



## LANCASTER COUNTY HERITAGE

A Program of the Lancaster County Planning Commission  
Lancaster, Pennsylvania



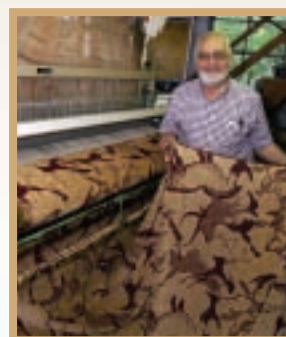
## YORK COUNTY HERITAGE

A Program of the York County Planning Commission  
York, Pennsylvania

# Telling Our Stories

## An Interpretation Manual

*for Heritage Partners*



# Acknowledgements

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Lancaster, Pennsylvania

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# Introduction

## Purpose of This Manual

This manual is a step-by-step guide for creating effective *interpretation* – any activity that heightens public awareness of natural, cultural and historic resources, and enhances our understanding of these resources. In this manual, you'll learn:

- Why interpretation is important, and what it can do for your resource;
- how to plan an interpretation strategy that's linked to larger themes; and
- how to implement your strategy using the tools and techniques that are best suited to the stories you're telling.

At the end of the manual, you'll find a "toolbox" of information to help you plan your interpretation strategy.

## What Do We Mean by a Resource?

Throughout the manual, the word *resource* refers to any natural, historic, or cultural asset found in your local community. In the context of the Lancaster County Heritage and York County Heritage programs, the word generally means a "Heritage Resource" – a site, service, event, tour, product, living treasure (craftsperson), route, community or landscape that's been officially designated by one of these programs, or that has the potential to meet the criteria required for designation.

The interpretation strategies outlined in this manual aren't just intended for museums and historic sites! They're applicable to any kind of resource – from a restaurant, to a bed and breakfast, to a community fair. Anyone can create successful interpretation. Even if

interpretation isn't the main focus of your organization or business, you can still tell authentic stories that will resonate with visitors.

## Who Is This Manual for?

This manual is designed for participants in the Lancaster County Heritage and York County Heritage programs – heritage tourism programs that develop and promote a wide range of natural, cultural and historic resources in Lancaster County and York County, Pennsylvania. The hallmark of these programs is the requirement that all participating resources meet strict criteria for authenticity, interpretation and visitor readiness.



Resources that meet these criteria are invited to participate in their county's program as officially designated Heritage Resources. Of course, these resources include museums and historic sites, but they also include restaurants, B&Bs, and handmade products that reflect local cultural traditions. In fact, these are just a few of the many types of resources that are eligible to participate.

The two programs are run independently, but have parallel management structures. Lancaster County Heritage is managed by the Lancaster County Planning Commission (LCPC), and York County Heritage is managed by the York County Planning Commission (YCPC). The two programs also use the same criteria to determine Heritage Resource eligibility, and they recognize the same resource categories. In addition, staff and Advisory Councils of the two programs coordinate with one another on a continuing basis.

The two programs also have a regional partner, the Lancaster-York Heritage Region (LYHR). LYHR works with Lancaster County Heritage and York County Heritage to market and promote Heritage Resources, facilitate communication between the two county-level programs, and provides educational and training opportunities. While the county programs focus on product development within their own county borders, LYHR works to create products that highlight resources in both counties. LYHR also helps to ensure that the two programs are delivering a consistent message that resonates with that audience.

This manual is one of three publications created for participants in the Lancaster County Heritage and York County Heritage programs. The first publication, the program manual, is actually a pair of documents – one for each county. Although each manual is tailored to its own county’s needs, their content is largely the same.

The program manual helps Heritage Resource owners, operators, and managers understand the program’s requirements, how it’s organized, and who’s involved. It also explains the process for designating Heritage Resources, the benefits of designation, and what’s expected of program participants.

### Publications for Heritage Resource Managers

- Program Manual (one for each county)
- Interpretation Manual (this document)
- Graphics Style Guide

The second publication, called *Telling Our Stories*, is the document you’re reading – the interpretation manual. It’s designed for anyone who wants to “tell the story” of a resource that’s significant to the heritage of his or her community.

The third document is a style guide that demonstrates the proper use of the graphic identity created for the Lancaster County Heritage and York County Heritage programs – a unique “look” developed to identify and promote the programs and their designated resources. Each of the two county programs has its own color scheme, program logo and authenticity seal, but these elements are designed to complement one another.

### Where Can I Learn More about Lancaster County Heritage or York County Heritage?

For more information about these programs, please contact program staff:

#### Lancaster County

Program Coordinator  
Lancaster County Heritage  
c/o Lancaster County Planning Commission  
PO Box 83480  
Lancaster, Pennsylvania 17608-3480

Phone 717-299-8333

E-Mail [heritage@co.lancaster.pa.us](mailto:heritage@co.lancaster.pa.us)

Web [www.lancastercountyheritage.com](http://www.lancastercountyheritage.com)  
[www.co.lancaster.pa.us/planning](http://www.co.lancaster.pa.us/planning)

#### York County

Program Coordinator  
York County Heritage  
c/o York County Planning Commission  
28 East Market Street  
York, Pennsylvania 17401-1580

Phone 717-771-9870

E-Mail [heritage@ycpc.org](mailto:heritage@ycpc.org)

Web [www.yorkcountyheritage.com](http://www.yorkcountyheritage.com)  
[www.ycpc.org](http://www.ycpc.org)





## What Is Interpretation?

Simply put, interpretation is the art of telling a good story. But it isn't as simple as it sounds! If you only list a few facts, you aren't *interpreting* your resource – you're just *describing* it. Interpretation, on the other hand, helps visitors *connect* with what they're experiencing. Interpretation doesn't just teach what something *is*, but what it *means*. That's the essence of a good story.

When you tell a story about a resource in your community, and what it means to you, you're "interpreting" something. You're making a connection between things and ideas, and giving visitors an opportunity to experience something with their minds *and* their hearts.

It's easy to describe the "tangible" things you experience with your senses – the physical characteristics of a resource. It's tougher to link those things to "intangible" things – the ideas and emotions behind it. The goal of interpretation is to engage visitors' senses while challenging them to think about what things mean – to look at them in entirely new ways.

Interpretation can create memorable and meaningful experiences for visitors, and inspire them to learn more. The goal is to get visitors buzzing with discussion, and convince them of the importance of the stories you're telling. You may not have a stunningly beautiful landscape to interpret, or an urgent conservation message, but you can still create strong interpretation that reflects enthusiasm for your resource and what it means.

It takes some effort to create effective interpretation – but if you do it right, you'll not only help visitors understand your resource, but you'll do a better job of managing it, and you might even generate more revenue. In the process, you can help your community meet its goals for resource conservation, community development, and sustainable tourism.

## Role of Interpretation in the Lancaster County Heritage and York County Heritage Programs

In the Lancaster County Heritage and York County Heritage programs, interpretation is one of three basic requirements for Heritage Resource designation. It's also a tool that helps resources demonstrate their authenticity. As these programs define it, authenticity is the ability to show a genuine, accurate and verifiable



link to the heritage of Lancaster County or York County. The way a resource shows that link is by providing interpretation that explains its significance to the local community.

Interpretation is especially important when the significance of a resource isn't immediately obvious to visitors – for instance, archeological sites where physical evidence of the past is hidden underground. Interpretation is also crucial in helping people understand cultural traditions that are unfamiliar to them. If your resource is a great example of local heritage, and no one knows it, it's hard to justify its authenticity. Interpretation makes that connection for visitors.

The Lancaster County Heritage and York County Heritage programs developed this manual to help you create interpretation that meets the standards required for Heritage Resource designation. Generally speaking, Heritage Resources must provide interpretation that:

- Relies on sound scholarship;
- demonstrates a genuine, accurate, and verifiable link to local heritage;
- shows cultural sensitivity;
- focuses on educating visitors, rather than simply entertaining them;
- is easily accessible to visitors through a variety of media; and
- highlights at least one of the five interpretive themes of the Lancaster-York Heritage Region.

It's challenging to meet these criteria, so this manual provides a step-by-step process that starts with basic concepts and moves on to more complex tasks. If you

follow the tips in this manual, you won't just be creating interpretation that might qualify your resource for designation as a Heritage Resource. You'll also be helping visitors gain a better appreciation for the unique heritage of Lancaster County and York County.

## Steps in Creating Your Interpretation Strategy

This manual describes a six-step process for creating interpretation. Each of the six numbered chapters describes one of these steps, and the chapters are numbered in the same order as the steps. Chapters 1, 2, and 3 are intended for people who are new to the field of interpretation, so heritage professionals might want to just skim this section. Chapters 4, 5, and 6 explain how to get the most from your interpretation, no matter what your experience or training might be.

## Check the appendix!

As you read through the manual, you'll see a few boxes like this one, reminding you to check the appendix. The different sections of the appendix contain a wealth of information about interpretation, including:

**RESEARCH TIPS** – Where and how to find trustworthy information about your resource.

**INTERPRETIVE THEMES** – A description of each of the five themes of the Lancaster-York Heritage Region, together with a detailed list of subthemes that apply to that theme.

**INTERPRETIVE MEDIA** – A discussion of the pros and cons of using different kinds of tools to present your interpretation to visitors.

**GOOD, BETTER, AND BEST PRACTICES** – A list of institutions, businesses, and programs that are noteworthy for the interpretation they provide.

**WHERE TO TURN FOR HELP** – Information about program Web sites, and how to contact program staff.

- STEP 1 Define Significance:**  
*Why Is Your Resource Important?*  
Why should people visit your resource?  
What makes it significant?
- STEP 2 Develop Your Stories:**  
*What's Your Message?*  
What stories will help you explain the significance of your resource?
- STEP 3 Consider Your Audience:**  
*Who Are Your Visitors?*  
Who's the audience for your interpretation? Will your visitors understand and appreciate what you're telling them?
- STEP 4 Determine Your Approach:**  
*What's Your Storytelling Strategy?*  
What are the best ways to tell your stories? How would you like visitors to experience them?
- STEP 5 Choose Your Media:**  
*What Tools Will You Use?*  
What tools will you use to communicate your message?
- STEP 6 Evaluate Your Strategy:**  
*Is Your Interpretation Effective?*  
How well does your interpretation strategy stack up against professional standards?

## Worksheets

Throughout the manual, you'll find worksheets designed to help you formulate your thoughts at different stages in the process of creating interpretation. You can complete all of them, or just the ones you find helpful. The main idea is to inspire you to think creatively about your resource, what it means to you, and what it means to visitors.





## Whose Opinion Matters?

Your interpretation strategy will be stronger if you get outside input and advice. As you develop your strategy, consider talking to:

- Board or staff members (especially those who interact with visitors);
- owners or managers of nearby heritage resources, or other resources that share your theme or focus;
- municipal officials, representatives from community groups (local historical society, chamber of commerce, etc.), and others who are familiar with your community;
- people affiliated with the history of your resource (family members or descendants, ethnic or religious groups);
- neighbors (especially those who might be affected by your interpretation); and
- investors or other funding sources.

If you want to improve the effectiveness of your interpretation, it's also important to get input from a variety of potential visitors. Don't forget to consider people with different needs and perspectives, especially if they're part of your target audience. Try to get feedback from:

- Both men and women;
- members of minority groups;
- people with physical challenges; and
- people of different ages, such as children and seniors.

### Before You Get Started . . .

If you want your interpretation to be truly effective, don't work alone! Your interpretation strategy will be more effective if you get some outside input. Talking to people with different viewpoints can give you new perspectives, generate great ideas, and "model" the attitudes and preferences of your visitors.

Even if your interpretation is aimed at visitors from outside the area, it's helpful to involve local residents and organizations in your work. Tell your neighbors and other resource managers what you're doing. Ask them what makes your resource special, and what they tell people about it.



Give your fellow citizens a chance to learn more about your resource and contribute their ideas. Resources like yours are often the icons of the community – features that make your community distinctive. Involving other people in your plans will encourage local “buy-in” and help your fellow

citizens understand the importance of your resource and what your organization or business has to offer.

When you talk to other people about your plans to develop interpretation, consider asking questions like the ones you'll be asking yourself during the process:

- What makes my resource special?
- How does my resource relate to larger trends and events in my community, the nation or the world?
- What stories about my resource might interest visitors?
- Am I providing experiences that are geared to the visitors I'm likely to see?
- How should I tell my stories?
- What media would help me communicate my message?
- Are there any potential audiences I'm forgetting about?

Finally, before you create interpretation entirely on your own, consider whether you can partner with someone else to achieve your goals for interpretation. Rather than duplicating efforts, look for opportunities to collaborate. What else is going on in your community? Can you develop a coordinated approach with other resources that share your focus?





# 1 Define Significance:

## *Why Is Your Resource Important?*

The process of creating interpretation begins with this question: Why would visitors want to experience my resource in the first place?

Maybe it's what happened there or the people who were associated with it. Maybe it's still an important part of local culture. Even if it's just an ordinary example of something from the past, or something that's typical of the local area, it could be a significant piece of a larger puzzle.

Interpretation describes the significance of places, events, people and things. To understand the significance of your resource, ask yourself why should people care about it. Of course, there may be more than one answer to that question, because your resource could be significant for more than one reason.

### **What Makes Your Resource Worth Visiting?**

#### **Famous People?**

Many resources focus on people who are perceived to be important, famous or wealthy. A classic example is the familiar phrase, "George Washington slept here." That phrase has become a joke because so many Americans have made that claim for so long. Even if Washington himself never visited your resource, it may be significant because of the people who lived or worked there.

For the last several decades, professional historians have spent more time talking about groups that have often been overlooked in the past, such as women, minorities, working people, servants and slaves. When you ask yourself what might be significant about your resource, don't forget to consider what these groups may have contributed to its significance.

Think about people who might have flown under the radar in the past. If your resource is a farm or factory,

#### **Step 1 Define Significance**

Step 2 Develop Your Stories

Step 3 Consider Your Audience

Step 4 Determine Your Approach

Step 5 Choose Your Media

Step 6 Evaluate Your Strategy

who might have worked there, other than family members? What kinds of lives did the children lead? This kind of information is challenging to uncover, but well worth the effort.

#### **Important Events or Trends?**

Not every resource can boast a Civil War battlefield as its most significant feature. Your resource may not be directly linked to an event recorded in history books, but it's almost certainly been influenced by an event or trend that played out at the regional or national level. What impact might that event or trend have had on local people? Think about the impact that the events of 9/11 had on people throughout the nation and the world. You didn't have to be at Ground Zero to be influenced by what happened.

Think about something that might have happened at your resource as a result of an historic event. Maybe your farm or inn was raided by hungry soldiers from the Union Army, and the owner later filed a claim for damages against the United States government. Maybe the owner died in the influenza epidemic of 1918, and his widow struggled on against great odds. Maybe the brewery you're interpreting was closed down during Prohibition, but the owner made a fortune in another line of work.



Remember, nothing happens in a vacuum. Even if your resource seems unimportant by comparison to one that's earlier, larger, or better known, it still contributes to the significance of your community and to the nation as a whole. When you connect your resource to larger events or stories, you're helping people understand why it's important. It becomes more than four walls and a roof, or a simple everyday activity – it becomes an example of an event or trend that had regional, national, or even global significance.

### Beautiful Scenery?

Charming landscapes, a panoramic view, and a bustling center square please the eye and attract visitors. But ugly things can be just as significant. Think of an industrial site, dirty and blackened from years of manufacturing. Think of slave quarters, or imposing prison walls. These places provide a “reality check” about our history, and remind us not to romanticize the past.

### Impressive Architecture?

Stained glass windows and gingerbread trim might make the pages of *Old-House Journal* or win a spot on *This Old House*, but they're not always the most significant or interesting aspect of your resource. Even a humble row house or country store contributes to our local heritage. Who built it? Who lived and worked there? How did the building change over time? What factors led to these changes?

## Example: Why Should People Visit the Landis Valley Museum?

Located in Lancaster, Pennsylvania, the Landis Valley Museum is a living history village and farm administered by the Pennsylvania Historical and Museum Commission (PHMC). Brothers Henry and George Landis founded the museum in 1925 to showcase their collection of Pennsylvania German artifacts and farm implements. Now encompassing over 100 acres and over 30 buildings, the museum tells the story of Pennsylvania German village and farm life in Lancaster County between 1740 and 1940.

As part of a process to develop an interpretation plan, the staff of the museum asked themselves why visitors might be interested in the museum. Although the staff could have identified dozens of reasons, they focused on the most important aspects of the museum and its collection. Once they identified these features, they carefully wrote a few sentences that explain why they're special.



The way that the Landis Valley Museum approached this task can help you determine what visitors might find interesting about your resource. Once you know the answer to that question, you'll be able to identify the kinds of stories you should be telling visitors.

### Check the appendix!

For help in researching the natural, historic, or cultural significance of your resource, please consult the “Research Tips” section of the appendix to this manual.



Why should people visit the Landis Valley Museum? In the words of its staff, people should visit the museum because...

- *Its authentic architecture and artifacts, historic breeds of animals, heirloom plantings, highly trained professional interpreters and skilled craftspeople offer first-hand opportunities to discover the ways in which Pennsylvania German culture in America both evolved and persisted during the 18th, 19th and 20th centuries.*
- *Its extraordinary collection of historic resources enriches our understanding of the daily lives and traditions of Pennsylvania Germans.*
- *Its stories about Pennsylvania Germans help to illuminate broader themes in American history, such as economic and religious freedom, immigration, cultural diffusion through migration, issues of diversity, and the persistence of cultural traits like art, architecture, agriculture, language and foodways.*
- *The Landis brothers, whose knowledge, experience, foresight and commitment to preserving their rapidly disappearing rural Pennsylvania German heritage made possible today's Landis Valley Museum, were men of relatively modest means who participated in a national movement dedicated to the preservation of memory that was otherwise dominated by wealthy, upper-class collectors.*
- *As one of the first major American history museums, the Landis Valley Museum exemplifies the Commonwealth's early and ongoing commitment to historic preservation.*
- *The beauty and tranquility of the setting of the Landis Valley Museum, free as it is from commercialization, provide a welcome respite to visitors seeking a quiet, peaceful, pastoral leisure-time experience.*

## WORKSHEET 1:

### *Defining Significance*

What aspects of your resource might interest visitors? What makes your resource significant?

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Start with the obvious. Is your resource an outstanding example of something? Is it the first, largest, or most complete of its kind? (Don't worry if it isn't – your resource can be significant without being the biggest or earliest.)

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Are there any documents that describe the importance of your resource? Has your municipality or any other organization identified your resource as significant? What have they said about it?

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(continued next page)

What's special about your resource? What makes it different from other resources in the region, the nation, or the world?

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Does your resource provide opportunities for the public to learn about the historic, cultural or natural heritage of Lancaster County or York County? How?

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Is your resource more authentic, "original," or "intact" than other resources of its type? (Again, don't worry if it's not – staying relatively unchanged for a long period of time is pretty unusual.)

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Personally, what do you think are the most interesting aspects of your resource?

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If your resource is historic, what makes it typical for its time period? If it's cultural, how does it relate to local traditions? If it's natural, what makes it typical of the area? Are there other nearby examples of this type of resource? How are they similar or different?

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What are the key events that relate to the history or development of your resource? Can you link them to larger events in the region or the nation?

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How has your resource changed over time?

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Do different parts or aspects of your resource have different stories to tell?

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What else might be significant about your resource?

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## Linking Your Resource to the Big Picture

Now that you've thought about some of the things that make your resource interesting, you need to "connect the dots" for visitors. In other words, you need to find some common threads in these random observations about your resource. If you tell your visitors how these facts relate to something bigger, they'll begin to understand why your resource is important.

Take another look at the example we presented earlier in this chapter – the box that outlines the reasons why people should visit the Landis Valley Museum. If you read these statements closely, you'll notice that they don't just describe what the museum offers – they explain why visitors should care about what it offers. By providing that explanation, the museum staff defined what makes the museum significant. They did that by making a link between the Landis Valley Museum and the "big picture" of Pennsylvania German culture.



To help visitors make sense of your resource and what it means, you need to do the same thing. You need to link your resource to larger trends and events. Names and dates are a part of interpretation, but they're meaningless without the context –

the "story behind the story." One way to develop a context for your resource is to ask a series of "why?" questions. Here's how the "why?" approach can help you link a simple fact to a much larger chain of events. By making that link, you're helping to explain why your resource is significant – why people should care about it.

Start with a basic fact about your resource. For example:

*My ancestor Josef Hutter, who built this barn, settled here in 1723.*

1. Why did he come to America?  
*Times were hard in the Rhineland, his homeland in Europe.*
2. Why were times hard?  
*The French king, Louis XIV, invaded the Rhineland and caused widespread devastation. It was tough to make a living.*
3. Why did he choose Pennsylvania?  
*As an Anabaptist, he had been persecuted for his beliefs. He came to Pennsylvania because William Penn's colony offered a safe haven in a land that promoted religious tolerance.*

In the case of Josef Hutter, it took three "whys" to connect the events of his life to a major story: the migration of German-speaking settlers from Europe to William Penn's colony in America, a migration that created the Pennsylvania Dutch culture that still influences the area today.

By making the connection between the barn, its builder, and a much broader story, you've explained why the barn is significant – it's a tangible result of an historic event that had a strong impact on Pennsylvania's landscape. You've shown that it's not just a barn – it's evidence of something truly important and influential.

## Interpretive Themes

Another way to connect your resource to the bigger picture is by linking it to "themes" that summarize the most important aspects of your community as a whole. Since this manual was written for the Lancaster County Heritage and York County Heritage programs, it focuses on themes developed for the Lancaster-York Heritage Region (LYHR). This organization works cooperatively with the two county-level programs to market and promote the heritage resources of Lancaster and York Counties.

With the help of representatives from both counties, LYHR developed five themes that characterize the natural, historic and cultural heritage of the region. By drawing attention to key facets of the region's history, culture and geography, these themes tie individual resources together into a recognizable whole.



The five themes are an important part of the Lancaster County Heritage and York County Heritage programs, because they help to coordinate the messages that visitors get when they come to the area. Many of these themes emphasize ideas, values and beliefs – like religious tolerance, the pursuit of freedom and cultural traditions. Even if you decide not to pursue designation for your resource, this framework is a good example of how the stories of an individual resource can be linked to a larger story at a more regional level.

## Interpretive Themes of the Lancaster-York Heritage Region

- Bounty
- Ingenuity
- Freedom
- Towns and Countryside
- Natural Wonders



### Check the appendix!

The appendix to this manual contains a detailed list of potential subthemes that relate to each of the five themes of the Lancaster-York Heritage Region. If you're stumped about how to connect your resource to one of these themes, this list might inspire you.

## WORKSHEET 2:

### *What Themes Apply to Your Resource?*

If you want your resource to be eligible for Heritage Resource designation in the Lancaster County Heritage or York County Heritage programs, you need to relate your resource to the interpretive themes of the Lancaster-York Heritage Region. Where does it fit? Your resource might relate to all five of the themes, but you should focus on just one or two. What themes best help you explain the significance of your resource? Here are some examples.

#### Example 1: Bed & Breakfast

Your bed & breakfast was built by a prominent African-American businessman in York County in the 1850s. With York County bordering the slave state of Maryland, you suspect he might have played a role in helping enslaved men and women escape to freedom. Your research confirms your suspicions, so you decide to focus on these themes:

Theme	Subthemes
Freedom .....	Slavery; Underground Railroad

#### Example 2: Craft Shop

Your craft shop is located among many others on a city block that has a strong Victorian character. You and your fellow craft shop owners want to start an annual street fair emphasizing traditional handcrafted products from the local area. By providing interpretation focusing on the following themes, you're able to pursue Heritage Event designation:

Themes	Subthemes
Towns & Countryside .....	Villages and Neighborhoods
Ingenuity .....	Artists and Craftspeople

(continued next page)



**Example 3: Restaurant**

Your restaurant is located in a former grist mill. The exterior looks much the same as it did 150 years ago, but inside, the original machinery is gone. Because of these changes, it would be tough to focus your interpretation on architecture. But when you bought the property, the last owner gave you some old photos and other objects from the mill. By installing these objects in the restaurant and creating a brochure that explains their significance, you can qualify for designation as a Heritage Service.

**Themes**

Bounty .....

**Subthemes**

Transformations in Agriculture; Food Processing and Distribution

**Example 4: Historical Society**

You're a volunteer at a township historical society that has a diverse collection of objects donated by local residents. Among other things, the collection includes a Conestoga wagon, old railroad maps and memorabilia about Lancaster County tourism in the 1950s. To qualify for Heritage Site designation, you could create an exhibit focusing on how local transportation evolved from overland travel by wagon, to railroads, to summer trips in the family car after World War II.

**Themes**

Ingenuity .....

**Subthemes**

Transportation Networks; Changing Modes of Transportation; History of Tourism

**Example 5: State Park**

You're the administrator of a state park that includes a popular trout stream. On your Web site, you post a narrative about the history of fishing on this stream, starting with its days as a stocked trout fishery and concluding with its present status as a Class-A Wild Trout Stream. At the visitor center, you highlight the same topic by installing an exhibit of antique fishing rods made by local craftsmen.

**Themes**

Natural Wonders .....

**Subthemes**

Susquehanna River Watershed; Recreation; Environmental Conservation

Now select the themes that best fit your stories. The following chart lists each of the five interpretive themes of the Lancaster-York Heritage Region. For a list of subthemes that apply to these themes, check the appendix to this manual – but remember, these aren't the only subthemes that could become the focus of your interpretation. You're welcome to develop your own.

**Theme: Bounty**

Subthemes: \_\_\_\_\_  
 \_\_\_\_\_

**Theme: Ingenuity**

Subthemes: \_\_\_\_\_  
 \_\_\_\_\_



**Theme: Freedom**

Subthemes: \_\_\_\_\_  
\_\_\_\_\_

**Theme: Towns and Countryside**

Subthemes: \_\_\_\_\_  
\_\_\_\_\_

**Theme: Natural Wonders**

Subthemes: \_\_\_\_\_  
\_\_\_\_\_



## Exploring What Your Resource Means

In your interpretation, you'll be linking tangible things to intangible ideas – in other words, making a link between the physical things that visitors see, and the meanings behind them. The following worksheet shows how you can “draw out” the meanings in a chain of events that seems relatively straightforward.

### WORKSHEET 3:

### *Discovering Hidden Meanings*

To create effective interpretation, you have to do more than just describe your resource. You need to look beyond the obvious and think about what it means. What ideas, beliefs and values does your resource symbolize? Here's an example of how you can take a story “to the next level” by exploring some of the ideas behind it.

Our story contains these tangible elements:

A pumpkin  
A pair of glass slippers  
A magic wand

1. Can you name the story?

---

2. What happens in the story?

---



---



---

3. What does the story mean? In other words, what is it really about?

---



---



---

The story, of course, is Cinderella. It's a familiar tale from the folklore of cultures all around the world. Some even date its origins to 9th-century China. In the story, mean relatives force a young girl to cook and clean for them until her fairy godmother uses magical powers to find a handsome prince who takes her away to live happily ever after. So . . . What does this story mean?



To some people, it's about:

- The power of love
- The triumph of good over evil
- Strength found in hope
- Innocent faith in miracles
- The value of friendship
- The struggle to change life for the better
- The idea that dreams can come true

To others, it's about:

- The injustice of power that comes from money and status
- Male domination over society
- The idea that women have to be submissive to be rewarded
- The pain that family members can cause

Who's right about the meaning of Cinderella?

Everyone is. Different people have different perspectives on the story, because they all have different ideals and values. Your visitors are the same way. By discussing the meanings behind the stories that your resource can tell, you enable a wide range of people with diverse life experiences to make a personal connection to them. Instead of telling visitors what to think, good interpretation encourages visitors to think for themselves.

*Source: National Park Service, Intermountain Region Office of Interpretation and Education, Lakewood, Colorado.*

Now that you've defined the significance of your resource, thought about what your resource means, and linked it to some larger themes, you're ready to develop a few stories that will be the focus of your interpretation. These stories will be the "vehicles" you'll use to help visitors understand why your resource is important.









# 2 Develop Your Stories:

## *What's Your Message?*

Storytelling has been an honored tradition of human societies since prehistoric times, because it's a powerful tool for conveying and sharing ideas, beliefs, values and traditions. Because stories are so effective at explaining the meaning of things, they're at the heart of interpretation. In this chapter, you'll develop a few stories that highlight what's meaningful and significant about your resource.

No matter how simple your resource might seem, it has a variety of stories to tell. It doesn't have to be the oldest or most impressive resource in your community – it can still tell a story.

If you tried hard enough, you could probably come up with a different story about your resource every week. Of course, not all stories have the same emotional impact, and not all stories convey the significance of your resource with the same power and relevance. As tempting as it might be to try to tell visitors every detail about your resource, it wouldn't be an effective use of your time, money and energy. Plus, visitors would lose interest.

### **Creating Storylines**

The secret to successful interpretation is to capture the essence of something – in this case, your resource. If there are three or four really interesting aspects of your resource, how can you link them together in a way that's memorable for visitors? How can you be sure they'll remember why your resource is significant?

To focus your efforts and avoid visitor overload, it's useful to organize your thoughts into a few “storylines.” These are the main messages you want visitors to carry away with them at the end of their visit. You'll get these messages across by telling stories that help them appreciate what's special about your resource.

Storylines are crucial to your interpretation, because

**Step 1** Define Significance

**Step 2** **Develop Your Stories**

**Step 3** Consider Your Audience

**Step 4** Determine Your Approach

**Step 5** Choose Your Media

**Step 6** Evaluate Your Strategy

they give visitors clear threads to follow, rather than a series of disconnected facts. For instance, a storyline could help a tour guide structure a tour, and choose where to stop along the way. Without a storyline, a tour can become a collection of random stops with no link.

No matter what kind of resource you're trying to interpret, you can develop an interesting story that will capture visitors' attention. The premise of a popular

### **What Makes a Good Storyline?**

A storyline should:

- Explain something significant about your resource;
- be written as a complete sentence focusing on a single message you'd like visitors to remember;
- go beyond a mere description of facts;
- be presented at a level of detail that's appropriate for the audience – something that's interesting, but not too specialized;
- link tangible things to intangible ideas (explain how different aspects of your resource reflect ideas, meanings, beliefs, and values); allow visitors to decide for themselves what the resource means; and
- give visitors an opportunity to discover a few things on their own.

TV segment is called “Everybody Has a Story.” On that show, the host travels to a new place every week, picks a name from a phone book, and interviews that person. Without fail, he finds they have an interesting story to tell. There’s no such thing as a person or place without a story. Even if it’s just a story of typical, everyday lives in the community, it’s something to celebrate.

Try to develop storylines that emphasize what’s significant about your resource, without repeating the

same story everyone else is telling. Almost *any* resource in Lancaster County or York County could make a statement like, “The surrounding landscape has been shaped by centuries of human activity.” If you know that another resource is telling a similar story, consider telling the story from another angle. You could also work cooperatively with other resources to tell different parts of the same story.

### Example: Storylines from the Landis Valley Museum

As you may remember from Chapter 1, we looked at reasons why people should visit the Landis Valley Museum in Lancaster, Pennsylvania. Each of these reasons outlines something special about the museum – something that makes it significant. As informative as these observations about the museum might be, they’re still “just the facts.” To bring these facts to life for visitors, the museum staff needed to transform these facts into memorable storylines.

Among the reasons why people might visit Landis Valley, the staff had noted that the museum:

- Offers visitors a variety of experiences highlighting Pennsylvania German culture;
- has a collection that focuses on the daily lives and traditions of the Pennsylvania Germans;
- provides opportunities to explain broad trends in American history; and
- was founded by two brothers who were part of a national movement to preserve America’s heritage.

From these factual statements, the museum developed these four storylines:

- *The agricultural traditions, domestic gardens and animal husbandry at Landis Valley Museum allow first-hand discovery of the ways in which the successful farming techniques and tools of rural Pennsylvania German families contributed to making Pennsylvania the breadbasket of the American colonies, and influenced agricultural practices of the past and present in other parts of the nation.*
- *Landis Valley’s people and their history illustrate the changing nature of a Pennsylvania German community from first settlement in 1728, through its development as a rural crossroads community, and continuing into the 1970s.*
- *The distinctive folk and material culture of the Pennsylvania Germans, who, beginning in the 1680s, arrived here from Europe as a result of one of the nation’s earliest mass migrations, reflects both the persistence and adaptation of this unique group of people, who flourished as Americans.*
- *The Landis brothers’ education and foresight, their set of values, and their particular devotion to the preservation of Pennsylvania German culture, made them uniquely qualified to assemble and transform a collection of artifacts into a history museum that represents Pennsylvania German rural life.*

The way that the Landis Valley Museum approached this task can help you determine what visitors might find interesting about your resource. Once you know the answer to that question, you’ll be able to identify the kinds of stories you should be telling visitors.





## Where Can I Learn More about Lancaster County Heritage or York County Heritage?

For more information about these programs, please contact program staff:

### **Lancaster County**

Program Coordinator  
Lancaster County Heritage  
c/o Lancaster County Planning Commission  
PO Box 83480  
Lancaster, Pennsylvania 17608-3480

*Phone*        717-299-8333  
*E-mail*        [heritage@co.lancaster.pa.us](mailto:heritage@co.lancaster.pa.us)  
*Web*            [www.lancastercountyheritage.com](http://www.lancastercountyheritage.com)  
                     [www.co.lancaster.pa.us/planning](http://www.co.lancaster.pa.us/planning)

### **York County**

Program Coordinator  
York County Heritage  
c/o York County Planning Commission  
28 East Market Street  
York, Pennsylvania 17401-1580

*Phone*        717-771-9870  
*E-mail*        [heritage@ycpc.org](mailto:heritage@ycpc.org)  
*Web*            [www.yorkcountyheritage.com](http://www.yorkcountyheritage.com)  
                     [www.ycpc.org](http://www.ycpc.org)



## WORKSHEET 4:

*Writing a Storyline*

There are many approaches to writing a storyline, but they're all designed to help you create a single sentence that says something important about your resource. This exercise invites you to try a couple of different approaches. You can:

1. Identify several things you'd like visitors to know about your resource, and combine them into a single idea; or
2. start with a general topic, narrow it down to a more specific topic, and turn it into a statement.

**Approach 1 – Combine Your Observations**

Maybe you'd like visitors to know why Lititz, Pennsylvania has such a distinct identity, even though it's only a few miles from the larger City of Lancaster. By doing some research, you might discover these facts about Lititz:

- Lititz developed as a Moravian religious community in the 18th century.
- While the Moravian Church emphasizes the importance of religious unity, it also stresses the need for political liberty.
- For over a century, Lititz was governed by the Moravian Church, in contrast to nearby communities like Lancaster, which had a secular (non-religious) form of government.
- Today, the Moravian Church Square is still the most identifiable landmark in Lititz.

How could you combine these observations into a single idea that visitors will remember? A storyline based on these observations might be:

*The distinct identity and unique architectural character of Lititz are rooted in its origins as a religious community that valued religious unity and political independence.*

What makes this an effective storyline?

- It explains something significant about Lititz – its distinct identity;
- it links a tangible thing (the borough's architectural character) to intangible ideas (religious unity and political independence); and
- it focuses on a single idea that's not too complicated.

If you want to take this approach, write down at least three things that make your resource significant, and tell us why they're important:

1. 

---

---
2. 

---

---
3. 

---

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*(continued next page)*

Now take those three observations and combine them into a single sentence that "says it all":

---

---

---

---

Just checking... Does your storyline:

- ☐ Help to explain the significance of your resource?
- ☐ Go beyond a mere description of facts?
- ☐ Link tangible things to intangible ideas?

### Approach 2 – Turn a Topic into a Statement

Another way to develop a storyline is to complete a three-part exercise that begins with a basic topic and turns it into a statement that says something significant about your resource.

#### 1. General Topic

Decide on a single focus for your story.

Generally, my interpretation will focus on \_\_\_\_\_.

Example: Generally, my interpretation will focus on *how redware pottery exemplifies Pennsylvania Dutch craftsmanship.*

#### 2. Specific Topic

Narrow the topic down by putting it in more specific terms.

Specifically, I want to tell my audience \_\_\_\_\_.

Example: Specifically, I want to tell my audience *that Pennsylvania German craftsmen and women produced redware pottery closely resembling imported products from Germany.*

#### 3. Storyline

In a complete sentence, state the main message you want visitors to remember.

After visitors experience my interpretation, they'll understand that \_\_\_\_\_.

Example: After my visitors experience *my pottery exhibit*, they'll understand that *redware pottery exemplifies Pennsylvania Dutch craftsmanship, because it highlights their commitment to produce household objects that rivaled the quality and artistry of products imported from Germany.*





The first two steps are just the facts – the topic of your interpretation. The final step is your storyline, which is the real point of your interpretation. The storyline answers a question that visitors are likely to ask: "Why should I care about redware pottery?"

Are you ready to give it a try? Choose a topic that you'd like to interpret about your resource, and see if you can transform it into a storyline. When you write your general topic, don't just write a noun like "redware pottery." Instead, make sure you're really saying something about it – something interesting and significant. In the example above, we said our topic was how redware pottery *exemplifies Pennsylvania German craftsmanship*. When you write your topic, tell us why it's important.

1. My general topic is \_\_\_\_\_

---

---

---

2. My specific topic is \_\_\_\_\_

---

---

---

Finally, what's your storyline? What's the message you really want to get across to visitors? Why should they care about your topic? Remember, try to focus on only one idea, and limit yourself to one sentence!

3. After visitors experience my interpretation, they'll understand that \_\_\_\_\_

---

---

---

After you've developed a few storylines that will be the focus of your interpretation, it's time to focus your message for the visitors you expect to see, and then decide how to present your stories in a way that will keep their attention.



# 3 Consider Your Audience:

## *Who Are Your Visitors?*

Before you implement your interpretation, you need to consider your audience. What kinds of groups might you see? Your visitors could include day trippers, vacationers, local residents, children and people with a particular interest in your subject matter.

Each group will be looking for a different type of experience, so they'll be looking for different types of interpretation. Visitors' response to interpretation also depends on their level of education, learning style, language and cultural traditions – and on more mundane issues like the amount of time that's available to them.

Remember to consider the needs of groups that might be looking for something more than a typical adult visitor. School groups are a good example. They might be interested in the same stories as your general audience, but they might need an approach that's tailored to their needs. Teachers might be looking for special programming that fits into their curriculum.

In addition, it's increasingly likely that some of your visitors – both local residents and those from further away – will not speak English as a first language. You may not have an immediate need to address this issue, but it's something to keep in mind.



The more you know about your visitors, the more effectively you can communicate with them. The following worksheet will help you build a portrait of them, and take steps to address their needs.

- |               |                               |
|---------------|-------------------------------|
| Step 1        | Define Significance           |
| Step 2        | Develop Your Stories          |
| <b>Step 3</b> | <b>Consider Your Audience</b> |
| Step 4        | Determine Your Approach       |
| Step 5        | Choose Your Media             |
| Step 6        | Evaluate Your Strategy        |

### WORKSHEET 5:

#### *Who Are Your Visitors?*

Your visitors are likely to include people from all walks of life. For interpretation to be truly effective, it needs to be geared to a wide variety of audiences. Here's a list of groups you might see. It's not a complete list – you'll probably come up with others.

#### Age Groups

- Young children
- Teens
- Adults
- Seniors

#### Culture, Ethnicity, Race and Religion

- African Americans
- Latinos
- People of German, English or Scots-Irish ancestry [typical of Lancaster County and York County, Pennsylvania]
- Mennonites, other Protestant groups, Catholics, etc.
- Groups associated with the history or development of your resource

*(continued next page)*



## Distance from Your Resource

- Local residents
- Day trippers – visitors who live within a couple hours of your resource
- Vacationers – visitors from further away

## Reason for Traveling

- Business
- Shopping
- Family gathering
- Special event

## Seasonal Trends

- Spring, summer, fall, winter
- Visitors who come for a particular event

## Level of Interest and Expertise

- Novices – visitors who know nothing about your subject matter
- Amateurs – visitors who know a little bit about it, but aren't experts
- Experts – visitors who know a lot about the stories your resource tells

Below, please list the different types of visitors who regularly visit your resource, and think about the kinds of stories that might interest them. For each type, indicate the trend in their visitation to your resource over the last five years (up, down, stable). Then ask yourself what kinds of stories might interest these groups.

Groups That Visit	Trend ↑ ↓ ↔	What Stories Might Interest Them?

It's also important to consider who your visitors are not. Once you identify the groups that aren't visiting your resource, you need to ask yourself: Do I want them to visit? If so, how can I focus my interpretation to reach them?

Groups That <u>Don't</u> Visit	Do I Want Them To?	If Yes, What Stories Might Interest Them?



## Meeting Visitor Expectations

When visitors experience a heritage resource, they're looking for something they value – and that “something” might be natural, cultural, scientific, recreational, spiritual, intellectual or inspirational. They aren't just there to experience the tangible things that your resource has to offer, but to explore their own thoughts and feelings, as well.

Before deciding what you want to tell visitors, ask yourself what they might expect from the experience. Consider what they might hear about your resource before they arrive. They might have a general idea what you offer, but they won't be able to connect all the dots. If you want your visitors to go away satisfied, you have to put the pieces together into a message they can understand and appreciate.

Try to match your visitors to the kind of experience they're looking for. If your resource is famous for bird watching, you'll probably get some visitors who know a lot about birds. Rather than hearing a basic presentation about North American birds, they might want to know what birds have been seen this week, how many birds are nesting on the property this year, and the locations of other birdwatching sites in your area.

### What Do Visitors Want from a Heritage Experience?

Visitors want:

- Friendly and helpful staff;
- well-organized, user-friendly information that allows them to quickly and easily learn what opportunities are available to them;
- interactive experiences that get them directly involved in the learning process;
- a wide variety of media that accommodate their personal learning styles; and
- souvenirs of their visit – something they can take home.

Whatever you do, don't forget that many visitors are just looking for a break from their daily lives – an opportunity to enjoy some time off.

Instead of assuming that visitors want to see and do everything you offer, tell them how they can find what



interests them. If you regularly get visitors who are familiar with your subject matter, you might need to split your interpretation into two “tracks” – one for

experienced visitors, and another for casual visitors.

Note that most people will spend less than an hour focusing on your interpretation. Although they might stay longer than that, they'll be looking for other activities to keep them busy. If you want visitors to stay longer, one approach is to work together with other resources in the area. Rather than duplicating efforts, look for ways to complement what visitors will experience elsewhere.

### Visitor Readiness

What can you do to prepare for visitors? In the Lancaster County Heritage and York County Heritage programs, designated Heritage Resources must meet these criteria for visitor readiness:

- A schedule of appointed times when the resource is open to the public;
- phone service;
- prominently advertised entrance or participation fees;
- available parking;
- a visual appearance that conveys a positive impression to visitors; and
- appropriate arrival signage.

For more information about visitor readiness and other criteria that apply to designated Heritage Resources, please consult the Program Manual for the county (Lancaster or York) where your resource is located.

### Assessing Your Strategy So Far

Up to this point, your work in developing an interpretation strategy has essentially been an intellectual exercise. Now you're ready to take the content you've developed and bring it to life “on the ground.” The next two chapters of the manual will

guide you through the process of implementing your interpretation strategy. Where will you tell your stories, and what media will you use?

This is a good place to do a quick assessment of what you've accomplished so far. The following worksheet provides a checklist that will help you determine whether you're ready to implement your strategy.

### WORKSHEET 6:

### *Are You on the Right Track?*

Before you begin to implement your strategy, you should be able to say "yes" to each of the following statements:

- ☐ I've consulted with other people about my resource's significance, stories and audience (existing and potential), and I've incorporated their feedback.
- ☐ My stories clearly explain the significance of my resource.
- ☐ My stories connect tangible things with intangible ideas, meanings, beliefs and values.
- ☐ My stories allow visitors to explore the meaning of my resource, but don't tell them what to think.
- ☐ I've done enough research to confirm the authenticity of the stories I'm telling.
- ☐ My research is based on current and reliable sources of information.
- ☐ I've connected my stories to the "big picture" at a countywide, regional or national level.
- ☐ If I'm pursuing Heritage Resource designation for my resource, I've linked my stories to the themes of the Lancaster-York Heritage Region.
- ☐ My stories take note of different perspectives on the same story – even if they differ from my own.
- ☐ I've identified my visitors, and I have a good idea of what they want to gain from visiting my resource.
- ☐ I've considered the comfort, convenience, health and safety of my visitors.
- ☐ Most of my visitors would agree with the way I've filled out this checklist.

# Determine Your Approach:

## *What's Your Storytelling Strategy?*

In this chapter, you'll decide how you'll tell your stories, and how you'd like visitors to experience them. It's important to tell your stories in a way that makes a strong impact on visitors. For each of your stories, there are storytelling strategies that will be more effective than others to communicate the significance of your resource.

The best way to tell each story depends on the physical features that are connected with the story. For example, if you're discussing how grapes are pressed into wine, your visitors will want to see a demonstration of that process. Good interpretation is about "show and tell" – you should show things to visitors at the same time you're telling them a story.

Practical considerations are important, too. If there's a central gathering spot (like a lobby, reception area or trailhead) where visitors consistently start their visit, it makes sense to begin your story there. You also need to consider visitors' safety. For instance, if you place an interpretive sign near a driveway or parking lot, are you putting visitors in danger from passing cars?

- |               |                                |
|---------------|--------------------------------|
| Step 1        | Define Significance            |
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| <b>Step 4</b> | <b>Determine Your Approach</b> |
| Step 5        | Choose Your Media              |
| Step 6        | Evaluate Your Strategy         |

Deciding how to tell your stories can be a challenge, because you might want to tell them in a certain way, but the logistics of your property or space may not cooperate with your plans. On the other hand, the way your space is organized might present some interpretive opportunities you hadn't considered.

This chapter outlines three steps that can help you decide how to tell your stories:

1. List your stories and some of the key elements of each one;
2. create a map or diagram that matches your story elements to the locations where you want to provide interpretation; and
3. find the best way to arrange your story elements for visitors – in other words, the most effective strategy for telling your stories.

To explain how this process works, let's pretend that the owners of a resource called the Willow Hill Inn want it officially designated as a Heritage Resource in the York County Heritage program. It's a fictitious place, but we'll imagine that it's a bed & breakfast and restaurant located in the southern part of the county.





In our mind's eye, the Willow Hill Inn was built in 1805, and it's a place that has played a role in several important events in the region's history. Our imaginary inn:

- Was commandeered by Confederate troops preparing for battle during the Civil War;
- served as a station on the Underground Railroad;
- was the headquarters for a counterfeit money ring; and
- offered hospitality to a variety of travelers for more than 200 years.

Of course, few resources have such an amazing list of stories to tell. But that's OK. As noted before, every resource can tell a story that will interest visitors.

As the owners of the Willow Hill Inn decide how to tell their stories, we'll walk through the process with them. At each stage of the process, you'll have an opportunity to fill out a worksheet focused on your own resource. By the end of this chapter, you should have a better idea how to tell your stories in a way that's memorable for visitors.

### Identify the Key Elements of Your Stories

First, for each of the storylines you identified in Chapter 2, try to identify three or four important story elements. In other words, what are the most important aspects of your story? What are the key events or trends you're trying to highlight? Let's look at how the owners of the Willow Hill Inn approached these questions. For each of the topics they identified, they wrote a storyline and several points they wanted to emphasize.

### Example: Stories, Storylines and Story Elements from the Willow Hill Inn

#### Story 1: Civil War

In the days prior to the Battle of Gettysburg, the owners of the Willow Hill Inn lived up to their Quaker values by continuing to be gracious hosts, even after Confederate forces seized their property.

- 1a. In the mid-19th century, the inn's owners were Quakers who felt strongly about welcoming all travelers;
- 1b. a Confederate general commandeered the inn for use as a temporary headquarters;
- 1c. soldiers camped in the backyard; and
- 1d. despite losing control of their home, the women of the house volunteered to cook and clean for the men.

#### Story 2: Underground Railroad

Without the knowledge of the troops occupying the Willow Hill Inn, the owners continued to serve as station masters on the Underground Railroad, showing great courage by hiding former slaves in a small barn at the rear of the property.

- 2a. The barn was the center of Underground Railroad activities on the property;
- 2b. a trap door allowed fugitives to get inside without being seen;
- 2c. a crawl space under the floorboards provided a hiding place during the day; and
- 2d. at night, the side door served as the fugitives' escape route.



## Story 3: Counterfeit Operations

The inn, as the base for a money counterfeiting and laundering operation, provides an opportunity to explore and understand one example of a "black market economy" in the 19th century.

- 3a. A counterfeit ring operated in this house for nearly a decade;
- 3b. they printed their counterfeit bills in the basement of the house; and
- 3c. in the tavern portion of the house, patrons received the counterfeit money as change.

## Story 4: History of Hospitality

The Willow Hill Inn is an excellent example of changing trends in hospitality over the past 200 years.

- 4a. After a long journey, travelers looked forward to relaxing at the inn;
- 4b. the inn has served a variety of travelers since 1805;
- 4c. the front parlor still reflects its former use as a tavern; and
- 4d. today, the inn's lodging and dining facilities carry on its tradition of hospitality.

Now it's your turn to list the different elements of the stories you're telling.

## WORKSHEET 7:

### *Identify the Key Elements of Your Stories*

First, assign a number to each of your stories. Then, for each story, identify three or four elements (parts) of the story you'd like to emphasize, or series of events you'd like to explain.

Story 1: \_\_\_\_\_

1a. \_\_\_\_\_

1b. \_\_\_\_\_

1c. \_\_\_\_\_

1d. \_\_\_\_\_

Story 2: \_\_\_\_\_

2a. \_\_\_\_\_

2b. \_\_\_\_\_

2c. \_\_\_\_\_

2d. \_\_\_\_\_

Story 3: \_\_\_\_\_

3a. \_\_\_\_\_

3b. \_\_\_\_\_

3c. \_\_\_\_\_

3d. \_\_\_\_\_

## Draw a Map or Diagram of Your Resource

The next step is to draw an overhead view of the area that's available to you for interpretation. If you already have a map of your property or layout of your space, that will work, too.

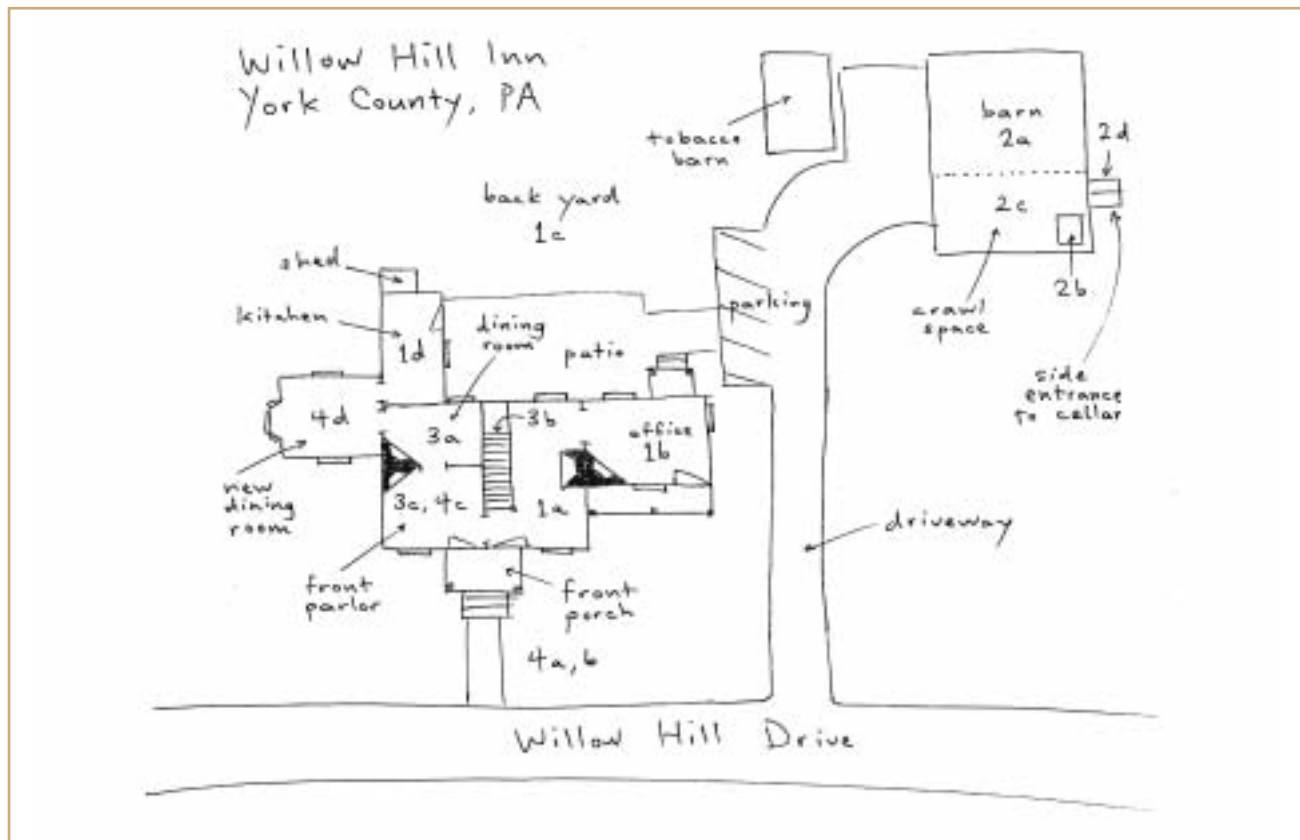
### Should You Bother with a Map?

Drawing a map isn't necessary for all resources and types of interpretation. In some cases, the sequence of story elements is more important than where you tell them – for instance, if you're a narrator, performer, or first-person interpreter standing in place as you tell a story. If that's the case, you can skip the following map worksheet and jump ahead to last part of this chapter, where you'll decide how to arrange the different elements of the stories you're telling.

The owners of the Willow Hill Inn sketched a map of their entire property because they planned to give guided tours of the backyard and barn. They included a plan of the first floor of the house because some of their interpretation would be located there.

Once they had drawn the map, they referred back to their list of stories. Their next task was to label some of the key features (such as the parlor, backyard, and barn) that related to these stories – places that would help to illustrate them, or provide a good backdrop for telling them.

Next, the inn's owners considered how they'd like to introduce visitors to different elements of each story. For instance, they realized that the front lawn would be a good place to introduce visitors to the first part of Story 4: The History of Hospitality. That element of the story, which they called "4a," says that "After a long journey, travelers looked forward to relaxing at the inn." For each of the other stories they were telling, they plotted the locations where they wanted visitors to experience different elements of that story.





Are you feeling artistic? In the worksheet below, you'll have an opportunity to draw a map of your own resource, display space, or performance space. Remember, if your interpretation isn't "place based," you might want to skip to the last section of this chapter, called "Arranging Your Story Elements."

### WORKSHEET 8:

#### *Draw a Map or Diagram of Your Resource*

For this exercise, you can use an existing map or diagram of your resource, or draw one below. What you should draw depends on the kind of resource you're interpreting.

- **For places** (such as bed and breakfast, restaurant, or natural area), use the space to draw a map of your property, including any buildings and landscape features. If your resource is a building with several floors that visitors can access, you should diagram each of those floors.
- **For events and performances**, draw a map of the place where the activities will be held.
- **For objects** (furniture, pottery, etc.) that will be presented in an interpretive display, draw a diagram of your display space.

Once you've drawn the basic characteristics of your property or space, label all the specific features you'd like to point out to visitors – features that highlight the significance of your resource and help to illustrate your stories. If you're telling the story of a past event that occurred on or near your property, try to include the locations where the events actually happened.

For each of the story elements you listed in the previous worksheet, identify a location where you'd like to interpret that element, and label it with the number and letter you assigned to that element (1a, 1b, etc.). If you want to discuss parts of your property that are not open to visitors, make sure you identify an alternative place to introduce visitors to that element of your story.

Draw your sketch on the next page.



*Draw your sketch here:*

Take a moment to study your map and consider how visitors might encounter the different elements of each story:

- Will visitors experience your stories in a logical order? If you were giving a tour from point A to point B, and so on, would visitors understand the story you're telling? If the points were in a different order, would the story make more sense to visitors?
- Are the points for each story clustered in one area, or are they spread out? If they're spread out, can you link them together without asking your visitors to run back and forth?
- If visitors travel in one direction, will they experience the later parts of your story before the earlier ones? How will you address that issue through your interpretation?
- Are you telling different stories at the same location? For example, does "1a" share the same location as "3c?" If so, how will you help visitors distinguish between the two stories?

Sometimes, the solutions to these challenges are found in the way you tell your stories, rather than in how you arrange things on the ground or in a display case. With the right storytelling strategy, you can overcome just about any challenge your resource throws at you.



## Arrange Your Story Elements

At this stage, you're ready to figure out the most important part of your interpretation – how you'll actually share your stories with visitors. Returning to our example, the mapping exercise gave the owners of the Willow Hill Inn a new perspective on the stories they wanted to tell, and showed them the strengths and weaknesses of different approaches to interpretation. Here are some of their thoughts.

### Example: Storytelling Solutions from the Willow Hill Inn

#### Story 1: Civil War

If visitors followed the story in the same order it actually happened, they'd enter the parlor, go through the backyard, and return to the kitchen – but the owners felt that the story would be more exciting if visitors were introduced to the story in a different way.

The owners decided to start the property's Civil War tour in the backyard, with the story of soldiers huddled around their campfires, anticipating the upcoming battle. After that, visitors follow the path that the soldiers took when they departed the property for Gettysburg. Finally, visitors return to the house where the commanding officer plotted his strategy, and where the women of the house cooked and cleaned for the men.

#### Story 2: Underground Railroad

This story presented a different challenge. While the tangible elements of the Civil War story are spread around the property, the tangible elements of the Underground Railroad story are located in one place – the barn.

The only problem is that the barn is off the beaten path, and the owners need to find a way to tie that location to some of the others that visitors will see. After brainstorming for a few minutes, they realize that they can make a connection to the Civil War story, because the barn is located near the site where the soldiers camped.

They decide to start this tour in the barn, talking about slavery and its impact on children and families. After that, they move to the campground and connect the Underground Railroad story to the Civil War story they've already developed. The last stop on the Civil War tour – the kitchen – takes on a sharper edge when visitors realize that the women who cared for these soldiers might have been caring for runaway slaves at the same time, out in the barn.

#### Story 3: Counterfeit Operations

Many of the events associated with this story took place in the basement of the house. Although a few visitors might enjoy going down there to get a better sense of the story, the owners are a little nervous about that, because the stairs are difficult to navigate.

At first, the owners considered dropping the story altogether, but then realized that they could create a virtual tour that they could show upstairs – and on their Web site. In the house, they also posted images of period newspapers that report on the arrest, trial and punishment of the counterfeit ring, and photographs of the main characters in that story.

#### Story 4: History of Hospitality

The owners are proud of their house's history as a place where guests have been welcomed for over 200 years. During that time, it has served as a watering hole and stopover for dusty drovers and stagecoach passengers, a haven for former slaves, and a Civil War camp. Today, the warm ambience of the inn and restaurant carries on that tradition of hospitality.

When the owners first started the process of developing interpretation for the property, they thought they'd focus mainly on the Civil War story. The more they thought about it though, the more they realized how important the hospitality story was. As a result, they changed their focus and decided to highlight the property's history as a haven for visitors.

To do that, they decided to start their tour on the front porch, in view of the old turnpike where the inn is located. The tour then proceeds to the barn for the Underground Railroad story, then to the backyard and battleground, and finally to the house. There, visitors see the front parlor, which has served as a tavern dining room, army field office, and "den of thieves." They end their tour with refreshments in the restaurant, which continues to fulfill the house's long history of providing food, lodging and comfort to visitors.



As you can see from the examples above, every resource presents challenges for interpretation – even those with a lot of great stories to tell. Now it's time to address the storytelling challenges you face at your own resource.



## WORKSHEET 9:

### *Arrange Your Story Elements*

There's no "magic formula" for telling a good story. It's a combination of logistics and creativity. First, identify the beginning, middle and end of your story; then decide whether you want to tell the story in the same order, or move things around to create some drama.

This worksheet is designed to help you with just one story. If you're telling several stories, you might want to make copies of the worksheet so you can use it again for each story you're telling.

#### **Identify the Beginning, Middle and End of Your Story**

Like all good stories, yours should have a beginning, middle and end. What happens at each of these points in the story?

1. Beginning

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2. Middle

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3. End

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#### **Decide How to Arrange the Parts of Your Story**

Once you've established what happens at the beginning, middle and end of your story, you've developed a factual timeline, but you might not have created an effective story. To turn a boring timeline into an intriguing story, you often need to shake it up a bit.

As strange as it sounds, the best stories don't always start at the beginning. Even though actual events happen in a particular order, your story doesn't have to – and probably shouldn't. Instead of focusing on what happened first, ask yourself what will get visitors interested in your story.



Think of your story as a screenplay. Most movies start right in the middle of the action. After they "hook" you on the story, they go back and fill in the background details, using dialogue and even flashbacks, before moving on to develop the plot.

One way to capture the audience's attention is to tell a vignette – a short scene that "says it all." What's the turning point of your story? Can you give your visitors a clue about the outcome of the story, without giving the ending away?

You can also make a broad observation about the story – something that tells visitors why they should care about what you're saying. For example, instead of starting your story by saying that "John Smith was born in 1845," say that "John Smith was a humble shopkeeper, but he went on to invent a mechanical apple peeler that people still use today."

Once you've worked out the best sequence for your story, refer to the map or diagram of your resource. Mentally superimpose your storyline on the map and consider these questions:

- Given the logistics of your property or space, are visitors likely to follow the sequence you've developed? If not, what can you do to help visitors experience things in the right order?
- Do you need to rethink the sequence, or is there another way you can clarify it for visitors?
- Should you adjust the elements of the story?

Based on any observations you made about the questions above, are you going to make any changes to your story? If you are, what changes are you considering?

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### Check the appendix!

If you'd like to learn from the best – heritage resources that have created outstanding interpretation – the appendix to this manual contains a section called "Good, Better and Best Practices." For each type of resource recognized by the Lancaster County Heritage and York County Heritage programs, this section lists several resources whose approach to interpretation might inspire you to think more creatively. Web site links are included so you can learn more about the resources that interest you.









# 5 Choose Your Media:

## *What Tools Will You Use?*

Once you've decided on the stories you want to tell, and how you want to tell them, it's time to consider the right interpretive "media" – the different tools you can use to present interpretation. Interpretive media include everything from printed brochures to guided tours to digital formats.

When you're planning your interpretation strategy, don't just focus on the written word. Heritage resources have many media options for telling their stories. Some of these media are "tried and true," such as wayside panels, brochures and guided tours. Other options include scheduled events, like storytelling, musical or theatrical performances, lectures and festivals. In addition to these more traditional methods of interpretation, new technologies are appearing with dizzying speed.

The best way to tell a story depends on the nature of the resource and the story being told. As noted elsewhere in this manual, try to think like a visitor. Let their needs determine the paths you take. That way, it's more likely that your message will resonate with them. Choosing how you tell your story is as much an art as a science.

### Types of Media

#### Printed Materials

Printed materials include handouts, brochures, newsletters, newspapers and magazines, educational books, maps, guides, curricula and teacher guides, and special publications targeted to families and children (such as treasure hunts and quizzes).

#### Panels and Banners

Panels and banners usually appear in outdoor settings. Outdoor interpretive panels, sometimes called wayside panels, are commonly made of solid phenolic or laminate material that is weather- and vandal-resistant (but not weather- or vandal-proof!). Banners of lightweight

- |               |                          |
|---------------|--------------------------|
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printable mesh allow wind to pass right through, reducing the possibility of weather-related tears.

#### Multi-Media

Multi-media items are the fastest growing and evolving segment of interpretation media. As with all such media, it's difficult to identify their advantages and disadvantages when they're first introduced. Unless you're looking to project a "cutting edge" image, it's best to let others test new technologies for a year or two. Today's hottest item might be at a yard sale by this time next year. For technologies that survive the shakedown, costs inevitably decrease, making them more affordable later on.

Types of multi-media currently include:

- Audiovisual (slide shows, film, video)
- Computer-based (mainly interactive stations)
- Roving (handheld audio or video units, tours on CD or DVD, radio broadcast)
- Visitor-controlled (podcasts, cell phone delivery)

#### Personal Interpretation (People-Powered or Face-to-Face Interpretation)

In an ideal world, every visitor would find interpretation that was just right for his or her interests and for the length of time he or she wanted to spend.

Personal interpretation can actually come close to achieving this goal. Effective tour guides help visitors connect emotionally with a resource: to feel genuine pride, empathy, or even anger. Personal interpretation includes such activities as guided tours, factory tours, craft demonstrations, storytelling, first-person interpretation, reenactments and participatory learning.

## Interpretive Displays

This type of display can help to connect a wide variety of objects to a larger story, and help visitors make sense of them. They also provide opportunities for creative educational programs.



## Web-Based Interpretation

Not long ago, the Internet was the cutting edge of information technology. These days, a resource without a Web site seems almost invisible. Most

Web sites provide information about how to find a resource, and when it's open to the public – but Web sites can be a valuable interpretation tool, as well.

## Other

New technologies and ways of communicating with visitors are introduced on a regular basis. If traditional methods of communication work well for your resource, though, don't worry about installing the latest technology. It's useful, however, to stay aware of new developments in interpretation, and compare options, especially when you're replacing a piece of equipment. Sometimes, new technology makes it cheaper to meet your interpretation goals. If you're curious about what's available, discuss your needs with an interpretation consultant. Program staff at Lancaster County Heritage and York County Heritage can head you in the right direction.

The appendix to this manual lists some of the media and techniques that are available to you, and discuss the pros and cons of each. Take a look at them and consider what kinds of media might work best for you.



## Check the appendix!

For more information about the media you can use to deliver interpretation, take a look at the "Interpretive Media" section of the appendix to this manual. It provides detailed information about the pros and cons of using different types of media.

## Things to Consider When Choosing Media

When you think about what kinds of media might be right for your resource, put yourself in the shoes of your visitors. Remember, they're looking for an experience that's fresh, accurate, meaningful and exciting – and it takes some work to meet these expectations.

### Budget

- How much money do you have to spend on interpretation? Set reasonable goals for the short term, and more lofty goals for the future. Start with what you know you can afford.

### Staff Involvement

- If you're considering personal (face-to-face) interpretation, can you devote the time and effort necessary to make it truly effective? Don't provide guided tours unless you've thoroughly prepared yourself or your staff to do it right!
- Are you prepared to provide your staff with solid training, supportive supervision and opportunities to research new material? It's important to keep your interpretation from stagnating through constant repetition of the same stories.

### Technology

- Are you or members of your staff reasonably computer literate? Don't invest in computer-based applications unless you have the skills to keep them in working order.
- Are your visitors familiar with technology such as podcasts? Do you want to attract more visitors with these kinds of skills? Focus on the message, rather than the medium. If your stories aren't well conceived, the technology won't be worth the investment.

## Type of Story You're Telling

- Are you telling stories that are good candidates for multi-media interpretation? Could your stories benefit from music, sound effects, recordings or video? Do they have dramatic storylines that could come to life in this kind of presentation? If you have a lot to say, consider working with a professional to develop a short audio or video presentation.

## Type of Features You're Emphasizing

- Does your resource have interesting features that can be experienced outdoors, no matter when people visit? If so, make sure that you provide materials that visitors can pick up when no one's available to greet them or share your stories.
- Does your interpretation rely heavily on images such as photographs and works of art? Don't lock them away in an album. Give visitors a chance to interact with them in a display setting. If possible, protect your original materials by displaying copies or scans.
- Do you have any other objects, artifacts, or original documents you can use to enhance your stories? Can you acquire or borrow them?

## Visitors' Mode of Transportation

- How do visitors get to, from, and around your resource? Are you prepared to provide enough signs, maps, or diagrams to help them get around?

## Accessibility

- Do you own or have access to all the features you'd like visitors to experience? If not, can you get permission for visitors to gain access to these features? Your visitors will be disappointed if you



tell them about something they have no opportunity to experience for themselves!

- When you decide where to locate your interpretation, are you keeping your visitors' safety in mind? You should be especially conscious of safety when you decide where to place signs at your resource. For example, if visitors are likely to read a sign from their cars, or stop to listen to an audio presentation, do they have a safe place to pull off the road?
- Are some features of your resource inaccessible to physically challenged visitors? Are you providing interpretation that's accessible to all? The Americans with Disabilities Act (ADA) does not require that visitors be given physical access to all areas of a property, but it does require you to provide materials that offer an equivalent experience. For example, if you have interpretation on the second floor, but don't have an elevator, consider taking photographs of the interpretation and creating an album that gives physically challenged people an opportunity to experience it.
- Are some features of your resource inaccessible during certain times of the year? Does your resource look significantly different during different seasons? You might consider explaining how your resource changes as the seasons change.
- Are some features of your resource too fragile (or maybe even too sacred) to share with visitors?

## Appropriateness

- Does the interpretation you're planning have the potential to mar the natural, cultural or historical environment of your resource? In other words, will your interpretation have an impact on the integrity or ambiance of your resource?

## Maintenance

- Are you or your staff available for routine maintenance (and possibly security) of your interpretive media?
- Do you have the time and money to make periodic updates to your interpretation?







# Evaluate Your Strategy:

## *Is Your Interpretation Effective?*

Creating interpretation isn't a "once and done" kind of exercise – it's a dynamic process that requires an ongoing commitment to maintain visitors' interest in your resource and in the stories you're telling. To keep things fresh, you need to continuously update your presentation with new material, different media, and fresh perspectives on your subject matter. How many visitors will keep returning to a museum that never rotates the objects on display, a restaurant that never varies its menu, or a tour with a tired old script?

One way to keep your interpretation from growing stale is to step back every so often and ask yourself how effective it really is. To do that, you need a measuring stick that allows you to compare your efforts with those of professionals in the field of interpretation – something that shows you where you're succeeding and where you could improve.

Today, the best gauge of effective interpretation is a set of principles adopted by the International Council on Monuments and Sites (ICOMOS), a non-governmental organization dedicated to conserving the world's historic monuments and sites. This document, called the *Ename Charter*, is named for the Belgian town where it was first drafted. More formally, the document

- Step 1 Define Significance
- Step 2 Develop Your Stories
- Step 3 Consider Your Audience
- Step 4 Determine Your Approach
- Step 5 Choose Your Media
- Step 6 Evaluate Your Strategy**

is called the "ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites."

Although the Lancaster County Heritage and York County Heritage programs don't require resources to meet the principles outlined in the Ename Charter, it's a helpful guide to some of the issues you might want to consider when you're creating interpretation. Below is a summary of the charter's seven principles, followed by a worksheet that's designed to help you understand what these principles mean. It's an extensive checklist, so don't feel as though you have to say "yes" to every item. It's just meant to inspire you to think more critically about the interpretation you create.

### Principles of the ICOMOS Ename Charter

1. Access and Understanding

*Interpretation and presentation ... should facilitate physical and intellectual access by the public to cultural heritage sites.*

2. Information Sources

*Interpretation and presentation should be based on evidence gathered through accepted scientific and scholarly methods as well as from living cultural traditions.*

3. Context and Setting

*The interpretation and presentation of cultural heritage sites should relate to their wider social, cultural, historical and natural contexts and settings.*

*(continued next page)*

4. Authenticity

*The interpretation and presentation of cultural heritage sites must respect basic tenets of authenticity.*

5. Sustainability

*The interpretive plan for a cultural heritage site must be sensitive to its natural and cultural environment, with social, financial and environmental sustainability among its central goals.*

6. Inclusiveness

*The interpretation and presentation of cultural heritage sites must be the result of meaningful collaboration between heritage professionals, host and associated communities, and other stakeholders.*

7. Research, Training and Evaluation

*Continuing research, training, and evaluation are essential components of the interpretation of a cultural heritage site.*

Source: ICOMOS Ename Charter for the Interpretation and Presentation of Cultural Heritage Sites, Proposed Final Draft, 10 April 2007.

### WORKSHEET 10:

## *Applying Professional Standards of Interpretation*

The principles of the ICOMOS Ename Charter provide an excellent framework for assessing your interpretation strategy. How well does your interpretation meet these standards?

### 1. Access and Understanding

Does your interpretation:

- ☐ Attract and hold visitors' attention?
- ☐ Communicate the significance of your resource?
- ☐ Use terminology that your visitors are familiar with?
- ☐ Encourage visitors to reflect on their own thoughts and feelings?
- ☐ Present different points of view?
- ☐ Meet the needs of different audiences, such as local residents, people associated with the heritage of your resource, and people who don't speak English?
- ☐ Address people of different age groups?
- ☐ Contribute to the conservation and preservation of your resource?
- ☐ Show cultural sensitivity?
- ☐ Take safety concerns into account?
- ☐ Restrict physical access to dangerous or sensitive areas?
- ☐ Explain why these areas are restricted, and what role they play at your resource?



## 2. Information Sources

Does your interpretation:

- ☐ Present information from a variety of sources?
- ☐ Reflect local cultural traditions and stories, in addition to more traditional research?
- ☐ Tell visitors where the information was gathered?
- ☐ Separate fact from fiction and guesswork?
- ☐ Include visual reconstructions? If so, are they based on detailed research? Are they clearly identified as "artist's conceptions?"

Also:

- ☐ Do you store the information and research results gathered during the development of your interpretation strategy? Have you thought about who should have access to that material?

## 3. Context and Setting

Does your interpretation:

- ☐ Discuss key events in all significant periods of the resource's history or development?  
If your interpretation focuses on just one period, do you also address what happened during other time periods?
- ☐ Address the contributions that minority groups have made to heritage of your resource?  
If not, are you sure that minority groups didn't play a role?
- ☐ Discuss the natural, cultural and historic aspects of the resource (all three areas!) even if you're focusing on one aspect more than the others?
- ☐ Discuss different types of cultural expression (such as religion, music, dance, theater, literature, visual arts, personal customs and cuisine) that are associated with the heritage of the resource?
- ☐ Make a link to the interpretive themes of the Lancaster-York Heritage Region? (For resources seeking Heritage Resource designation in the Lancaster County Heritage or York County Heritage programs.)
- ☐ Have you done enough to help your visitors understand your resource's connection to those themes?

## 4. Authenticity

Does your interpretation:

- ☐ Reflect sensitivity to the character and setting of your resource? In other words, does your "interpretive infrastructure" (signage, kiosks, pathways, etc.) contribute to the setting, rather than detracting from it?
- ☐ Acknowledge and explain any significant changes that have been made to your resource over time?

*(continued next page)*

- ☐ Make it clear what parts of your resource are “original,” and what parts are modern constructions?
- ☐ Provide an experience that is unmistakably linked to the heritage of Lancaster County or York County? (For resources seeking Heritage Resource designation in the Lancaster County Heritage or York County Heritage programs.)

### 5. Authenticity

Does your interpretation:

- ☐ Help your resource achieve the goals you’ve set in management plans, master plans or budgets?
- ☐ Enhance public awareness of conservation challenges related to your resource?
- ☐ Highlight the steps you’re taking to preserve the resource’s physical integrity and authenticity?
- ☐ Provide social, cultural and economic benefits to your community?

Also:

- ☐ Are you working to reduce negative impacts of visitor numbers and interpretive infrastructure on your resource’s cultural value, physical characteristics, integrity and natural environment?
- ☐ Do you keep your interpretive infrastructure in good repair?

### 6. Inclusiveness

Does your interpretation:

- ☐ Reflect the input of a wide variety of people including scholars, community members, conservation experts, government agencies, resource managers and interpreters, tourism operators and educators?
- ☐ Respect the rights, responsibilities and interests of nearby property owners and your local community?
- ☐ Respect copyrights and other laws related to intellectual property?

Also:

- ☐ Have you thought about how you can inform residents and visitors about future changes in your interpretation, and provide an opportunity for them to comment?





## 7. Research, Training and Evaluation

- ☐ Do you have an ongoing strategy for research, consultation and content review? Are you prepared to revise your interpretation in light of new research or scholarship?
- ☐ Do you give visitors a chance to evaluate the effectiveness of your interpretation strategy?
- ☐ Have you thought about how your interpretation could be included in school curricula or lifelong learning programs?
- ☐ Do you provide ongoing training for your staff, local residents and groups associated with the history, culture, or development of your resource?
- ☐ Have you taken steps to share the insights you gained during the development of your interpretation strategy?

## What Do Your Visitors Think?

After your interpretation has been in place for a while, set aside some time to consider whether it meets your goals. Don't be afraid to ask yourself tough questions like, "Are my visitors really interested in the interpretation I'm providing, or are they just looking for the warmest room on a cold winter day?" If you're not sure you have enough information to answer questions like that, you need to do some homework.

There are two types of information you can gather ...

- Quantitative – Statistics like the number of visitors and how long they pay attention to your interpretation.
- Qualitative – The opinions, attitudes, perceptions and feelings of your visitors.

... And you can collect that information in two ways:

- Indirect – Observe visitors without their knowledge.
- Direct – Use interviews or questionnaires to ask visitors what they think.

Although it might sound "shady" to eavesdrop on your visitors, listening to what they say can help you find out what they think of your interpretation. It can give you clues to the thoughts and feelings you've inspired – and maybe the misconceptions and misunderstandings you need to correct.





*Photo: Library of Congress*

# Appendix:

## *Interpretation Toolbox*

### Contents of This Appendix:

- **Research Tips**

In this section, you'll learn about different types of source material and different places to find the information you need to interpret your resource.

- **Interpretive Themes of the Lancaster-York Heritage Region**

This section provides a detailed list of subthemes and more specific topics that relate to each of the five themes that the Lancaster-York Heritage Region uses to coordinate interpretation and promotion of Heritage Resources in Lancaster and York Counties. The importance of these themes is discussed near the end of Chapter 1 of this manual.

- **Interpretive Media**

Today, a wide variety of media are available to deliver your interpretation to visitors. This section outlines these media, discusses their pros and cons, and provides tips about how to use them effectively. An overview of these media is also found in Chapter 5 of this manual.

- **Good, Better and Best Practices**

For each type of Heritage Resource in the Lancaster County Heritage and York County Heritage programs, this section lists organizations and businesses that provide excellent interpretation for visitors. Since it's tough for everyone to meet the highest professional standards, however, this section provides "good" and "better" examples in addition to those that could be described as best practices.

### Research Tips

To discover the significance of your resource, you'll probably need to do a little research. There are three main types of sources: 1) primary, 2) secondary and 3) tertiary sources.

How your sources fit into these categories depends on how "close" they are to the times or events you're

describing. Primary sources are the most closely associated with these times or events, so they tend to be the most reliable. Secondary and tertiary sources are written or assembled later on, which makes them more likely to contain errors.

### Types of Sources

#### *Primary Sources*

Primary sources are documents that were created during the period you are studying, or near the time an event took place. These might include:

- Eyewitness accounts, oral histories, diaries, or letters created by someone with direct personal knowledge of those events and times;
- period newspapers, printed speeches, pamphlets, and formal reports if they were issued during the time you're researching;
- records created by government or other organizations such as churches; these include such documents as census records, vital statistics like birth, death, and marriage; tax and court records, and other legal documents; and
- photographs, paintings and other artwork, and film footage.

If you can include original quotes and images in your interpretation, your stories will be strengthened immensely. Primary sources are the starting place to look for this kind of information.

#### *Secondary Sources*

A secondary source is a work, usually by a professional historian or a devoted and talented amateur, that relies on primary sources to analyze, interpret and evaluate a period, person or event in history.

An example of a secondary source is a biography that's based on a person's letters and diaries, as well as photographs, newspaper accounts and official



records of his or her time. The biographer pulls together and interprets information from primary sources to create as complete a picture of the person's life, motivations and accomplishments as possible.

Reliable secondary sources use citations of primary sources to indicate where each bit of information originated. Professional sources of this type are subjected to peer review and evaluation in scholarly publications, so they can generally be trusted as accurate. Still, it's important to consult more than one of these sources and compare what you read, because different authors may have different opinions about your subject matter.

### *Tertiary Sources*

Tertiary sources are compiled from secondary sources, and they digest this information into a readily accessible form. In other words, they're the kind of sources that allow you to "look something up." Encyclopedias, textbooks, and wikis (on line user-created information) are among these tools. They're a good place to get a quick overview of people, events and trends, but you need to take them with a grain of salt. Don't base your interpretation solely on these kinds of sources, because you might not be getting a complete or balanced picture of the topic you're researching.

## Sources of Information

### *Libraries*

*Your local library is a fantastic resource. If it doesn't have the information you're looking for, your librarian may be able to find it through interlibrary loan. Your library's Web site will also offer links to reliable Web sites on a variety of subjects.*

**Access Pennsylvania:** [www.accesspa.state.pa.us](http://www.accesspa.state.pa.us)

Check this site to see if the book you are looking for is available anywhere in Pennsylvania's network of public and academic libraries.

**Bookfinder:** [www.bookfinder.com](http://www.bookfinder.com)

If you've looked everywhere, and you just can't locate a free source for the book you need, try this site. It has a searchable database of sellers of used, out-of-print, and rare books throughout the United States.

### *On-Line Resources*

*The Internet provides a huge number of research resources – primary, secondary and tertiary – but because on-line information can be changed instantaneously, you need to approach them with a healthy dose of skepticism. The following Web sites are fairly reliable, mainstream sources, but they aren't the only ones out there.*

## Watch Out!

A primary source is not necessarily more accurate than a secondary one. Even a person's diary reflects his or her perspectives and biases. Is the writer trying to enhance her own image by what she writes? Does he have prejudices that might affect his perspective on the subject matter? Newspaper accounts from the past are no more accurate than they are today, and they frequently reflect political, social or cultural biases.

Errors may occur even in official records, as people from any time period can confirm. Is a government report really an accurate, unbiased description, or does it include elements of propaganda? Was it censored, or intended to cover up misdeeds? Keep in mind that court records may reflect the opposed positions of plaintiff and defendant, and may include exaggerated accounts of certain events.

Photographs can be staged, and artists may have employed "artistic license" to make their subjects appear more attractive. Secondary and tertiary sources can also be biased.

Keep a skeptical eye when using any source of information. Take nothing for granted. Try to cross-check your facts, finding two or more independent sources for each. Make sure one of your sources isn't just quoting the other one!





**Encyclopedia Britannica:** [www.britannica.com](http://www.britannica.com)

This is a reliable tertiary source that provides good bibliographies and other aids to learning. The basic service is free, but premium service, which you should be able to access through your local library, provides more detail.

**Wikipedia:** [www.wikipedia.org](http://www.wikipedia.org)

This is a popular online encyclopedia, but use it with caution, because all content is user-contributed, and may not be accurate.

**Explore PA History:** [www.explorepahistory.com](http://www.explorepahistory.com)

This Web site is a joint venture between WITF (Central Pennsylvania's PBS station), and the Pennsylvania Historical and Museum Commission (PHMC). It provides background information and teacher guides for stories focusing on Pennsylvania's nearly 2,000 historical markers. In addition to historical narratives by leading scholars, the site offers primary sources as well as print and Web bibliographies. You can generally depend on the accuracy and reliability of other Web sites that Explore PA History recommends.

**Accessible Archives:** [www.accessible.com](http://www.accessible.com)

This is a brilliant Internet research tool with particular application to Pennsylvania subject matter. Although it's a subscription service, a free trial is available. Among many other documents, it provides a complete, word-searchable run of Benjamin Franklin's newspaper, the Pennsylvania Gazette (published from 1728 to 1800), which includes broad perspectives on 18th-century Pennsylvania policy and politics, as well as details of daily life like advertisements for Philadelphia dry goods stores, notices of runaway slaves and servants, notifications of intent to divorce, etc.

Accessible Archives also provides a growing collection of word-searchable county histories for Delaware, New Jersey, New York, Pennsylvania and Maryland. Eventually, Accessible Archives plans to provide access to the complete text of late 19th-century histories for every county in the United States. You may be able to access it through local academic libraries such as Millersville University, Franklin & Marshall College and York College.

**Internet Archives:** [www.archive.org](http://www.archive.org)**Google Books:** [www.books.google.com](http://www.books.google.com)**Online Books Page:**[www.onlinebooks.library.upenn.edu](http://www.onlinebooks.library.upenn.edu)

Sites such as Internet Archives and Google Books reproduce a huge number of secondary sources. Both of these sites have search engines that let you locate any reference to your topic in thousands of publications. The Online Books Page at the University of Pennsylvania is an index of books available on a variety of Web sites.

**Genealogy Sites**

*Genealogy has become one of America's favorite hobbies, and the Internet has responded with thousands of genealogy Web sites. Be careful when using this kind of site to conduct research, however. Many of these sites include user-contributed information that may not be accurate. You also need to be aware that few names are truly unique. At any given time in any town in America, it's likely that several different people shared the same name as the person you're researching. This was especially true in 18th- and 19th-century America, when large families often lived in close proximity to one another. So... the first time you see your subject's name in a record, don't be so sure that it's the one you're looking for!*

**Ancestry.com:** [www.ancestry.com](http://www.ancestry.com)**Genealogy.com:** [www.genealogy.com](http://www.genealogy.com)**Heritage Quest:** [www.heritagequestonline.com](http://www.heritagequestonline.com)**Family Search:** [www.familysearch.org](http://www.familysearch.org)

Subscription services like these provide access to primary documents, such as original census data forms, and can be very useful. In some cases, these services may be available free through your local library.

**The USGenWeb Project:** [www.usgenweb.org](http://www.usgenweb.org)

This site provides information transcribed by volunteers throughout the U.S. Although it contains user-contributed information that may not be accurate, it can be an invaluable resource for researching some topics.

## Interpretive Themes of the Lancaster-York Heritage Region

As noted throughout this manual, the Lancaster-York Region (LYHR) uses five themes to coordinate interpretation and promotion of Heritage Resources in Lancaster and York Counties. Below, you'll find a description of each theme and a list of related subthemes and topics. While the five themes are a formal part of LYHR's interpretation and promotion strategy, the subthemes and topics listed here are just a starting point for exploring the many subjects these themes can address. If you can think of other ideas, feel free to run with them! This list isn't all-inclusive by any means.

### Interpretive Themes of the Lancaster-York Heritage Region

- Bounty
- Ingenuity
- Freedom
- Towns & Countryside
- Natural Wonders

#### Theme **Bounty**

Foodways: From Farm to Table

With its rich soil and farming traditions, this region has long been associated with agriculture. This theme tells the story of the region's foodways from farm to consumer, exploring the relationship of residents to the food they grow, process, market, prepare, serve and consume. Regional products including traditional and specialty crops, produce and snack foods are offered at festivals, roadside stands, farm markets and restaurants.

#### Subtheme **Family Farms**

- Farms of different eras: colonial, 19th century, 20th century, today

- Running a successful family farm in today's economy
- Changing role of farm animals
- Arrival of electricity, running water, bathrooms

#### Subtheme **Transformations in Agriculture**

- Native American farming and diet
- Changes in farming over time
- Crops: from wheat and barley, to tobacco, to dairy
- Practices: mechanization and technology
- Markets: from subsistence, to regional markets, to globalization
- Urban gardening, past and present
- Farming communities
- Farmers' markets

#### Subtheme **Food Processing and Distribution**

- Grain milling from the 18th to the 20th centuries
- Changing methods of packaging and selling food products
- Food products traditionally associated with this region: meats and cheeses, pretzels, candy, shoe-fly pie
- "Mom and pop" stores
- Today's snack food industry
- Development of organic farms and foods
- Farms and factories that produce food

#### Subtheme **Cultural Foodways**

- Foods associated with different groups: African American, German, English, Latino, Asian



- Foods of the past: colonial, early American, 19th century, 1950s – diners and burger joints
- Restaurants; farmers’ markets; food festivals

## *Theme* **Ingenuity**

### Invention, Innovation and Tradition

This theme contrasts the robust and energetic inventiveness of the region with its equally persistent focus on tradition and heritage. It highlights the region’s manufacturing, commerce, and transportation development by bringing together the strong industrial heritage of York County and the traditional ways of the Plain People most commonly associated with Lancaster County.

### *Subtheme* **Artists and Craftspeople**

- Local artists of the past and present
- Famous performers who have appeared on local stages
- Crafts associated with ethnic and religious traditions
- Traditional building arts
- Local museums and historic sites that display the works of local artists
- Strand-Capitol Theatre, Fulton Theatre and other cultural institutions

### *Subtheme* **Industrial Development**

- Forges, furnaces, foundries and mines
- Tobacco and the cigar industry
- Strong local tradition of small family-owned businesses
- Industrial giants: Hershey, Armstrong, Harley-Davidson, Hamilton Watch, Caterpillar

- Local inventions that have changed the world
- Current and former retail stores, mills and factories
- Homes of well-known entrepreneurs

### *Subtheme* **Transportation Networks**

- Changing modes of transportation: roads, turnpikes, canals, railroads, trolleys, planes
- Trade routes
- Westward migration through Lancaster and York Counties
- Amish buggies and “horse culture”
- Impact of limited-access highways
- Historic routes of all kinds
- Taverns and hotels
- Railroad towns
- Changes in bridge design

### *Subtheme* **History of Tourism**

- Roadside tourism of the early 20th century; surviving early to mid 20th-century tourism businesses
- Tourism attractions of the mid to late 20th century
- Changing forms of lodging – taverns, hotels, B&Bs, farm stays
- Changing habits of travelers – traveling locally in the 19th century; driving to regional destinations in the 20th; and now, flying nationwide
- Lincoln Highway East (Route 30) and Route 272 corridors in Lancaster County



## Theme Freedom

### Quest for Freedom

The quest for freedom has also been a recurrent motif in the development of the Lancaster-York Heritage Region. Stories associated with this theme include William Penn and the search for religious tolerance, the Underground Railroad and African Americans' pursuit of freedom from slavery; the American Revolution and the Civil War. The quest continues today, as new immigrants increase the region's diversity.

### Subtheme European Exploration and Settlement

- John Smith and other explorers
- Trade between Europeans and Native Americans – beads, furs, etc.
- Penn family manors
- Changing political boundaries – counties, cities, boroughs, townships
- Settlement patterns – Scotch-Irish in the west, German-speaking people in the east and north, etc.
- Lancaster and York as “cultural hearths” – areas that had an influence on the development of American culture as a whole
- Cresap's War and the Mason-Dixon Line
- Early maps and mapping techniques
- Earliest European settlements in the region
- Trade routes

## Subtheme Religious Diversity

- Religious communities: Amish, Mennonite, Quaker, Presbyterian, Lutheran, Catholic, Methodist, African Methodist Episcopal, independent, etc.
- Influential religious leaders
- Local activities that have contributed to national religious movements
- Architecture
- Communities founded by religious groups
- Houses of worship
- Sites of religious events (camp meetings, etc.)

### Subtheme Revolutionary War and Early Republic

- Moving Congress through Lancaster to York to escape the British
- Local leaders who played leadership roles in that era: Edward Shippen, Edward Hand, George Ross
- Lancaster City, York City, and the route between them

### Subtheme Slavery, the Underground Railroad, and the Civil War

- Christiana Resistance (Riot)
- Local conductors on the Underground Railroad
- Thaddeus Stevens and Lydia Smith
- U.S. President James Buchanan
- Occupation of York and burning of Columbia-Wrightsville Bridge
- Southern York County; eastern and southern Lancaster County



*Subtheme* **Great Depression and World Wars**

- Home front; rationing

*Subtheme* **Racism and the Civil Rights Movement**

- Local Ku Klux Klan activity
- Jim Crow and segregation
- National Guard in York in 1968
- Urban renewal – York Charrette; Lancaster Square

*Theme* **Towns and Countryside**

Cultivating the Land,  
Forging Communities

The distinct pattern of “town and country” that characterizes the region’s landscape has a strong impact on community life, social interaction and attitudes toward the land itself. The small scale and distinct ethnic and religious underpinnings of the region’s towns are indicative of long-held values that still influence the region’s development.

*Subtheme* **Community Life and Celebrations**

- Mud sales; auctions
- Annual events such as fairs and festivals
- Fire companies
- Unique community traditions
- Education and schools
- Cultural ties with Philadelphia and Baltimore
- Centennial and bicentennial celebrations
- Places of special significance to individual communities

*Subtheme* **Villages and Neighborhoods**

- Places with strong ethnic or religious identities
- Settlements founded around a particular property, such as a tavern, mill, church, gap, ferry, or intersection

- Planned communities: York Haven, Maytown, Manheim, Lititz, Ephrata
- Suburbanization: trolley systems, streetcar suburbs
- Town and village squares; monuments and fountains
- Any community with a distinct identity, from a single street to an entire town

*Subtheme* **Vernacular Architecture**

- How ethnic traditions influence the built environment
- House plans and room uses
- Furnishings
- Buildings whose changes over time have been well-documented

*Subtheme* **Settlement Groups**

- Native Americans – Susquehannocks, Shawnee, Conestoga, etc.; traditions as practiced today and as recorded by Europeans in the 18th century
- British – English, Scots-Irish, Welsh, Irish
- Germans / Swiss – Amish farming practices; “horse culture” in the Amish community; German vs. British traditions; Fraktur and folk art
- African Americans – Music, art, literature, etc.
- Latinos – Early establishment of this community in Central Pennsylvania; involvement in local agriculture; contributions of today’s Latino community; bilingualism; Puerto Rican, Mexican, and Colombian traditions

- Asians – Chinese, Korean, Vietnamese, Hmong; increasingly visible role in Central Pennsylvania

## *Theme* **Natural Wonders**

Natural Ways: The Susquehanna River and Beyond

The Susquehanna River has played a central role in the region's formation, development and identity. Dozens of smaller rivers and streams flow through a varied landscape sculpted over centuries. The region's waterways provide numerous opportunities to explore geology, animal and plant life, and the legacy of Native American cultures. This theme showcases wildlife habitats and flyways; trails, parks, and preserves; and archeological sites.

### *Subtheme* **Susquehanna River and the Chesapeake Bay**

- Plant and animal life
- The piedmont
- Watersheds of the Susquehanna River and local streams
- Geology
- The river as a cultural divide between two counties
- River towns – connections up, down and across the river
- Weather – Hurricane Agnes
- Scenic views and vistas
- Nature centers and museums
- Riverside communities

### *Subtheme* **Prehistoric and Historic Archeology**

- Objects (spear points, ceramics, etc.) associated with prehistoric periods of development: Paleo-Indian, Archaic, and Woodland
- Trade goods from the contact period (early European settlement)
- Impact of European diseases on the region's native inhabitants

### *Subtheme* **Recreation**

- Active recreation: fishing, hunting, golf, baseball
- Passive recreation: hiking, kayaking, canoeing
- Early outdoor recreation and amusement parks

### *Subtheme* **Environmental Conservation**

- History of local conservation efforts
- Local environment before European settlement – native plants and animals
- Birding



## Interpretive Media

### Printed Materials

#### ADVANTAGES

*Printed materials can:*

- Tell visitors how they can get the most from their visit.
- Provide an overview of the stories that the resource tells.
- Allow visitors to absorb information at their own pace.
- Provide detailed information about the resource.
- Tell visitors how to access additional information about the resource.
- Be useful in presenting a sequential or especially complex story.
- Be useful in situations where there are no objects to display.
- Provide a self-guided tour of the resource, where appropriate.
- Show what the resource looks like at different times of the year.
- Go home with the visitor, which extends the interpretive message off site, provides a souvenir, and encourages return visits.
- Generate income, if offered for sale
- Be published in different languages and specifically for different audiences.
- Be affordable.

#### DISADVANTAGES

*Printed materials may:*

- Discourage people who don't like to read (a surprisingly large percentage).
- Create litter.
- Require frequent revision to remain up to date.
- Require a distribution system.
- Be expensive, if writing and design consultants are involved.
- Clutter up inventory stock if they don't sell well.

#### TIPS

##### *Content Development*

- Know your audience. Use your publication to target a specific audience. Make sure your goals for the publication are clear, and that they address audience needs.
- It often surprises people to discover that content development often costs more than production. Budget for each of the following content development tasks:
  - Conduct research and write the text
  - Find photos and commission artwork
  - Create draft design
  - Review the design and make changes
  - Produce final design
- Break your text down into segments with subheadings, so users can find the part they want.
- Use interesting headings, such as “ships, sheep and riots” instead of “maritime trade, agriculture and civil disobedience.”
- Use your text to say one thing, and your illustrations to say another. Don't duplicate your message in two different formats. Instead, use them to reinforce each other.
- A picture is worth a thousand words, so use illustrations as much as possible.
- Don't fill every available space with text and illustrations, because good design needs space to breathe.



## *Design and Graphic Production*

- Make the design as professional and attractive as you can afford. A cheap, amateurish publication won't project a professional image. Think of good design as an investment.
- Think about how your publication will be used. Does it need to fit into standard-sized tourism literature racks? If it's meant for outdoor use, arrange the content so it doesn't blow away when it's unfolded. Don't lay out a brochure so that the map is on one side and all the information is on the other, because that requires users to constantly flip it back and forth.
- Create a mockup of your publication and share it with your stakeholders. This is especially valuable if your publication contains instructions and directions.
- If you're printing a new edition of something, you can stimulate renewed interest in your message by changing the cover image.

## *Printing and Distribution*

- You can reduce printing costs by ordering in large numbers, but only print enough for a year or two at most. Visitor surveys or sales figures from similar resources can help you decide on a reasonable quantity.
- If you create a publication for sale, remember that your choice may have implications for the funding sources available to you. Public sector agencies may not be able to provide funding for materials that will be sold for profit.
- If you decide to sell your publication, consider what people might be prepared to pay. Selling a \$10 booklet requires a different strategy than selling a 50-cent handout.
- If you're selling a publication, do you have any competition? This might influence your pricing strategy.
- Work back from your desired selling price to see what you can produce within your budget and still achieve your goal. This challenge can encourage you to adopt a more disciplined approach to content and clarity.
- For larger publications, explore "print-on-demand" options, so you won't be burdened with overstock if the publication doesn't sell.

## *Interpretive Media: Panels and Banners*

### ADVANTAGES

*Panels and banners can:*

- Welcome visitors when no one is available to greet them.
- Help to establish an identity for the resource.
- Provide orientation to the resource and tell visitors where they're allowed to go.
- Provide interpretation at any time of the day and exactly where it's needed.
- Interpret objects in their own setting, providing visitors a more direct experience with the resource.
- Alert visitors to resource management issues such as environmental impact or dangerous conditions.
- Be designed to blend in with the local environment.
- Show a feature from a view that's difficult for visitors to reach.
- Integrate pictures and diagrams with text – for instance, show how a scene the visitor sees today might have looked in the past, or how a geological formation was created over time, or how invisible phenomena affect the resource.
- Be relatively inexpensive.
- Be replaced relatively quickly and inexpensively, because they are produced from digital files that are easily reproduced.



## DISADVANTAGES

*Panels and banners may:*

- Look intrusive in some settings.
- Be difficult for groups of people to read at the same time.
- Frustrate visitors who have additional questions.
- Be inadequate to interpret complicated stories, because the space available for graphics and text is limited.
- Seem static when compared to multi-media presentations.
- Be subject to vandalism and wear, especially under extreme conditions.
- Require expensive site preparations before installation.

## TIPS

*Content Development*

- Keep it simple, and be concise! Restrict text to less than 150 words per panel. Develop just one main message and no more than two secondary messages per panel. Make sure that all the words and images reinforce your message.
- Arrange text in blocks or paragraphs of about 50 words. Keep line lengths short, because long lines of type are hard to track from line to line.
- Use headings to attract attention and emphasize main points.
- Text on the panel should be high contrast and large enough for people with less-than-perfect vision. Chapter 10 (Interpretation Toolbox) of this manual provides advice on the principles of “universal design,” which calls for facilities and services to be as accessible as possible. On a panel, never specify text smaller than 24 point for an interpretive message.
- Spend extra time proofreading your work, and ask others to look at it, too. Nothing’s more horrifying than having the mayor point out a typo before she even cuts the ribbon!

**Check with Municipal Officials!**

Before you spend a lot of time and money on panels or signs, find out what municipal regulations might affect their installation and maintenance. Program staff at Lancaster County Heritage or York County Heritage can direct you to the right people.

*Design and Graphic Production*

- A picture is worth a thousand words!
- Use illustrations to show things visitors can’t see, or how things looked in the past.
- Don’t use illustrations that duplicate what visitors can see for themselves – except for labeled illustrations that call attention to specific features of the view.
- Don’t fill up every square inch of space. Good design needs space to breathe.
- Be sure to insist on a color sample or proof before full production proceeds.
- Hang on to the digital files for your design, because they’ll save time and effort if you want to make changes or produce more signs of the same type.

*Fabrication*

- From the start, seek advice on available materials, construction and printing techniques. Experienced designers can lead you through the process and explain your options. If you’re doing it yourself, talk to several manufacturers. Companies that deal with one process won’t necessarily tell you what’s available elsewhere. No matter what you’re told, there are options.

- Don't be afraid to reject materials that aren't suitable for your purposes, because panel manufacturers can offer various designs for framing and supports. It's preferable to use local materials that blend in and enhance the sense of place.
- Consider whether to use an upright or angled panel. When you're deciding where to install it, try not to obscure or clutter the view you want visitors to see.

## *Installation and Maintenance*

- Don't forget that preparing a site to install the panel can be a significant part of your costs. At minimum, installation will involve concrete mix and a hole digger.
- Some kinds of panels are guaranteed against fading for upwards of 10 years – but try to avoid putting them in full sunlight.
- Ensure that someone will check the panel regularly, and clean, repair, or remove it, if necessary. If you can't afford to maintain a panel in good condition, don't install one! A run-down, shabby looking sign will reflect poorly on your resource.
- Plan to redo the panels every decade or so. That will allow you to update the information and the design, and perhaps take advantage of new production technologies.

## *Interpretive Media: Multi-Media*

### ADVANTAGES

*Multi-media can:*

- Create a mood or atmosphere
- Tell stories with excitement, drama, special effects and music.
- Capture actual events and provide emotional impact.
- Speed up time (two-hundred years of history), slow it down (the flight of a hummingbird), or illustrate “before” and “after”.
- Provide views of places, features, or seasons not otherwise accessible.
- Excel at the presentation of chronological and sequential material.
- Provide a consistently high-quality performance – and good control over the message.
- Present interpretation in other languages.
- Present lots of layered information in a relatively small space.
- Be easily transported for use off site.
- Reach many visitors at once.
- Be adapted for visitors with physical challenges.

### DISADVANTAGES

*Multi-media may:*

- Not be appropriate in all locations (for example, many outdoors).
- Make the interpretation more spectacular than the resource itself.
- Seem isolating, cold, or impersonal compared with guided tours or other face-to-face interpretation.
- Distract visitors and annoy staff, especially if a presentation is repeated over and over again.
- Disappoint visitors who like to browse, study an item in depth, or proceed at their own pace.
- Not work for many people at once (as in the case of interactive computer stations).



- Require professional production – since visitors are accustomed to what they see and hear on television, they won't tolerate an amateurish production.
- Be heavily influenced by the whims of fashion. Today's state-of-the-art presentation may be outdated tomorrow.
- Be expensive.
- Need careful monitoring, backup equipment and regular maintenance by knowledgeable staff members or reliable contractors.
- Break down, causing disappointment for visitors, especially if you don't provide any other readily available interpretation.

#### TIPS

- Involve interpretation professionals and technical experts. Of course, few people are familiar with all the possibilities, so consider several options before deciding which ones suit your needs. If you visit the exhibit hall at a museum or interpretation conference, you can explore the latest options. You can do this without making an obligation, and vendors will be happy to share their products.
- Interactive computer stations are fun for visitors, and they'll please computer-savvy adults and kids, but they may not be the most appropriate medium for your goals. They're great for simulations, especially those driven by visitors. But be sure to include additional monitors that allow more people to see what's happening.
- Large screen and multi-screen presentations can provide vivid and detailed effects and prompt an emotional response. For this kind of investment, you need a theater space, an appropriate environment for your equipment, and a good sound system. Theaters can accommodate large groups, and visitors often appreciate the opportunity to sit down and enjoy a show.
- It's easy to be excited about the possibilities of multi-media presentations and lose sight of the real purpose of interpretation. Effective use of technology requires you to have discipline and clear ideas about your objectives – beyond simply enjoying the technology.

### *Interpretive Media:* Personal Interpretation

#### ADVANTAGES

*Personal interpretation can:*

- Provide direct and interactive contact between visitors and interpreters.
- Provide effective but subtle ways to present your message.
- Interpret complicated processes and help visitors understand difficult issues or activities.
- Allow you to customize interpretation to visitors' interests.
- Be changed or modified fairly easily.
- Allow you to experiment with your message or respond to the needs of particular audiences.
- Be relatively cost effective.
- Generate income.
- Provide employment.
- Celebrate, share and enhance community identity.

#### DISADVANTAGES

*Personal interpretation may:*

- Require a lot of organization and an ongoing training program.
- Involve teams of people who need close supervision and management.
- Be inconsistent in delivering your message.
- Be difficult to maintain consistently throughout different seasons of the year.
- Result in high personnel costs.



- Never be quite finished, because there are always demands to accommodate changes and update your presentation.
- Need a strong commitment to maintain quality. Of course, this commitment can also be an advantage, because it forces you to stay on top of your game.

### TIPS

- Always involve your “frontline” interpreters – the people who are interacting directly with visitors – in your interpretation planning.
- Insist on consistent quality, and accurate, well-documented information, but allow enough flexibility to encourage creativity.
- Even if your frontline interpreters are familiar with your subject matter, they may still need some training in:
  - Speaking to large groups, indoors and out, without shouting.
  - Structuring and timing their tour or performance for greatest effect.
  - Dealing with obstructive people and persistent questions.
  - Accommodating all visitors, including persons with physical challenges and those who aren’t fluent in English.
  - How to deal with emergencies and cope with the unexpected – for example, two groups arriving at the same time. No two days are ever quite the same. Everyone involved with a resource or program needs to have the same ground rules and know about contingency plans.
- Ideally, groups should never include more than twenty people – this means that a motorcoach group should be divided into three groups.

### *Interpretive Media:* Interpretive Displays

#### ADVANTAGES

*Interpretive displays can:*

- Give visitors a chance to interact with objects.
- Be viewed at visitor’s own pace and desired level of complexity.
- Transcend barriers of language and culture.
- Allow visitors to use all their senses, which adds to the enjoyment and education of all types of visitors, including the physically challenged.
- Allow several methods of interpretation to be used together (or on different occasions) to suit different requirements.
- Accommodate a broad range of stories.
- Be especially suitable for stories that can be illustrated graphically.
- Build excitement and publicity for your resource, especially if they’re short-term installations.
- Provide year-round, all-weather facilities.
- Control access to the resource and the way visitors use it.
- Generate income.
- Create employment.
- Become a focus for community involvement.



## DISADVANTAGES

*Interpretive displays may:*

- Need major investment and planning.
- Need to be very well designed and well mounted to stand out among the many museum exhibits one can encounter.
- Be ineffective at telling stories that are largely verbal, complex or sequential.
- Require sophisticated facilities with environmental controls and good security.
- May subject valuable collections to deterioration and the threat of theft.
- Need staff, especially for supervision and security.
- Not be available after hours.
- Need maintenance and continuing investment.

## TIPS

- Developing a display doesn't start with a layout. Start by studying the habits of your visitors. Where and how do they arrive? What information do they ask for? Give them an overview of your resource and what's available so they can decide what to do first. It's difficult for visitors to absorb a lot of information at once, and it's also tough for groups to decide what to see and do. Providing information at the right time can help visitors get more from their visit.
- From the beginning of your process, think about how your interpretation will be integrated into the available space. How is the display material going to be presented? Too often, interpretive displays focus only on the objects being displayed, and not on what visitors are likely to do.
- Involve your entire team from the start.

## *Interpretive Media:* Web-Based Interpretation

## ADVANTAGES

*Web-based interpretation can:*

- Attract a huge audience worldwide.
- Reach people who can't physically visit your resource.
- Reach a high number of potential visitors at low cost.
- Offer good control over your message.
- Serve as a pre-visit "orientation" to your resource.
- Create an identity and "mood" that enhances your message before visitors experience the resource in person.
- Be easily updated with information or stories.
- Be effective at reaching people with different learning styles.
- Offer interactive media to engage visitors.
- Provide a platform for visitor feedback and inquiries.
- Provide "virtual" access to elements of your resource that may not be otherwise accessible (for example, because a resource is too fragile for visitors to experience directly, or because it's inaccessible to the physically challenged).
- Easily be developed in phases as funding permits.
- Offer visitors the opportunity to research your subject matter in more depth, if you provide links and other material.

## DISADVANTAGES

*Web-based interpretation may:*

- Require a large initial investment, especially if professional designers of Web-based interpretation are involved.
- Create additional demands on management because it must be kept current and constantly updated.
- Discourage those potential visitors who are content with a “virtual” visit from planning an “actual” visit.
- Create a bad impression if not well designed and maintained.
- Not reach visitors who are not computer literate, or those without computer access.

## TIPS

- If you’re going to do it, do it right. Don’t rely on volunteers who might use “canned” templates, unusual typography, or confusing animated graphics and sound effects. A bad Web site is worse than none at all.
- Don’t assume that Web-based interpretation is always going to be the best choice. While it’s often true that “the medium is the message,” there may be more effective ways to tell your stories.
- Consultation with professional interpretation planners is a good investment, even if you don’t have the money to implement your ideas right away.
- Develop Web-based interpretation in phases as funding becomes available.
- Check out the organization *Museums and the Web* (especially its annual conference) for information on Web-based interpretation.

## Note about Web Site Addresses

The Web site addresses listed in this appendix were current when this manual was written, but these addresses often change as organizations update the material on their Web sites. If you find that one of these Web site addresses isn’t working, delete all of the address except for the first part, called the domain name. The domain name usually ends in .com or .org. On many Web sites, the domain name is the part before the first “forward slash.”

If this approach doesn’t work, the organization or business may have changed its domain name. In that case, go to a search engine such as Google and type the name of the organization in the search box. That approach will generally lead you to the organization’s current Web site.

Heritage Resource  
Categories and Types

## Heritage Sites

Historic Places  
Museums  
Learning Centers  
Nature Centers  
Natural Areas

## Heritage Services

Lodging  
Farm Stays  
Dining  
Retail

## Heritage Events

Community Events  
Interpretive Events

## Heritage Tours

Tours  
Factory Tours  
Farm and Winery Tours  
Tour Packages

## Heritage Products

## Living Treasures

## Heritage Routes

Byways  
Trails

## Heritage Communities

## Heritage Landscapes



## Good, Better, and Best Practices

This section provides examples of how a variety of resources have met interpretation challenges and taken advantage of opportunities that are unique to them. While many of the organizations highlighted in this section are professional museums and historic sites, many others in the list are all-volunteer groups with minimal staff. No matter what kind of resource you have, and what kind of time and money you can devote to interpretation, you can tell a good story.

The Tri-State Coalition for Historic Places, which provides mentoring and technical services to historic sites in Pennsylvania, Maryland and Delaware, encourages resources to plan their interpretation around three different levels of interpretation: good, better and best. Having these categories help to ensure a good fit between an organization's goals and its capabilities.

Using the “good, better, best” framework provides an incentive for resources to work toward higher standards of interpretation. The examples provided here are meant to stimulate your creativity and inspire you to take your interpretation “to the next level.” If you start

with “good” interpretation and find that you’re succeeding, you may want to pursue this section’s recommendations for “better” and “best” interpretation.

All of the groups mentioned here could be called “excellent”, because they’re all doing an exemplary job with what they have. Being called the “best” simply means that a very capable organization is making a remarkable effort to tell a good story. Resources whose interpretation is called “good” aren’t failing, by any means – in most cases, they’re doing a lot with a little.

As noted throughout this manual, the Lancaster County Heritage and York County Heritage programs recognize several types of Heritage Resources. The “good, better, and best practices” listed here are organized according to these categories. While this section of the appendix provides examples for most types of resources, it was difficult to find examples for all types. In your research, if you discover other examples that you’d like to share with program participants, please let program staff know about them!

## Heritage Sites

A Heritage Site is an authentic resource whose primary purpose is to educate visitors about local heritage. Categories of Heritage Sites include Historic Places, Museums, Learning Centers, Nature Centers and Natural Areas.

### *Historic Places*

A Historic Place is a building or structure that has played a first-hand role in local heritage.

#### GOOD

- Governor Printz Park, Essington, Pennsylvania***  
*Pennsylvania Historical and Museum Commission*  
 Governor Printz Park is the site of the first landing of New Sweden’s Governor Johan Printz. The “Road to the Printzhof” interactive game interprets events in the life of Sweden’s 17th-century American colony. Players move on the life-size game board according to the governor’s fortunes – or misfortunes.  
<http://visitpa.com/visitpa/details.pa?attractionId=216798>
- Historic Huguenot Street, New Paltz, New York***  
 Guided tours of seven restored houses, some dating to the 18th century, are enhanced by an on-line exhibit of related manuscripts from the time.  
[www.hrvh.org/collections/inst-intro.htm?inst=3](http://www.hrvh.org/collections/inst-intro.htm?inst=3)



## BETTER

- *Criddle/Vane Homestead Provincial Heritage Park, Glenboro, Manitoba, Canada*  
This volunteer organization created a self-guided brochure that includes historical photographs of the Criddle and Vane family members. Prior to their visit, visitors can print the brochure from the park's Web site.  
[www.gov.mb.ca/conservation/parks/popular\\_parks/criddle\\_vane/info.html](http://www.gov.mb.ca/conservation/parks/popular_parks/criddle_vane/info.html)
- *Lemon Hill Mansion, Philadelphia, Pennsylvania*  
*Colonial Dames of America*  
School groups touring the mansion participate by trying on copies of period clothing, and handling and playing with reproduction 19th-century toys, games and crafts.  
[www.lemonhill.org/index.html](http://www.lemonhill.org/index.html)
- *Bush-Holley Historic Site, Cos Cob, Connecticut*  
*Historical Society of the Town of Greenwich*  
This house served as an artists' colony for American impressionists in the 1920s and 1930s. The Society owns many paintings that were painted on site. Interpretive signs throughout the property reproduce the paintings, and highlight views of the paintings' subject matter as it appears today.  
[www.hstg.org](http://www.hstg.org)

## BEST

- *Once Upon a Nation, Philadelphia, Pennsylvania*  
*Historic Philadelphia, Inc. and other partners*  
At "storytelling benches" located throughout Philadelphia's historic district, Once Upon A Nation's troupe of professional actors provide lively and historically accurate performances that whisk visitors back to different centuries of the city's history.  
[www.onceuponanation.org](http://www.onceuponanation.org)
- *Anasazi Heritage Center and Canyons of the Ancients National Monument, Bureau of Land Management, Dolores, Colorado*  
Using a Junior Explorer Activity Book, children learn a conservation message while they explore artifact clues to learn about the life of an Anasazi family. They return the completed booklet to the information desk, where they take a pledge to protect archeological sites, then receive a badge and official "Junior Explorer" certificate.  
[www.co.blm.gov/ahc/jrexplorer.htm](http://www.co.blm.gov/ahc/jrexplorer.htm)
- *Revolutionary City, Colonial Williamsburg, Williamsburg, Virginia*  
In this interpretive experience, visitors become members of the local militia. Colonial Williamsburg describes it as "a dynamic two-hour event that reflects Williamsburg's role in one of America's defining historical periods."  
[www.history.org/visit/planYourVisit/revcity](http://www.history.org/visit/planYourVisit/revcity)



- *Phillipsburg Manor, Sleepy Hollow, New York*  
*Historic Hudson Valley*  
Living history reenactors interpret the daily lives of the fourteen slaves who ran the manor's mill and dairy operation for absentee owners, the Phillips family. Staged theatrical vignettes on the Manor grounds interpret the relationships between the free and the enslaved members of the plantation.  
[www.hudsonvalley.org/philipsburg/index.htm](http://www.hudsonvalley.org/philipsburg/index.htm)
- *Hart-Cluett House, Troy, New York*  
*Rensselaer County Historical Society*  
This late federal-period house is an architectural gem, but the interpretation addresses not just architecture, but the multiple perspectives of people who lived and worked there, from the "lady of the house" to the male and female servants.  
[www.rchsonline.org/ed\\_adult.htm](http://www.rchsonline.org/ed_adult.htm)
- *Historic Cherry Hill, Albany, New York*  
Cherry Hill is notable for its strong theme-based interpretation, including a program focuses on elite American families at the turn of the 20th century, and how they turned to the past as a way of coping with profound social, economic and political changes in society.  
[www.historiccherryhill.org](http://www.historiccherryhill.org)
- *Vanderbilt Museum [Eagle's Nest], Centerport, New York*  
Living history interpreters play the roles of celebrity friends of William K. Vanderbilt II, visiting his Long Island "Gold Coast" estate for a charity fundraiser. Household staff members, especially the cook, are put to the test when such luminaries as Bette Davis, Howard Hughes, and Pearl Buck come to call.  
[www.vanderbiltmuseum.org/home.php?section=living](http://www.vanderbiltmuseum.org/home.php?section=living)
- *Thomas Jefferson's Poplar Forest, Forest, Virginia*  
Jefferson's country retreat, and the efforts that have been made to research and restore it, are beautifully interpreted through an interactive Web site.  
[www.poplarforest.org/hist.html](http://www.poplarforest.org/hist.html)
- *The Mill at Anselma, Chester Springs, Pennsylvania*  
The mill sells stone-ground pastry flour, bread flour and dark roast cornmeal ground in one of the nation's only surviving colonial-era mills. The mill recently teamed with students from Drexel University's digital media program to devise a digital re-creation of the mill's historic drive train.  
[www.anselmamill.org/index.htm](http://www.anselmamill.org/index.htm)
- *Ename 974, Ename, Belgium*  
The Ename archeological site includes the remains of a medieval settlement and an abbey. Since the maze of surviving foundations is difficult for visitors to understand, an interpretive team developed a computer-based system called "TimeScope". Using a special kiosk, the system projects a three-dimensional image of the buildings that once stood on the site, allowing visitors to get a glimpse of how the site has developed over the past 1,000 years.  
[www.ename974.org](http://www.ename974.org)

## Museums

A Museum is a gallery-based institution, essentially educational in nature, which acquires, conserves and maintains exhibits, displays or collections related to local heritage.

### GOOD

- *Museum of Indian Culture, Allentown, Pennsylvania*  
This volunteer organization maintains an impressive schedule of annual festivals while providing educational programs, workshops and museum exhibits designed to perpetuate the history and cultural heritage of American Indians.  
[www.lenape.org](http://www.lenape.org)
- *Drake Well Museum, Titusville, Pennsylvania*  
*Pennsylvania Historical and Museum Commission*  
A barn intended for storing the museum's historic oil field vehicles became an exhibit that uses display panels and full-size photographs of oil field workers to interpret the history of the oil fields. MP3 players deliver oral history excerpts – including one from a talking horse – and all at relative low cost.  
[www.drakewell.org/museum%202.htm](http://www.drakewell.org/museum%202.htm)

### BETTER

- *Cornwall Furnace, Cornwall, Pennsylvania*  
*Pennsylvania Historical and Museum Commission*  
Tours of the furnace are supplemented by a visitor center orientation exhibit that discusses colonial-era global markets, the iron industry's impact on the nation, and the people who worked at the furnace, including indentured servants and slaves. It also provides interpretation for visitors with physical challenges that might prevent them from experiencing the furnace first-hand.  
[www.cornwallironfurnace.org/index.htm](http://www.cornwallironfurnace.org/index.htm)

### BEST

- *Lower East Side Tenement Museum, New York, New York*  
Superb guided tours of this tenement on New York's Lower East Side interpret the history of immigrant families at the turn of the 20th century. Rather than describing the apartments' furnishings, the tours address social, economic and religious issues of the time. During the tours, visitors can chat with interpreters and fellow visitors to explore topics stemming from tenement experience.  
[www.tenement.org](http://www.tenement.org)
- *United States Holocaust Memorial Museum, Washington, DC*  
This museum is America's national institution for the documentation, study and interpretation of Holocaust history, and serves as this country's memorial to the millions of people murdered during the Holocaust. One particularly moving aspect of the museum's



interpretation is the “identification card” it offers to visitors, giving them the identity of a real person who lived during the Holocaust, and explaining key details of that person’s life story.

[www.ushmm.org](http://www.ushmm.org)

- *Heinz History Center, Pittsburgh, Pennsylvania*  
An exhibit at the center examines the history of glassmaking, one of western Pennsylvania’s best-known industries. The exhibit not only covers the design and manufacturing of glass, but also interprets the daily life of laborers in the industry, and the industry’s impact on the national economy.  
[www.pghhistory.org/Heinz\\_Glass.asp](http://www.pghhistory.org/Heinz_Glass.asp)
- *Mashantucket Pequot Museum and Research Center, Mashantucket, Connecticut*  
This state-of-the-art museum presents the story of the Mashantucket Pequot Nation, the history and cultures of other tribes, and the region’s natural history. A walk-through diorama features an Acoustiguide audio tour that’s available at no additional charge. Visitors can select from several different audio tours.

[www.pequotmuseum.org](http://www.pequotmuseum.org)

### Learning Centers

A Learning Center is an institution whose primary purpose is to promote scholarship about the historical and cultural aspects of local heritage. These institutions often provide archival information, exhibits, historical documents and artifacts, research assistance, and educational programs.

### GOOD

- *Pennsylvania German Cultural Heritage Center, Kutztown University, Kutztown, Pennsylvania*  
The center was established in 1992 to gather, preserve and disseminate knowledge of Pennsylvania German rural life in southeastern Pennsylvania from about 1740 to 1920. It sponsors activities including lectures, musical events, historical reenactments, and courses in folklore and history.  
[www.kutztown.edu/community/pgchc/program.html](http://www.kutztown.edu/community/pgchc/program.html)

### BETTER

- *Schwenkfelder Library and Heritage Center, Pennsburg, Pennsylvania*  
This library is dedicated to preserving and interpreting the history of the Schwenkfelders, a small religious group that settled in Pennsylvania in the 1730s. The library’s collection also focuses on the history of southeastern Pennsylvania, and on Berks County in particular. Throughout the year, the center offers tours, exhibits, workshops and other educational events.  
[www.schwenkfelder.com](http://www.schwenkfelder.com)

### BEST

- *Historical Society of Pennsylvania, Philadelphia, Pennsylvania*  
Founded in 1824, HSP is one of the oldest historical societies in the United States, and it has an extensive collection that includes many nationally significant documents. In 2002, it merged with the Balch Institute for Ethnic Studies, whose holdings focused on the immigrant experience in the U.S. from the late 19th century to the present.  
[www.hsp.org](http://www.hsp.org)



## Nature Centers

A Nature Center is an educational facility whose curriculum is aimed at teaching visitors about the natural aspects of local heritage – in particular, the ways in which humans affect and influence the environment and natural systems.

### GOOD

- *Cook Forest State Park, Cooksburg, Pennsylvania*

Cook Forest includes giant white pine and hemlock trees that were already growing in the days of William Penn. A map and signs direct campers and day trippers to the “big trees.” The Log Cabin Inn includes a modest display of lumber industry tools.

[www.dcnr.state.pa.us/stateparks/parks/cookforest.aspx](http://www.dcnr.state.pa.us/stateparks/parks/cookforest.aspx)

### BETTER

- *Washington Crossing State Park Nature Center, Washington Crossing, New Jersey*

Modest but effective displays interpret the natural surroundings of a park that is best known for its signature historic event. The staff offers an impressive array of over 30 different nature-oriented programs for children and other groups.

[www.state.nj.us/dep/parksandforests/parks/washcros.html](http://www.state.nj.us/dep/parksandforests/parks/washcros.html)

### BEST

- *Fairmount Water Works Interpretive Center, Philadelphia, Pennsylvania*  
*Philadelphia Water Department*

At the center, visitors watch a Web cam to see fish leap their way up the steps of the fish ladder. The ladder (actually a series of steps) was incorporated into a dam on the Schuylkill River to help fish swim upstream to spawn. When the fish aren't around, visitors watch video clips of previous, fishier times.

[www.fairmountwaterworks.org/river\\_otter.php](http://www.fairmountwaterworks.org/river_otter.php)

## Natural Areas

A Natural Area is an area of land that exhibits outstanding geological, ecological or scenic features endemic to the local community.

### GOOD

- *Fort Dufferin, Emerson, Manitoba, Canada*

The Forgotten Forests of the Prairies Self-Guiding Interpretive Trail offers a nature walk trail guide, created by RiversWest / Red River Corridor, Inc., a greenway organization. The trail guide is available online.

[www.routesonthered.ca/pdf/brochure-forests.pdf](http://www.routesonthered.ca/pdf/brochure-forests.pdf)

### BETTER

- *Huntsville Golf Club, Shavertown, Pennsylvania*

This club is certified as an Audubon Cooperative Sanctuary, a program that recognizes golf courses that work to protect the natural environment. Members conduct nature walks on a 1-1/2-mile-long trail, give school children a chance to build nesting boxes and osprey platforms, and participate in annual bird counts.

[golf-huntsville.com/Guests/audubon/index.html](http://golf-huntsville.com/Guests/audubon/index.html)

[www.audubonintl.org/programs/acss/golf.htm](http://www.audubonintl.org/programs/acss/golf.htm)



## BEST

- *Glacier National Park, West Glacier, Montana National Park Service*

Through its “Glacier Park E-Hike,” this park provides a rich, multi-layered virtual tour. The park’s Web site also offers Web cams and podcasts for visitors who are either planning a trip to Glacier, or who can’t visit.

[www.nps.gov/glac/photosmultimedia/virtualtour.htm](http://www.nps.gov/glac/photosmultimedia/virtualtour.htm)

## Heritage Services

A Heritage Service is an authentic resource with features that convey local heritage, but which is not specifically designed for an educational purpose. Since education is not the primary focus of these facilities, it is crucial that they provide an experience that is unmistakably linked to local heritage. Categories of Heritage Services include Lodging, Farm Stays, Dining and Retail.

### Lodging

A Lodging establishment is an overnight accommodation (such as a bed & breakfast, inn or hotel) that operates in an Historic Place.

## GOOD

- *Home Nest Farm, Fayette, Maine*

The farm has been in the owners’ family for eight generations, and the hosts are deeply involved in interpreting its history. Libraries in each rental unit include published diaries, poems, letters, old photo collections and true tales of the hosts’ ancestors. The owners have published several books on historical themes, mostly related to the family’s farming and Civil War experiences, and their American Indian ancestry.

[www.megalink.net/~homenest/B&B/facilities.htm](http://www.megalink.net/~homenest/B&B/facilities.htm)

## BETTER

- *Piney Grove at Southall’s Plantation, Williamsburg, Virginia*

The grounds of this building feature interpretive displays on the history of this plantation property, now a bed & breakfast. Exhibits include: “Piney Grove and its Owner;” “Four Centuries of Native American History in Charles City County;” “Dower [slave] Quarter as Artifact;” a nature trail with exhibits about local springs in the Chesapeake Bay watershed; and many others.

[www.pineygrove.com/James\\_River\\_Plantations\\_History.htm](http://www.pineygrove.com/James_River_Plantations_History.htm)

## BEST

- *The Chalfonte (B&B), Cape May, New Jersey*

The Chalfonte’s unique preservation program brings graduate students at the University of Maryland’s Urban Planning and Historic Preservation Program to the B&B for an annual three-week preservation workshop. In addition, anyone can sign up for the Chalfonte’s yearly spring and fall volunteer weekends, during which they spend a minimum of 10 hours scraping, painting and helping to restore and maintain this 19th-century hotel.

[www.chalfonte.com/history.html](http://www.chalfonte.com/history.html)

## Farm Stays

A Farm Stay is an overnight accommodation on a working farm where guests can observe farm operations and participate in farm activities that teach them about farm life and how agricultural products are produced in the local community.

### GOOD

- *Morrill Farm, Sumner, Maine*  
This 327-acre working farm gives visitors a chance to a step back in time. The furnishings are rustic, and the food is fresh from the farm. The barn features a collection of antique buggies, sleighs, and other horse-drawn equipment.  
[www.morrillfarmbnb.com](http://www.morrillfarmbnb.com)

### BETTER

- *Shearer Hill Farm, Wilmington, Vermont*  
Visitors who stay at this bed & breakfast in the spring can help make maple syrup, feed the cows, and help harvest berries and garden produce.  
[www.shearerhillfarm.com](http://www.shearerhillfarm.com)

### BEST

- *Weatherbury Farm, Avella, Pennsylvania*  
This is a family-oriented farm stay on a working beef cattle farm, where kids not only help with chores, but can also become an “Official Weatherbury Farm Kid” by completing a workbook along with their chores.  
[www.weatherburyfarm.com](http://www.weatherburyfarm.com)

## Dining

A Dining establishment is a food-service institution (such as a restaurant, café or tavern) that operates in an Historic Place.

### GOOD

- *Inn 422, Lebanon, Pennsylvania*  
This historic building houses a restaurant that provides a history of the house on the back of its menu and on its Web site.  
[www.inn422.com](http://www.inn422.com)

### BETTER

- *Fraunces Tavern, New York, New York*  
The site of Washington’s “farewell to the troops” is preserved in a museum associated with the tavern. The tavern serves meals with an “early American” theme, and features colonial-themed weddings, sensibly described as “lightened up heritage without going overboard.”  
[www.frauncestavernmuseum.org](http://www.frauncestavernmuseum.org)



BEST

- *City Tavern, Philadelphia, Pennsylvania*

The restaurant's primary mission is to provide a culinary experience inspired by the foods of 18th-century colonial America. It even offers "an award-winning interpretation of a children's menu." The restaurant's Web site features excellent historical content, including a timeline that relates the tavern's history to the history of Philadelphia and the nation as a whole.

[www.citytavern.com/history.html](http://www.citytavern.com/history.html)

- *Blue Hill at Stone Barns, Pocantico, New York*

The Blue Hill's mission as an advocate and educator for local foods qualifies it as a heritage organization. It "actively reconnects the farm and the table," raising organic food (including lambs) and serving it right there at the farm. Visitors can tour the gardens and pastures where future meals are nurtured. It also offers school visits, workshops and other educational programs.

[bluehillstonebarns.com/bhsb.html](http://bluehillstonebarns.com/bhsb.html)

*Retail*

A Retail establishment is a commercial institution that sells goods to consumers and operates in a Historic Place.

*We have not yet identified any establishments that exemplify this category.*

*Heritage Events*

A Heritage Event is an organized public activity that provides an authentic experience that directly relates to local heritage. It is not necessary for Heritage Events to be held at a Historic Place, but they must result in a better understanding of local heritage. They can be one-time or ongoing events. Categories of Heritage Events include Community Events and Interpretive Events.

*Community Events*

A Community Event is a continuing, time-honored event that is considered a natural and integral part of community life, and whose importance is widely recognized by the geographic, social or cultural community it represents.

GOOD

- *West Virginia Mountain Heritage Arts and Crafts Festival, Charles Town, West Virginia*

This semi-annual festival features craftspeople working in twenty different traditional media, from art glass to wood products. Performances of traditional mountain music complete the heritage theme.

[www.jeffersoncounty.com/festival](http://www.jeffersoncounty.com/festival)

BETTER

- *Borinquenfest, Bethlehem, Pennsylvania*

*Puerto Rican Cultural Coalition*

Spread over three days, this festival honors Puerto Rican heritage and offers many cultural events such as artisan displays, poetry readings, musical and dance performances, talent show competitions and children's activities.

[www.borinquenfest.org](http://www.borinquenfest.org)



## BEST

- *La Festa dei Ceri, Jessup, Pennsylvania*

This “festival of the saints,” also known as St. Ubaldo Day, is an annual celebration, which originated in Gubbio, Italy. The festival began in Italy nearly 1,000 years ago, and immigrants brought it to America in 1911. The event, which is held in May, features carnival rides, artwork, ethnic food, wine tasting and tours featuring the town’s history.

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

### *Interpretive Events*

An Interpretive Event is a staged event that is intentionally designed to inform and entertain visitors about local heritage.

*All the interpretive events we’ve identified can be considered better or best!*

## BETTER

- *Kutztown Festival, Kutztown, Pennsylvania*

Since 1950, this annual festival has featured all aspects of Pennsylvania Dutch culture, ranging from folklore, to quilting, crafts and food.

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

## BEST

- *Conner Prairie Living History Museum, Fishers, Indiana*

Focusing on agricultural history, Conner Prairie is one of the nation’s premier living history museums. This 800-acre site features over 40 historic buildings interpreted by 45 costumed residents and guides. In the museum’s *Follow the North Star* interactive public program, visitors play the role of fugitive slaves. Taking place at night, this program is frighteningly realistic.

[www.connerprairie.org/press/viewrelease.aspx?id=56](http://www.connerprairie.org/press/viewrelease.aspx?id=56)

- *August Wilson Center for African American Culture, Pittsburgh, Pennsylvania*

The Wilson Center is a nonprofit organization that presents performing arts, visual arts and education programs that celebrate the contributions of African Americans to the nation and the world.

[www.augustwilsoncenter.org/about/index.php](http://www.augustwilsoncenter.org/about/index.php)

- *Touchstone Theatre, Bethlehem, Pennsylvania*

Lehigh Valley Black African Heritage History Project

This theatre is playing an important role in a project involving communities throughout the Lehigh Valley. Numerous groups and individuals are collecting and sharing stories about the African-American experience in that region, as told by the people who lived it. The theatre is working to transform these stories into an original theatrical production.

[www.touchstone.org/community.html](http://www.touchstone.org/community.html)



- *Asian Arts Initiative, Philadelphia, Pennsylvania*

This institute provides an important political and cultural voice for the Asian-American community in Philadelphia.

[www.asianartsinitiative.org/about/index.php](http://www.asianartsinitiative.org/about/index.php)

## Heritage Tours

A Heritage Tour is a guided or self-guided interpretive experience whose primary purpose is to educate visitors about local heritage. It can include a variety of heritage-related experiences linked by a common theme.

### Tours

#### GOOD

- *Lackawanna Coal Mine Tour, Scranton, Pennsylvania*

Retired coal miners usher visitors into this 1,350-foot-deep slope mine, where they engage visitors with homemade exhibits and pleasing bits of dramatic license, like fake explosions, and a few seconds in the dark with all the lights turned off.

[www.theminegame.com/6928.html](http://www.theminegame.com/6928.html)

- *Lansford Church Tour, Lansford, Pennsylvania*

A self-guided walking tour of the town's churches tells the story of European immigration to Pennsylvania's coal fields. The tour highlights the experiences of immigrants from countries including England, Scotland, Slovakia, Poland, Ireland, Italy and Germany.

[www.delawareandlehigh.org/site.asp?siteid=579](http://www.delawareandlehigh.org/site.asp?siteid=579)

#### BETTER

- *National Canal Museum, Easton, Pennsylvania*

On a ride aboard the canal boat Josiah White II, costumed professional interpreters discuss Pennsylvania's coal and canal era of the early- to mid-19th century.

[www.canals.org/Visitors/Hugh\\_Moore\\_Park](http://www.canals.org/Visitors/Hugh_Moore_Park)

- *Boston Freedom Trail, Boston, Massachusetts*

The self-guided version of the trail features a Web site with a downloadable walking tour map that highlights each of the 16 different nationally significant stops on the tour.

[www.thefreedomtrail.org/staging/visitor/visitor.html](http://www.thefreedomtrail.org/staging/visitor/visitor.html)

- *Molly Maguire Auto Tour, Lehigh Valley, Pennsylvania*

*Delaware and Lehigh National Heritage Corridor and other partners*

A CD with an accompanying booklet and map uses dramatic re-creations of events and readings of primary historical documents to interpret the story of the Molly Maguires.

Depending on one's point of view, the Mollys were either early heroes of the labor movement, or violent outlaws. "Duelling narrators," one on each side of the argument, allow visitors to draw their own conclusions.

[www.delawareandlehigh.org/roadtrip.asp?roadtripid=6](http://www.delawareandlehigh.org/roadtrip.asp?roadtripid=6)

## BEST

- *“Talking Street” Tours, New York, New York*

Talking Street offers an engaging, easy-to-use, and entertaining way to explore a variety of destinations using everyday technologies like cell phones and PDAs. In 2003, Talking Street pioneered the first cell-phone walking tour with The Lower East Side: Birthplace of Dreams, narrated by Jerry Stiller. Other celebrities have recorded tours for the program, which now highlight several other cities including Philadelphia.

[www.talkingstreet.com/about.php](http://www.talkingstreet.com/about.php)

- *Neighborhood Tourism Network, Philadelphia, Pennsylvania*

This program of the Greater Philadelphia Tourism Marketing Corporation operates themed tours that provide opportunities for visitors to explore Philadelphia’s diverse neighborhoods. Each of these tours spotlights the history, art, restaurants and shops that give a particular community its own unique flavor. Tours have focused on topics including the city’s civil rights struggle, jazz and spirituals, local cuisine, the Latino community and Chinatown.

- *Quest for Freedom Underground Railroad Tour, Philadelphia to Gettysburg, Pennsylvania*

This Web site provides an interactive map of Underground Railroad sites in six different Pennsylvania communities, but also includes plenty of information about other nearby attractions and places to stay and eat. A printable map of the tour provides driving instructions and walking tours of some of the cities on the tour.

[www.questforfreedom.org/freedomjourneys/index.html](http://www.questforfreedom.org/freedomjourneys/index.html)

*Factory Tours*

A Factory Tour is an organized tour of an active production facility that allows visitors to observe, first-hand, a meaningful part of the fabrication, manufacturing or assembly process. Factory Tours are intended to educate visitors about the connection between the product being made and local heritage, or how the facility has influenced the character of the community where it is located.

## GOOD

- *Hall China,  
East Liverpool, Ohio*

Employees of this china factory offer tours that illustrate the entire process from mold making, to firing, finishing and curing.

[www.hallchina.com/mainframe\\_home.html](http://www.hallchina.com/mainframe_home.html)

## BETTER

- *The Crayola Factory, Easton, Pennsylvania*

This hands-on activity center is oriented to families with young children. Although Crayola crayons are not actually manufactured at the site, a model factory unit demonstrates the process. Many resources are available for school groups, and the gift shop is large and well stocked.

[www.crayola.com/factory](http://www.crayola.com/factory)



- *Gillinder Glass Factory Tours, Museum, and Factory Store, Port Jervis, New York*  
Gillinder offers factory tours where visitors see glass being made. It also offers special events such as glass-blowing demonstrations. The shop offers a wide selection of glassware.

[www.gillinderglassstore.com/Tours.htm](http://www.gillinderglassstore.com/Tours.htm)

#### BEST

- *Mack Truck Factory Tour, Macungie, Pennsylvania*  
The tour of the Mack assembly plant is the real deal: visitors walk a mile and a half through the plant. The company's museum in nearby Allentown features the Mack Truck Historical Collection of vehicles dating from the early 20th century, as well as more than 80,000 photographs and other memorabilia.

[www.macktrucks.com/default.aspx?pageid=45](http://www.macktrucks.com/default.aspx?pageid=45)

- *Martin Guitar Factory Tour & Museum, Nazareth, Pennsylvania*  
The guided tour follows the manufacture of a single guitar from rough lumber to finished product. At the end of the tour, visitors can sit down and "pick a little" on some of Martin's most famous guitar models. The museum features guitars made by seven generations of Martins, and visitors are invited to tour the original Martin factory and family homestead nearby.

[www.martinguitar.com/visit/museum.html](http://www.martinguitar.com/visit/museum.html)

- *Herr's Factory Tour, Nottingham, Pennsylvania*  
Herr's has put a lot of effort into developing a fun-filled, child-friendly tour of a real potato chip factory. There's an orientation video, special pre-visit materials for school groups and free samples. After the tour, visitors enjoy the snack bar and gift shop, both featuring Herr's products.

[www.herrs.com/SnackFactoryTours.html](http://www.herrs.com/SnackFactoryTours.html)

#### *Farm and Winery Tours*

A Farm or Winery Tour is an organized tour of a working farm or winery where visitors are educated about farm life, about how the food or wine is produced, and about the heritage of the land where the farm or winery is located.

#### GOOD

- *Four Springs Farm, Royalton, Vermont*  
This working farm offers a self-guided tour, custom-designed farm-related programs for groups, and a more structured learning experience for farm-stay families.

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

- *Lion Brewery, Wilkes-Barre, Pennsylvania*  
The brewery offers tours of its actual brewing facility, ending with samples of their wares. The Web site includes a brief history of the company.

[www.lionbrewery.com/history\\_full.html](http://www.lionbrewery.com/history_full.html)



## BETTER

- *Miller's Orchards Farm Market, Clarks Summit, Pennsylvania*

Miller's offers three different field trip packages for school groups, each of them linked explicitly to Pennsylvania state curriculum standards.

[www.millersorchard.com/index.htm](http://www.millersorchard.com/index.htm)

- *New Belgium Brewing Company, Fort Collins, Colorado*

More than just a brewery tour, New Belgium educates visitors on sustainable practices and offers an inspiring conservation and stewardship message.

[www.newbelgium.com/index.php](http://www.newbelgium.com/index.php)

## BEST

- *D Acres Organic Farm, Dorchester, New Hampshire*

This "educational homestead" is a demonstration organic farm offering 25 to 30 workshops each year on organic gardening, sustainable forestry, alternative eco-building, renewable energy, organic food preservation, animal husbandry and wood crafting.

[www.dacres.org](http://www.dacres.org)

- *Mondavi Winery Tour, Napa, California*

One of the earliest vineyards to offer educational tours, Mondavi remains one of the best for its interpretation of the entire world of wine growing, processing, history and appreciation. At least twelve different themed tours are available.

[www.mondavi.com/tastings.asp](http://www.mondavi.com/tastings.asp)

*Tour Packages*

A Tour Package is a tour that includes a variety of experiences related to local heritage. These experiences have a common theme and are combined with a mix of pre-paid transportation, lodging, meals, sightseeing, attractions or other elements.

*So far, we have not identified any tour packages that exemplify the Heritage Resource criteria used by Lancaster County Heritage and York County Heritage. Make yours the first!*

**Heritage Products**

A Heritage Product is an endemic folk and decorative art, craft or trade object that authentically reflects local heritage. As a physical expression of commonly held beliefs, customs and traditions, each Heritage Product has a unique and well-defined cultural significance. Heritage Products are made locally by skilled artisans, craftsmen and women and tradespeople. These products exude a high level of personal attention to detail and workmanship.

A Heritage Product is generally made by hand using traditional materials and time-honored methods of production. Where these methods of production are impractical, modern-day equivalents may be substituted as long as the product's integrity is uncompromised. Creative contemporary interpretations of traditional designs, patterns, motifs, or styles must bear a reasonably apparent relationship to the recognized traditional form of the product to warrant its designation as a Heritage Product.



Although they may be similar to one another, no two Heritage Products are alike because they are generally handcrafted or hand worked and not produced in a manner that results in exact duplicates. The product is an expression of an individual's creativity. The size, form, shape, texture and personality of each product makes it an original "one-of-a-kind" item. Heritage Products are not factory-made, manufactured, mass produced in an assembly line, or made from a kit. They take time to produce, and therefore, they are limited in production.

## A Note about Heritage Products

We might be stating the obvious here, but the businesses and organizations listed below would not be eligible for designation as Heritage Products under the Lancaster County Heritage or York County Heritage programs. Most importantly, they're not located in either of these counties, which is a requirement for all designated Heritage Resources.

We've listed them to highlight the products they make or promote, which could be eligible for Heritage Product designation – if they were manufactured in Lancaster County or York County. It's worth noting, however, that retail establishments in Lancaster County or York County have another opportunity to achieve Heritage Resource status. If they're located in an historic building, they're potentially eligible for designation as a Heritage Retail establishment.

### GOOD

- *Simon Pearce Glassworks,*  
*West Chester, Pennsylvania*  
*(also in Maryland and Vermont)*

Visitors to the glassware shop and restaurant can detour to the glassblowing workshop, where a small interpretive exhibit explains the process. As they make glass products, the company's artisans explain the different steps that are involved.

[www.simonpearce.com/CSTM\\_WorkShopList.aspx](http://www.simonpearce.com/CSTM_WorkShopList.aspx)

- *Harlow's Sugar House, Putney, Vermont*  
Harlow's is a fourth-generation family farm that specializes in making maple syrup. Its salesroom and gift shop are open daily from March to December. Springtime visitors can watch the syrup-making process; summer visitors can pick their own strawberries, raspberries and blueberries; and in the fall, pick-your-own apples are available. The Sugar House offers an array of maple products in its shop, and on line.

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

### BETTER

- *Native Seeds / SEARCH, Tucson, Arizona*  
NSS locates, grows, conserves and distributes the seeds of plants traditionally grown by members of the indigenous cultures of the American Southwest and Northwest Mexico. Special events and tours of NSS's farm and orchard educate visitors and serve as fundraisers for this non-profit organization.

[www.nativeseeds.org/v2/content.php?catID=1020](http://www.nativeseeds.org/v2/content.php?catID=1020)

## BEST

- *HandMade in America, Asheville, North Carolina*

This nonprofit organization promotes the economic revitalization of western North Carolina by highlighting its heritage and craftspeople. Its mission is “to celebrate the hand and the handmade; to nurture the creation of traditional and contemporary craft; to revere and protect our resources; and to preserve and enrich the spiritual, cultural, and community life of our region.”

[www.handmadeinamerica.org](http://www.handmadeinamerica.org)

- *Moravian Pottery and Tile Works, Doylestown, Pennsylvania*

The Tile Works is a “working history museum” that’s produced handmade tiles the same way since the 19th century. Visitors watch a video and take a self-guided tour through parts of the museum. The Tile Works offers classes and intensive hands-on workshops, as well as internships and apprenticeships in plaster mold and tile making.

[www.buckscounty.org/government/departments/Tileworks/Hours.aspx](http://www.buckscounty.org/government/departments/Tileworks/Hours.aspx)

- *Autumn House Farm, Rochester Mills, Pennsylvania*

The operators of this working farm and woolen mill raise their own sheep, dye their own wool, and spin their own yarn, from which they create handmade clothing. They also offer workshops on knitting, spinning and weaving, appropriately termed “heritage skills.”

[www.autumnhousefarm.com/index2.ivnu](http://www.autumnhousefarm.com/index2.ivnu)

- *Dundee Sheep and Fiber Farm, Sewickley, Pennsylvania*

At this farm, sheep of various heritage breeds provide the wool for fleeces and yarn. The farm also sells related fiber arts products, offers fiber arts workshops for children, and provides “shepherd mentoring” programs.

[www.dundeefarm.net](http://www.dundeefarm.net)

- *Seed Savers Exchange, Decorah, Iowa*

The organization’s Heritage Farm is dedicated to the preservation of heirloom vegetables and apple varieties. An educational center displays and interprets the farm’s collection of endangered food crops to an estimated 5,000 visitors each year.

[www.seedsavers.org](http://www.seedsavers.org)



## Living Treasures

A Living Treasure is a person who is widely regarded as a master of a traditional skill or technique that produces a Heritage Product of distinctive and exceptional quality, representing the highest level of cultural or historical integrity and accuracy. This person must willingly share his or her knowledge with others to ensure that their products and techniques are passed on to future generations. He or she must be cooperative in efforts to increase a genuine appreciation and understanding of a product's cultural significance.

Living Treasures are tradition-bearers of their art, craft or trade. They are renowned for their skill and respected by their peers for the quality of their work. They possess a thorough understanding of a Heritage Product – its traditional form, the materials used, the process by which it is produced, and its practical application or use by a particular cultural or religious group. The knowledge they possess is gained over a lifetime of training and experience.

*We haven't yet identified any individuals who meet these criteria, but we're confident there are a wide variety of people who could be considered for this honor.*

## Heritage Routes

A Heritage Route is a publicly accessible Trail or Byway with exceptional or distinctive features that exemplify local heritage.

## Trails

A Trail is a publicly accessible and recreationally oriented hiking, biking or paddling route that has been officially designated by the Lancaster County Heritage program.

## GOOD

- ***Ma and Pa Heritage Trail, Bel Air, Maryland***  
Once the route of the Maryland (MA) and Pennsylvania (PA) Railroad, the bike route has been created by the Harford County Parks and Recreation Division, with the help of a community group of volunteers.  
[www.mapatrail.org](http://www.mapatrail.org)
- ***Laurel Ridge Trail, Laurel Ridge State Park, Rockwood, Pennsylvania***  
Part of the Potomac Heritage National Scenic Trail, the Laurel Ridge Trail winds from Ohiopyle to near Johnstown. Interpretation on the trail itself is minimal, but published trail guides are available.  
[www.dcnr.state.pa.us/stateparks/parks/laurelridge.aspx](http://www.dcnr.state.pa.us/stateparks/parks/laurelridge.aspx)
- ***Juniata River Water Trail, Central Pennsylvania, Pennsylvania Fish and Boat Commission***  
The Juniata River Water Trail map (one of a series of twenty well-organized water trail guides) provides information on boating conditions, as well as some interpretation of natural and historical features along the route. The same information is available on the Fish and Boat Commission Web site.  
[www.fish.state.pa.us/watertrails/trailindex.htm](http://www.fish.state.pa.us/watertrails/trailindex.htm)



## BETTER

- *Lewis and Clark National Historic Trail, Illinois to Oregon National Park Service*  
This trail winds through eleven states from Illinois to Oregon, more than 3,200 miles in all. The National Park Service has published a guide to biking the trail.  
[www.nps.gov/lecl](http://www.nps.gov/lecl)  
[www.trails.com/catalog\\_product.asp?productfamilyid=10552](http://www.trails.com/catalog_product.asp?productfamilyid=10552)
- *Schuylkill River Trail, Eastern Pennsylvania*  
The Schuylkill River Trail follows the river from Philadelphia to Pottsville, encountering Revolutionary War sites, industrial history and environmental stories. The Web site is well organized, and helps sort out the features of various destinations. Potential visitors can create and print out a custom itinerary with map.  
[www.schuylkillriver.org/Hiking.aspx](http://www.schuylkillriver.org/Hiking.aspx)

## BEST

- *America's Wetland Birding Trail, Coastal Louisiana*  
*Louisiana Office of Tourism*  
Birders in coastal Louisiana can print out a general brochure from the Internet, or choose from 12 different detailed area maps.  
[www.fermatainc.com/la/index.html](http://www.fermatainc.com/la/index.html)
- *Glen Carbon Heritage Bike Trail, Glen Carbon, Illinois*  
This trail, one of the first rail-to-trail corridors in the nation, has been designated a Community Millennium Trail by the White House Millennium Council. The trail features wayside signage interpreting the area's railroad and coal mining history, crosses eight timber trestle bridges, and passes a number of restored prairie environments. The map is printable from the trail's Web site.  
[www.glen-carbon.il.us/Recreation/bike.htm](http://www.glen-carbon.il.us/Recreation/bike.htm)
- *Delaware Canal National Historic Trail, Easton, Pennsylvania*  
Visitors walk the towpath of the Delaware Canal, which features intact canal infrastructure dating from the nineteenth century. Interpretive opportunities along the trail include canal boat rides in Easton and the Lock Tender's House in New Hope.  
[www.dcnr.state.pa.us/stateparks/parks/delawarecanal.aspx](http://www.dcnr.state.pa.us/stateparks/parks/delawarecanal.aspx)
- *Captain John Smith Chesapeake National Historic Trail, Annapolis, Maryland*  
America's first water trail traces the 17th-century journeys of Captain John Smith throughout the Chesapeake Bay region. The trail's Web site is rich with interpretation. In addition, "smart buoys" throughout the bay provide cultural, historic and geographic information via Internet and cell phone.  
[www.nps.gov/cajo](http://www.nps.gov/cajo)



*Byways*

A Byway is a publicly accessible road that is appropriate for a wide variety of motorized and non-motorized vehicles, and is also appropriate for tourism development activities.

## BEST

- *The Crooked Road: Virginia's Heritage Music Trail*

A driving trail through the Appalachians connects the visitor to gospel, bluegrass and mountain music venues, musicians and instrument makers, festivals and concerts, live radio shows, and sometimes even informal jam sessions.

[www.thecrookedroad.org](http://www.thecrookedroad.org)

- *The Whiskey Coast: Scotland's West Coast Whiskey Adventure*

So much more than a distillery tour, the Whiskey Coast heritage route takes the visitor through incredible Scottish scenery to 16 whiskey distilleries that interpret the history and the making of fine Scotch whiskey. The Web site incorporates trip planning features that offer advice on where to eat, stay and recreate.

[www.whiskycoast.co.uk/default.htm](http://www.whiskycoast.co.uk/default.htm)

*Heritage Communities*

At the time this manual was printed, Lancaster County Heritage had not yet developed formal criteria for the Heritage Community designation. The purpose of this designation will be to recognize cities, boroughs and unincorporated villages that implement a set of best practices for preservation and tourism.

*Heritage Landscapes*

At the time this manual was printed, Lancaster County Heritage had not yet developed formal criteria for the Heritage Landscape designation. This designation will recognize areas of land that exemplify the best qualities of the local landscape – special places that are “quintessential” parts of that landscape.

## Where to Turn for Help

For further information about the Lancaster County Heritage and York County Heritage programs, please visit the program Web site for your county:

**Lancaster County Heritage**

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

**York County Heritage**

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

These Web sites provide technical assistance to Heritage Resource managers and others who are interested in these programs. On these sites, you can find out more about the programs and download some of the documents that program staff have prepared to assist you. These include the following items, among others:

- **The Program Manual** explains the program's requirements, how it's organized, and who's involved. It also explains the process for designating Heritage Resources, the benefits of designation, and what's expected of program participants. Each county has its own program manual, but the content is largely the same.
- **The Interpretation Manual** (Telling Our Stories) is designed for anyone who wants to "tell the story" of a resource that's significant to the heritage of his or her community. It also outlines the specific requirements that Lancaster County and York County resources must meet to qualify for designation as a Heritage Resource.
- **The Graphics Style Guide** demonstrates the proper use of the graphic identity created for the Lancaster County Heritage and York County Heritage programs – a unique "look" developed to identify and promote the programs and their designated resources.

If you can't find the information you need on the program Web sites, program staff are available to help you. Although Heritage Resource applicants are responsible for developing their own interpretation, program staff can help you understand the requirements of your county's program, and direct you to additional sources of information.

For those who lack the time or ability to create interpretation, you can consider hiring a consultant to facilitate the process. Program staff can provide you with a list of individuals and firms that might be interested in that kind of work. You don't necessarily need a specialized firm to achieve great results.

A variety of different professionals can help, and some of them work on their own. Others are looking to broaden their professional experience or supplement their income. In Pennsylvania, we're also fortunate to have scores of talented amateur historians and naturalists who are happy to have another opportunity to study and write about the things they love.

On the other hand, if you're confident in your ability to create interpretation, but need some help in implementing it, you may want to work with a designer to create the final product. Many of the same people and companies that create your marketing materials can also help you produce high-quality interpretive materials.





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