapes listed in the National Register of Historic Places. Although there has been a comprehensive survey of Antebellum resources in parts of Missouri, no such survey exists for Kansas and most Missouri counties.

Certified Local Governments

Summary

The Certified Local Government (CLG) Program is jointly administered by the National Park Service and State Historic Preservation Offices (SHPOs) nationwide. SHPOs are required to pass through 10% of their annual federal funding to CLGs, which use these grants to fund cultural resource inventories or surveys, national register nominations, and preservation plans. The funding, called the Historic Preservation Fund, is generally distributed through a competitive annual grant process.

CLGs in Freedom's Frontier

There are eighteen CLGs in Freedom's Frontier, twelve in Missouri and six in Kansas. The CLGs have used Historic Preservation Fund grants to identify and designate historic properties and districts. The majority of CLGs in the region are in metropolitan areas. For instance, all of the Missouri CLGs (Blue Springs, Excelsior Springs, Grandview, Harrisonville, Independence, Lee's Summit, Lexington, Liberty, Lone Jack, Pleasant Hill, and St. Joseph) are located in the Kansas City Metropolitan area. With the exception of Independence, Kansas, the Kansas CLGs (Leavenworth, Lawrence, Manhattan) are in large cities in the northern half of the region.

National Register Listings in Freedom's Frontier (as of 2008)

In the Freedom's Frontier region, there are 847 national register listings, including 118 historic districts. Although all of the region's counties have at least one listing, nearly half of the counties have fewer than ten listings. Thirty-one counties have fewer than twenty listings. Six counties had between twenty and forty listings. Only four counties – Douglas (KS), Shawnee (KS), Buchanan (MO) and Jackson (MO) – have more than forty listings.

Many of the region's listed properties were nominated under multiple property listings. The following multiple property nominations apply to historic resources in the Freedom's Frontier region:

St. Joseph/Buchanan County, Missouri MPS
Liberty/Clay County, Missouri MPS
Lee's Summit, Missouri MPS
Antebellum Resources of Johnson, Lafayette, Pettis, and Saline Counties MPS
Lexington, MO MPS
Lawrence, KS MPS
Civil War Era National Cemeteries MPS

Sixteen of the properties in the region hold National Historic Landmark status, the highest designation for the nation's historic properties:

Carrington Osage Village Sites, Nevada, Missouri
Fort Osage, Sibley, Missouri
Liberty Memorial, Kansas City, Missouri
Mutual Musicians Association Building, Kansas City, Missouri
Patee House, St. Joseph, Missouri
Harry S. Truman Farm, Independence, Missouri
Harry S. Truman Historic District, Independence, Missouri
Watkins Mill, Excelsior Springs, Missouri
Fort Leavenworth, Fort Leavenworth, Kansas
Fort Scott, Fort Scott, Kansas
Haskell Institute, Lawrence, Kansas
Lecompton Constitution Hall, Lecompton, Kansas
Marais Des Cygnes Massacre Site, Pleasanton, Kansas
Norman #1 Well, Neodesha, Kansas
Shawnee Mission, Fairway, Kansas
Sumner/Monroe Elementary Schools, Topeka, Kansas

Main Street Program

Summary

The Main Street Program, established by the National Trust for Historic Preservation, combines historic preservation and economic development to revitalize historic downtowns. The Main Street Program is coordinated in Missouri by the Missouri Main Street Connection, a statewide non-for-profit organization – and in Kansas by Kansas Main Street, housed in the Kansas Department of Commerce. These statewide coordinating entities guide Main Street cities in achieving downtown revitalization through the program's four-point approach:

Design: *Enhancing the physical appearance of the commercial district by rehabilitating historic buildings, encouraging supportive new construction, developing sensitive design management systems, and long-term planning.*

Organization: *Building consensus and cooperation among the many groups and individuals who have a role in the revitalization process.*

Promotion: *Marketing the traditional commercial district's assets to customers, potential investors, new businesses, local citizens and visitors.*

Economic Restructuring: *Strengthening the district's existing economic base while finding ways to expand it to meet new opportunities -- and challenges from outlying development.*

Main Street Cities in Freedom's Frontier

In order to take full advantage of the Main Street program, communities must be designated as Main Street Cities. In the Freedom's Frontier region, there are five Main Street Cities, including Clinton (MO), Lee's Summit (MO), Chanute (KS), Independence (KS), and Leavenworth (KS). In addition, Warrensburg (MO) is an associate Main Street community.

COLLECTIONS MANAGEMENT

Collections Management Policies

Like historic structures and cultural landscapes, historic collections provide the physical basis for stories. Museums and archives function as stewards, responsible for collecting, preserving, interpreting, and allowing limited public access to their collections. They have a responsibility to the public to preserve, exhibit or provide access, and often to interpret objects for the benefit of the public.

Collections Policies

Many museums and archives must shoulder these responsibilities with limited staff and budget. In order to meet these responsibilities with limited resources, personnel should develop a thorough *collections policy*. A well-written collections management policy can help guide all your decisions and actions concerning your collection. Collections management policies generally discuss the following topics: definition of collections, collecting plan, ethics, and collections management activity.

Checklist

- We understand the scope of our collections
- We know and follow a collecting plan
- We adhere to a printed code of ethics
- We follow printed policies that guide the handling and management of our collections
- We can locate all this information—our collections policy—and review it periodically.

If you answered yes to all of these questions, congratulations! You may want to ask other people within your institution the same questions. If they don't know the answers, it may be time to review your collections management policy with your staff, paid and volunteer. You may also wish to use the following worksheets to revise and hone your collections management policy. It is a good idea for collecting institutions to review their policies periodically to make sure their policies adapt with the institution.

If you answered no to any of these questions, look ahead to find worksheets designed to help you create a collections management policy that guides your collections management efforts and preserves the unique cultural heritage resources you hold for the public good.

Knowing what to collect: Collections Development Plans

Collecting plans should state what materials an institution is accepting and set priorities and limitations for collecting. A good collecting plan can make a collections caretaker's job much easier. It should guide them when faced with decisions about accepting donations and acquiring new artifacts. It will help to shape your collection for years to come. These questions can help you develop a good collections development plan.

Quick Reference Definitions

Collections: the “stuff” (artifacts and documents) a museum or archive collects, preserves, exhibits/allows limited public access to, and often interprets as part of their responsibility to the public.

Collecting Plan: a policy that states what materials an institution is accepting and sets priorities and limitations for collecting.

Collections Management Policies: a set of policies that provide the framework for decisions that determine the long-term development, care, and management of the institution's collections. *Paisley S. Cato and Stephen Williams, “Administrative Functions” in The New Museum Registration Methods Rebecca A. Buck and Jean Allman Gilmore, eds.*

A full glossary of terms can be found in the appendix.

WORKSHEET #5: YOUR COLLECTING GOALS

Your collecting goals. Based on the mission of your institution and the key stories you are interpreting or would like to interpret, you can set collecting goals and priorities for your institution.

What is your institution's mission? _____

What key stories could be interpreted at your site that aren't already interpreted elsewhere? _____

YOUR CURRENT COLLECTIONS

Basic information about your current collection can help to define what type of collection you have. This information can impact your collecting policy, the stories you interpret, and other parts of your collections management policies.

What kind of items are currently in your collection?

Archival Material

- Official government documents
- Personal letters and papers
- Business papers
- Rare books
- Photographs
- Other (explain) _____

Art

- Paintings
- Drawings
- Sculpture
- Other (explain) _____

Artifacts

- Furniture
- Household goods
- Clothing/personal items
- Decorative goods
- Farming implements/tools
- Business related items
- Military related items
- School related items
- Religious/church related items
- Other (explain) _____

What time period do your documents/artifacts cover? _____

What geographical area do your documents/artifacts represent? _____

FUTURE DEVELOPMENT POLICIES

Several practical matters will affect your collections development policy. The questions below raise some important issues to consider.

Are you currently "actively" collecting by purchasing documents/artifacts or by pursuing donations? _____

Are you currently "passively" collecting by accepting donations? _____

Do you have room to store or display additional items? _____

Do you have enough resources to document and care for all current and possible future items in your collection? _____

Ethics

Museums and archives have an important public responsibility—preserving material culture important to our heritage. And the public generally trusts museums and archives to do their jobs well. It seems easy to “do the right thing” when it comes to collecting, preserving, allowing limited access, and interpreting collections. However, situations do arise that can cause the public’s trust in museums and archives to erode. While news stories about unethical behavior for museums and archives are rare, they generate lots of negative press and can reduce attendance and support.

In order to maintain public trust, most collections policies include statements of ethics that all personnel, paid and volunteer, will adhere to. Your institutions may choose to follow a code of ethics written by a large national or international organization or may use one or more of these codes of ethics to generate your own code. Listed below are three examples of codes of ethics. They include information about collections management and all other areas of operating a museum or historic site.

- The International Council of Museums (ICOM) Code of Ethics for Museums can be found at <http://icom.museum/ethics.html>.
- The American Association of Museums (AAM) Code of Ethics for Museums can be found at <http://www.aam-us.org/museumresources/ethics/index.cfm>.
- The American Association of State and Local History (AASLH) Statement of Professional Ethics and Standards can be found at <http://www.aaslh.org/ethics.htm>.

If you are not familiar with these three documents, it is a good idea to take some time to read them and familiarize yourself with the statements of ethics they include.

**WORKSHEET #6:
SCENARIOS TO CONSIDER**

Every collections-based institution will likely experience many similar situations. By considering the following scenarios, you can craft a collections development policy that can guide you when difficult decisions arise.

A member of the community would like to donate an antique sewing machine to your institution. This donation is within the scope of your collecting policy but you already have three sewing machines like it and all of them are in better condition than the one being offered. Do you accept the sewing machine? Why or why not? Do you need a duplicates policy to help “back up” your decision? _____

A former resident would like to donate three items to your institution. Two of the items are guns used in the Civil War fit perfectly within the scope of your collecting policy but the third, a bicycle from the 1940s, does not. Do you accept all three items? How do you make this decision? Do you need a policy by which exceptions to the rules can be made? _____

A wealthy and influential member of the community would like to donate two mid-twentieth century cameras to your institution. Neither of these items fit within the scope of your collecting policy but you want to keep this person on your good side. Do you accept the items? How do you make this decision? What other assistance can you give to someone who offers you items that you do not accept? _____

A well-known politician from your community would like to donate the desk he used during his career as a legislator both in state and national politics. It fits perfectly within the scope of your collecting policy. However, the artifact comes with stipulations that it be displayed for the public to see at all times and that this person’s descendants can borrow this artifact from your museum whenever they wish. Do you accept the item? How do you make this decision? Do you need a policy about donors placing conditions or stipulations on their donations? _____

Accessioning and Deaccessioning

Your collecting plan can serve as a guide for you to know what to accession and what to deaccession. Each institution may have a slightly different method for accessioning and deaccessioning. Archives usually have a different path for accessioning and deaccessioning and use different terminology for it as well. However, it is important to remember a few basics.

Accessioning

- **Make sure the acquisition fits within the scope of your collecting plan.**
- **Make sure the acquisition does not violate state, national, or international laws.** Native American artifacts may be subject to NAGPRA (Native American Grave Protection and Repatriation Act). International laws may govern the acquisition of foreign artifacts.
- **Consider practical concerns.** Do you have the space to store the object? Can you give the object the care it needs? Can you use the object in an exhibit or educational program or for research? Is the object in reasonably good condition?
- **Make sure the acquisition is approved by the proper group.** Many institutions must clear acquisitions with a committee or the Board. Often specific staff members are involved.
- **Establish ownership.** Make sure the necessary forms are completed and signed to transfer property to your institution, whether it is through a sale, gift, bequest, or other method.
- **Establish physical control.** Make sure the object is in your custody. Files are usually kept about each object to track its whereabouts and condition. More tips about tracking whereabouts and condition is described in the “Documentation Systems” section.

Deaccessioning

- **Understand and clearly explain why you’re deaccessioning an object.** Few explanations justify getting rid of an object. The most basic explanations for deaccessioning are that the object does not fit within the collecting plan or the institution can no longer care for the object, physically and financially.
- **Make sure the deaccession is approved by the proper group.** This is usually the same group that approves acquisitions.
- **Be sure to document each step of the deaccessioning process.** This includes written justification for deaccessioning, verifying the legal title, proposed means of disposal, outside appraisals (if necessary), staff review, Board approval, contacting donors (if necessary).
- **Inform the public.** Press releases should be sent out if an institution intends to rid itself of objects in its collection.
- **Consider how to dispose.** If at all possible, objects should be placed in the care of other educational institutions through donation, trade, or sale. Public sale or physical destruction can also be considered.
- **Ethical concerns.** Staff, trustees, and their relatives are generally prohibited from receiving deaccessioned objects in any fashion. Furthermore, many institutions restrict the use of proceeds from sales to new acquisitions or direct care of collections.

Quick Reference Definitions

Accession: the process of adding an object to the permanent collection

Deaccession: the process of removing an object from the permanent collection

A full glossary of terms can be found in the appendix.

Documentation Systems

Documentation systems help institutions keep track of what they have. Documentation differs between museums and archives. Documentation systems can take different form, ranging from pencil and paper to specialized computer software. As long as someone is able to find the information they need, the format is less important than the information it contains. Documentation systems should include the following information for each object the institution is responsible for:

- **Accession number.** Most accession numbers are formatted by year and order by which the object came into the institution's possession. For example the third object an institution accessioned in the year 1994 could be numbered 1994-003.
- **Acquisition documentation.** This can include a gift receipt or proof of purchase and any IRS forms.
- **Photograph.** Many institutions photograph an object or scan a document when it comes into their collection.
- **Other information.** This can include donor information, descriptions, conditions reports, insurance files, provenance or object history reports, category or subject files, maker/artist/manufacture information, and exhibition/display/use files.
- **Location files.** Institutions need a system that allows them to track and locate every object they are responsible for.

Numbering Artifacts and Documents

Note: web resources and information may change over time. FFNHA does not control or endorse the content, messages or information found on any website or online communication service.

How do I number artifacts and documents? Most archives number documents with pencil in a standard corner. Numbering special archival material, like photographs or film, or artifacts can be a bit trickier. Many resources are available online to help you figure out the best way to number your artifacts.

National Park Service

www.nps.gov/archeology/collections/Mgt_01a.htm

Northern States Conservation Center

www.collectioncare.org/cci/ccin.html

Collections Management

One of the most important functions of museums and archives is to preserve their historic collections—the physical basis for stories. Collections management policies will help guide how current and future staff interact with irreplaceable objects in your care. Your collections management policies should answer the following questions.

- Who is allowed to handle objects? What are the rules for handling objects?
- When are objects inventoried? When and how are conditions reports done?
- How are objects stored and cared for?

Handling Objects

Each object should be handled in a manner that respects the material, condition, and construction of the object. Never handle an object more than is necessary. The following general rules should apply when handling objects.

- Consider ways to limit handling of objects. Scan and print a copy of documents for researchers. Keep current photographs to refer to when planning exhibits.
- Make sure nothing on your person could scratch or damage the object. This includes jewelry, buttons, zippers, and buckles.
- Unless gloves could damage artifacts and documents, wear cotton gloves. If gloves could damage artifacts (slippery glass artifact or crumbly paper document) be sure hands are dirt and oil free.
- Know where you are going to put objects and how you are going to get there before picking something up. If necessary, clear a path before picking up an object.
- Always use two hands. Always carry one object at a time. Do not pass an object from person to person. Use a cart or two people if necessary. Always support the artifact.
- Move an object in its most stable position. Never lift something by the handle or a protrusion.

Inventory and Conditions Reports

Periodically an inventory should be taken of all artifacts and conditions reports done. This will help to ensure that none of your artifacts are missing or misplaced. Conditions reports should be done to make sure that objects aren't discoloring, deteriorating, or damaged. In addition to regularly scheduled reporting, conditions reports should be done when objects are accessioned, loaned and returned, exhibited and taken of exhibit.

Storage and Care

Collections should be stored in ideal conditions to preserve them for future generations. For many institutions storage is not a high priority, in terms of budgeting money or time. But, it is something that should be thought about carefully. Below are some tips for storage.

- Minimize humans. Storage should be separate from other areas of a museum or archive. Staff should only be in storage areas for specific purposes.
- Use the best-quality storage equipment and materials you can. Consider acid-free paper and boxes, cotton or linen fabric, polyester batting, and polyethylene microfoam for padding materials. Be sure your storage shelves are well built and can minimize dust and light.
- Do not put added stress on objects. For example, hanging clothes from hangers may cause them to tear. Propping picture frames against the wall could cause them to buckle.
- Heat, cold, and humidity. Different materials survive best in different temperatures and humidity levels. If you have multiple climate-controlled storage areas, you may want to consider grouping like items in different areas and controlling the temperature and humidity accordingly. If not, try to keep the temperature and humidity at a constant level between 68° -72° F at humidity at 50% plus or minus 5%.
- Light. Light permanently damages materials. Both the type and intensity of light affects objects. Textiles, pigmented objects, paper documents, and organic materials are the most sensitive to light.

While daylight is most hazardous to objects, care should be taken that installed lighting does not heat objects as well. In storage and exhibit areas, care should be taken to limit the amount of light objects are subjected to.

- Air quality. Care should be taken to reduce the amount of pollutants (particles like dust and pollen as well as harmful gasses) in the air around objects. Be aware of all sources of pollution, from drafty windows to cleaning solutions. Consider air filtration systems. If this option is too expensive, storing objects in acid-free boxes or cotton or linen can limit their exposure to harmful pollutants.
- Pests. Insects and rodents are drawn to organic material in objects. Prevent pest exposure by inspecting objects brought in, making sure the building is secure, and removing pest attractors from the building. Monitor pest activity visually and quickly respond to any infestations. Remember that common pesticides contain harmful pollutants that can damage your collection. While inexpensive solutions, they should be avoided.

While there are things that you can do to minimize deterioration and damage to your collection, when problems arise, specialists should be called in. Unless you have proper training, you could end up doing more harm than good. As a general rule, do not perform anything that cannot be reversed at a later time.

Quick Reference Definitions

Risk Management: the application of available resources in a way that minimized overall risk.

A full glossary of terms can be found in the appendix.

Risk Management

In order to protect artifacts and documents for future generations, museums and archives must consider what threatens their collections and develop a risk management strategy that addresses these threats. The point of risk management is not to constantly worry about things that can go wrong, but to have a plan about how to respond in case they do.

Some of these threats have already been identified and discussed in the collections management section. As you properly handle, store, and exhibit your collections, you mitigate risks from physical forces, pests, pollutants, light and radiation, incorrect temperature and humidity, and custodial neglect.

Yet there are other risks to your collections as well. These include fire, water, criminals, and catastrophic events such as tornadoes.

The following worksheet will help you to identify potential damage from threats, ways to decrease the threat levels, mitigate the damage, and to recover. As you choose between options, remember that some solutions can cause new threats. For example, sprinkler systems installed to limit damage from fire could leak and cause water damage. Wiring from security cameras installed to deter and detect criminal activity could be faulty and start a fire.

Remember too, to prepare emergency plans for the people in your museum or archive as well. How will you evacuate people in case of a fire? How will you respond if someone at your site has a heart attack?

**WORKSHEET #7:
IDENTIFYING THREATS TO COLLECTIONS**

Threat agent	Fire	Water	Criminals	Catastrophic
What damage could the threat agent cause?	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>
How can I avoid the threat agent?	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>
How can I block the threat agent?	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>
How can I detect the threat agent?	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>
How can I respond to mitigate the problem?	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>
How can I recover?	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>

As you analyze your threat risks, consider the role of insurance for your institution.

Do you have insurance? (Y / N)

Is your collection insured? (Y / N)

Are all objects in your care insured? _____

Is your building insured? (Y / N)

What threats are you insured against? _____

Do you have enough coverage? (Y / N)

If you do not have insurance, does it make sense for your institution to pursue insuring your collection or building? _____

Collecting Current Stories

Memories of people who lived in Freedom's Frontier are one of our greatest historical resources. Collecting oral histories, oral traditions and personal reflections help you to enrich your story, allow you to tell stories that reflect multiple perspectives and let you know how your stories inspire other people to think and act differently in their everyday lives.

If you want to collect oral histories or traditions, the best method to do so is through oral history interviews. Oral history interviews aren't difficult, but they involve some preparation on the interviewer's part. Some tips for successful oral history interviews include:

- Just as with artifacts or documents, an interview is also a donation. Be sure the interviewee understands that the institution will own the interview and knows how the institution intends to use it. The interviewee and interviewer should sign a release to that affect.
- Record the interview and transcribe it for future use.
- Use oral histories to enrich your interpretation.
- Understand the history surrounding the interviewee's story and take some time build a rapport with him or her.

Personal reflections are also a part of your story, today and in the future. If the experience at your location has an affect on someone, you should know and so should others. Here are some ways in which you can collect personal reflections:

- Using simple technology, create a self-recording facility at your site.
- Dedicate wall space or a book for visitors to leave a note about their experience.
- Create a place on your website or social networking media where residents and visitors can record their personal reflections or become involved in online discussions.

The chart on the previous page (3-78) will help you to identify potential damage, ways to decrease threat levels, mitigate damage, and to recover. Brainstorm as many answers to the questions as you can in order to develop options to pursue.