THE

OUTDOOR

LIVING HISTORY

MUSEUM

INTERPRETATION

RESEARCH

PROJECT

FINAL TECHNICAL REPORT . MARCH 2009

THIS PAGE INTENTIONALLY LEFT BLANK

Table of Contents

THIS PAGE INTENTIONALLY LEFT BLANK

A. Executive Summary

"If you don't learn from the past, you are bound to repeat it. History helps people learn, be hopeful, make better choices; it makes for a better world."

This research project was conducted by the Association of State and Local History, the Institute for Learning Innovation, Conner Prairie Living History Museum, and Old Sturbridge Village. It was supported by a leadership grant from the Institute for Museum and Library Services.

Outdoor living history museums have been popular destinations for more than a century and currently hold a significant place on the museum landscape. Yet little research has been conducted in outdoor living history museums to understand visitor motivations, outcomes, the relationship of outcomes to interpretive format, the relationship of outcomes to motivations, and the long-term outcomes of the experience at outdoor living history museums.

This research study was designed to address these gaps in order to better understand and improve visitor experience and outcomes at living history sites. There were two key components of this research study. The first was the creation of three Interpretive Models: 1st Person, 3rd Person, and a version of traditional Museum Theatre. Second, the project identified and incorporated a number of best practices within all three interpretive models.

The Research

The research project team implemented each interpretive method at each of two sites, Conner Prairie Living History Museum, Fishers, IN and Old Sturbridge Village, Sturbridge, MA during both summer and autumn seasons of 2007. Researchers from the Institute for Learning Innovation collected visitor data on-site, using observation, interview, written questionnaire techniques, and during two follow-up telephone interviews at two weeks and three months after participation.

Key variables of the study measured on-site included: visitor and site demographics, visitor motivations for attendance, interpretive method and best practices experienced by the visitor, visitor behavior, visitor reactions, knowledge, connection to the past, intentions to gain more knowledge and skills, intentions to share the visit with others, intentions to do something as follow-up and their top three outcomes. Variables measured during two follow-up interviews included: reactions to their experience, knowledge gained at the site, current connection to the past, behavior related to gaining more knowledge and skills, sharing the visit with others and doing something as follow-up. In addition to collecting visitor data, researchers interviewed interpreters and site coordinators to gain their perspectives on the methods, best practices, visitor outcomes, and impacts on their own professional practice.

Major goals for the research were to:

- Confirm proposed Best Practices, their relationships to one another, and identify related visitor outcomes

- Identify how visitor outcomes, measured immediately, at two weeks, and at three months, vary within and between the three interpretive models

Findings Related to Best Practices

Best practices statistically clustered into four groups that seemed to represent the degree to which a visitor must use higher order thinking and greater emotional empathy to meaningfully participate in the interpretation. The clusters were categorized as sensory, cognitive, emotive, and empathic. Even though the empathic cluster, use of themes, requires the most sophisticated and complex type of participation from the visitor, other clusters of best practices appeared to lay the groundwork for the successful use of themes. Interpreters would find it difficult to offer a themed experience without using many of the other best practices during the interpretive experience. The theme emerges when an interpreter combines historical objects, spaces, facts, and characters to create a story filled with issues that have both historical and current relevance.

The use of best practices related to visitor outcomes. Sensory Best Practices were related to visitor intentions to do something as follow-up to the visit. They were also related to actually doing something as follow-up. In terms of learning, there was short-term retention of learning at two weeks but at three months, there was actually an inverse relationship (the more the visitor experienced this cluster of best practices, the less knowledge they retained at three months).

Cognitive Best Practices related to immediate learning and short-term retention of knowledge, doing something as follow-up to the visit and sharing the visit with others. They also related to feeling connected to the past at the time of the visit, at two weeks and at three months.

THE RESULTS OF THIS RESEARCH STUDY OFFER A WEALTH OF NEW IDEAS FOR INTERPRETERS, MANAGERS, PROGRAM DIRECTORS AND OTHERS INTERESTED IN IMPROVING THE FIELD OF OUTDOOR LIVING HISTORY MUSEUMS. THE STUDY ALSO PRESENTS WELL-TESTED IDEAS AND PRACTICES IN A NEW CONTEXT AND FROM A FRESH PERSPECTIVE.

Emotive Best Practices include the techniques that personalize the interpretive experience and bring historical characters or composites to life. They relate mostly to learning and connection. There was actually an inverse relationship between the use of these best practices and doing something short and long term to follow-up on the visit and sharing with others. These best practices appear to be what help make the visitor transition from history in general to 'my history'.

Upon examining the Empathic Best Practices, the use of themes to attain outcomes, the findings suggest the more a visitor interacted with one or more themes, the more they enjoyed the visit, were able to connect to the past, shared their experiences with others and had long-term retention of what they learned during the visit. And the more a visitor interacted with an interpreter, the more they experienced themes. This study hints at the suggestion that themes do not happen without live interpretation.

Findings Related to Interpretive Methods and Visitor Outcomes

Findings of the study suggest there are differences across methods for some visitor outcomes, but not all of them. Examining the trends in levels of outcomes across three different time periods, on-site, at two weeks and at three months, provided the best understanding of how methods relate to visitor outcomes. For example, on-site measures of learning were high for all three methods but the data for 3rd Person and Theatre showed a steady downward trend across the three time periods while data from visitors experiencing 1st Person formed a 'U'

shaped curve when learning plotted over time. There was a similar finding for connecting to the past. For the outcome 'increasing knowledge and skills', all three methods had 'U' shaped trends and the outcome, 'sharing the experience with others' had a steady upward trend for all methods.

Professionals must think carefully about their desired outcomes before selecting a particular

method. If the target is to have visitors learn and retain what they learn, then all other things being equal, 1st Person works well. If the goal is to have people share their experiences with others, all methods work well. If the site is focused on building life long learners, all methods work well. If the program is aiming for visitors to connect with the past and remember that connection long term, 1st Person is a good choice. If the target is getting visitors to do something as follow-up related to what they saw or heard about, try 3rd Person but not 1st Person.

Findings Related to Professional Growth

The professionals associated with the project indicated personal and professional growth as a result of participating in the research. Their initial fears and concerns about traveling to a different site, interpreting for a different audience, working with interpreters they didn't know, and interpreting a new set of themes very quickly faded. The comfort they felt with each

other, the two sites, the themes, and the story created confidence not only during the project but continued beyond, to their professional work at their home site.

Their beliefs about methods, practices, and techniques were tested. They described valuable opportunities to learn new techniques from each other. These technique 'exchanges' also encouraged interpreters to "think critically about interpretation", something they otherwise rarely find the time to do.

The interpreters were ever conscious of doing things 'right' because they were participating in a research study. Many times they walked the line between following the visitor's interests and 'doing the interpretation in the right way'. Their commitment to the project and to their profession was ever present but their continued focus on the visitor's experience was always in the forefront.

Summary

The results of this research study offer a wealth of new ideas for interpreters, managers, program directors and others interested in improving the field of Outdoor Living History Museums. The study also presents well-tested ideas and practices in a new context and from a fresh perspective. The three interpretive methods, 1st Person, 3rd Person, and Museum Theatre, were successful in creating unique visitor experiences and associated outcomes. Best practices were employed across methods and most worked well for each method. Best practices clustered based upon the level and type of effort the visitor had to put forth in order to receive what the best practice had to offer. The ability of the interpreter to select and use the best practices was also a factor in the success of the interpretive experience. There is still much to be learned about the Outdoor Living History Museum visitor experience, the methods and best practices employed in interpretation, and the outcomes related to the visitor's experience. The results of this study provide a solid brick to be placed in the wall of Outdoor Living History Museum Research.

B. Introduction

THIS PAGE INTENTIONALLY LEFT BLANK

Acknowledgements

The original project team included:

Terry Davis, AASLH	Administrative manager/project coordinator
Eric White, Old Sturbridge Village	Site Project Coordinator and liaison
Ken Bubp, Conner Prairie	Site Project Coordinator and liaison
Dale Jones, Institute	Primary Institute researcher and coordinator
Cheryl Kessler, Institute	Institute researcher
Jill Stein, Institute	Institute researcher
Joe Heimlich, Institute	Research design and analysis

The team that actually conducted the project included:

Terry Davis, AASLH	Administrative manager/project coordinator
Jim O'Brien, Old Sturbridge Village	Site Project Coordinator and liaison
Jim Willaert, Conner Prairie	Site Project Coordinator and liaison
Aili McGill, Conner Prairie	Theatre Director
Dale Jones, Institute	Senior Institute researcher
Emma Norland, Institute	Senior Institute researcher
Cheryl Kessler, Institute	Institute researcher
Jill Stein, Institute	Institute researcher
Angie Ong, Institute	Institute researcher
Jenene Ancelot, Institute	Institute researcher

The interpreters for the project included:

Will Contino, Old Sturbridge Village	1st Person Interpreter
Rebecca Robinson, Old Sturbridge Village	
Melissa Shoffner, Conner Prairie	
Dan Schoeneberg, Conner Prairie	
Claire Gregoire, Old Sturbridge Village	3rd Person Interpreter
Rob Lyon, Old Sturbridge Village	
Cassie Anderson, Conner Prairie	
Todd Nelson, Conner Prairie	
Michael Davis	Museum Theatre Actor
Matthew Feldmann	
Molly Kraus	
Kelsea Webb	

Background and Justification

Outdoor living history museums with their naturally immersive environments and costumed staff interpreting life in the past, have become a compelling feature of the free-choice learning landscape in America over the past seventy years.

The first outdoor living history museums in America are credited to the support and inspiration provided by Henry Ford and John D. Rockefeller.   Ford became enamored with the concept of the outdoor museum, began collecting and restoring structures, and opened Greenfield Village in 1929. At about that same time, Rockefeller financed the development of Colonial Williamsburg, and within a few years Williamsburg's director of restoration, Kenneth Chorley, created a corps of costumed interpreters because "visitors would want to know about the people who lived in Williamsburg just as much as they would want to know about the architecture" (Anderson, 1984). Visitors enjoyed these live interpretations, and thus the outdoor living history museum was born in America. Outdoor living history sites and their costumed staff have been popular ever since and have proliferated on the museum landscape.

As the field of outdoor living history interpretation has grown, live interpretation at outdoor living history museums has evolved into three main forms:

- **3rd Person interpretation:** An interpreter dresses in clothing of the time period s/he is interpreting, but s/he does not pretend to be a person living in that time and speaks in a 3rd person voice about life in that time period.

- **1st Person interpretation:** Interpreters utilizing this format are dressed in clothing from the time period they are interpreting and pretend to be a person from the past,

either a real person or a composite character, and speak in a 1st person voice.

- **Museum Theatre:** Museum Theatre is a theatrically based performance, with script, actors, and a director, and interprets life in the time period of the outdoor museum in which it is performed.

Almost without exception, outdoor living history museums have adopted one or more of these live interpretation formats. Unfortunately, outdoor living history museums have not had the time or resources to conduct research to understand the relationship of visitors' experience to these

three elements of live interpretation. While staff at individual sites often take steps to improve their interpretation, and on occasion have the resources to conduct evaluations, in most instances they make their choices about which interpretive format to use without the benefit of a solid body of research and must rely for the most part on anecdotal evidence not supported by any rigorous research (Malcolm-Davies, 2004). While there has been visitor research conducted in a wide variety of museums on visitors and their

reactions to exhibitions, little research has been conducted in outdoor living history museums, which present the public with a much different visitor experience. Significant gaps exist in our understanding of what draws people to outdoor living history museums, the short and long term impacts of the experience for visitors, and the most effective elements

understand visitor motivations, outcomes, the relationship of outcomes to interpretive format, the relationship of outcomes to motivations, and the long-term outcomes of the experience at outdoor living history museums.

This research study was designed to address these gaps in order to better understand

Objectives included:

- Identify proposed 'best practice elements' in three living history interpretation methods - 1st Person, 3rd Person, and Museum Theatre

- Incorporate the proposed 'best practice elements' into the design of three interpretative models

- Implement each interpretive model in each of two living history interpretation settings

- Confirm proposed 'best practice elements', their relationships to one another, and identify related visitor outcomes within and across each of the three interpretive models

- Identify how visitor outcomes, measured immediately, at one month, and at three months, vary within and between the three interpretive models

- Disseminate findings, conclusions, and recommendations to Outdoor Living History Museum field practitioners, scholars, and others interested in best practices and interpretive methods

3rd Person interpretation:

An interpreter dresses in clothing of the time period s/he is interpreting, but s/he does not pretend to be a person living in that time and speaks in a 3rd person voice about life in that time period.

1st Person interpretation:

Interpreters utilizing this format are dressed in clothing from the time period they are interpreting and pretend to be a person from the past, either a real person or a composite character, and speak in a 1st person voice.

Museum theatre:

Museum Theatre is a theatrically based performance, with script, actors, and a director, and interprets life in the time period of the outdoor museum in which it is performed.

of the experience in terms of visitor learning.

Purpose & Objectives

Outdoor living history museums have been popular destinations for more than a century and currently hold a significant place on the museum landscape. Yet little research has been conducted in outdoor living history museums to

and improve visitor experience and outcomes at living history sites. A key component of this research study was the creation of three treatments – 1st Person interpretation, 3rd Person interpretation, and Museum Theatre – which visitors experienced at each of two sites. Each of these treatments was designed as a "model" interpretive experience based on results of initial qualitative research from this project and other literature.

Literature Review

While a great deal of research has been done in the museum field on visitor motivations, attitudes, meaning-making, and outcomes (including learning) in informal contexts, much less has been done at outdoor living history museums. Relevant research has also been conducted in a broad range of fields—including education, leisure studies, environmental education, tourism, and theatre—but has not yet been synthesized and applied to living history sites in a deep and meaningful way. This literature review draws upon work from a variety of fields to highlight key findings that will help inform our proposed study, and also points to gaps in the research that need to be investigated further.

Visitor Motivations and Attitudes

Decades of research has been conducted on visitor motivations for attending museums (Absher and Graefe 1997; Falk, Moussouri and Coulson, 1998; Hood 1983, 1989; Merriam 1991; Moussouri 1998; Packer and Ballyntyne 2002; Prentice, Davies and Beeho 1997), including a small body of literature specifically focused on living history museums (Hayward and Larkin 1983; Miles and Uzzel 1989; Morganstern 1996; Malcolm-Davies 2004). Numerous frameworks exist for examining visitor motivations. Falk et. al. (1998) refer to social and recreational reasons, entertainment, education, and reasons related to "culture, awe, and reverence." Moussouri (1998) divides visitor motivation into six categories: place, education, life cycle, social event, entertainment, and practical issues (such as proximity, time, crowd conditions, and entrance fees); while Packer and Ballyntyne (2002) draw upon leisure and tourism scholarship (Beard and Ragheb 1983; Crandall 1980; Crompton 1979) to categorize visitor motivation as follows: learning and discovery, passive enjoyment, restoration, social interaction, and self-fulfillment. Most recently, Falk has investigated what he calls the "theory of self-selection," a framework that uses the level of the self—and multiple "selves"—to understand visitor motivation. Drawing upon a three-year project at the California Science Center and a meta-study of ten zoos and aquaria across the country, Falk delineates five selves based on motivation: the explorer, the facilitator, the professional/hobbyist, the experience seeker, and the spiritual pilgrim (Falk, in review).

In a seminal article on museum visitation, Marilyn Hood (1983) looks broadly at attributes underlying adults' choices in their use of leisure time, as a way to understand people's choices to visit (or not visit) museums. She identifies six of the most commonly cited motivations—social interaction, doing something worthwhile, feeling comfortable in one's surroundings, being challenged by new experiences, having an opportunity to learn, and actively participating— and then delineates three museum audiences (frequent, occasional, non-participants). Hood found that frequent museum visitors prioritized learning, having new experiences, and doing something worthwhile. Non-participants, however, most valued the other three attributes (social interaction, feeling comfortable, and actively participating). In order for museums to reach a broader audience, she argues, they must program for more than one type of audience by offering multiple benefits and appealing to people "on the basis of what satisfies their criteria of a desirable leisure experience."

Researchers generally agree that visitor motivations directly impact their experience and learning while at the museum (Balling, Falk and Aronson 1980; Falk and Dierking 1992; Falk, et. al. 1998; Macdonald 1993; Moussouri 1997). "We need to think about visitor motivation and learning as two parts of a single, inextricable whole," writes Falk (in review). In a study at the National Museum of Natural History, researchers found that motivations of education and entertainment yielded the greatest learning outcomes. Interestingly, visitors with a strong entertainment motivation demonstrated an equally high or higher level of learning, as well as a greater commitment of time, than did those with a strong education motivation. While this research forms a useful foundation for looking at visitor motivations and attitudes, there are only a handful of studies related specifically

to living history sites. One example is a study done at twelve historic sites in four countries (Malcolm-Davies 2004), in which researchers found that visitors' top three motivations for a visit to a historical site were to learn, to feel a sense of the past, and to have fun. Much more research related to living history sites, however, is still needed to fill in this gap.

Visitor Learning, Experience, and Outcomes

Three perspectives currently dominate research on visitor learning in museums: The sociocultural perspective (Leinhardt, Crowley, & Knutson 2002); the constructivist perspective (Hein 1998; Roschelle 1995; Rounds 1999; Russell 1999); and the contextual model of learning (Falk & Dierking, 1992; 2000). The sociocultural perspective suggests that learning is both an individual and group experience, and that museum experiences are inextricably tied to the historical and cultural context in which they occur. Another foundational theory that addresses visitor experience is constructivism, which asserts that individuals construct their own understanding of the world by reflecting on their experiences. In this model, learning is seen as a search for meaning rather than the accumulation of facts, and the implication is that learning environments must consider the prior knowledge and interests of the learner (Dewey, Piaget, Vygotsky, Bruner, Gardner). The contextual

model identifies key factors that influence learning within three contexts: personal (e.g., motivation and prior knowledge), sociocultural (internal and external mediation), and physical (e.g., orientation and design).

The process of "meaning-making"—and how to facilitate it—has also become a significant part of understanding visitor experience and learning in informal contexts. Lois Silverman (1993) addresses a paradigm shift that incorporated the process by which meaning is "jointly and actively constructed through interaction." She argues that museum visitors fashion their own meaning, influenced by their sense of self and community, and the personal agenda which they bring to the visit. Specifically addressing history museums, she asserts that visitors construct meaning through dialogue and interaction with others. Finally, she argues that successful interpretation allows visitors to place history in the context of their own family history, experience, and previous knowledge; incorporates the natural storytelling, conversations, interactions, and responses of visitors more formally; and encourages museum educators to learn the skills needed to facilitate dialogue and negotiation among visitors.

Moussouri offers another model of meaning-making through family learning (1997), in which she looks at the effect of gallery staff on family visitors' abilities to make sense out of their experience and to later reconstruct their visit, and emphasizes the importance of social interaction and the exchange of information between family members. She also found that perceiving an experience to be realistic or authentic increased visitor "appreciation and understanding of the subject matter." In addition, the author found that multi-sensory experiences increased visitor appreciation and understanding, and that relating exhibits to personal experience was crucial in the creation of meaning.

In a later study, conducted at Conner Prairie in Indiana (Rosenthal and Blankman-Hetrick 2002), researchers examined the role of conversation in visitors' interpretations of their museum experience. They measured interactions between visitors and staff along a number of dimensions, described the circumstances in which family

15

learning was most likely to take place, and identified components of learning interactions in order to improve interpreter performance. Key findings were that: (1) learning indicators occur most often after the family has engaged in discussion with an interpreter; (2) learning indicators were virtually absent when the interpreter engaged in monologue or didn't talk at all; (3) the impetus for active engagement most often came from interpreters, not visitors; (4) the nature of family interaction with interpreters had the greatest impact on learning; (5) visitor inclusion in presentations, theatrical events, etc. are significant factors in a visitor's ability to make meaning out of the experience; (6) conversational engagement is critical to family learning; and (7) the interpreter's role as a conversation catalyst and support for parental attempts to engage children is crucial.

While research on outcomes of museum visits have focused primarily on learning for many decades, current understanding and definitions of learning have broadened to include enjoyment, entertainment, spending quality time with others, experiencing something unusual, taking part in a culturally enriching activity, and affective/emotional learning. Lynn Dierking et.

al. (2003) developed a potential framework for defining outcomes within the social, cultural, and historical contexts of people's lives. According to research based on this model, outcomes should be: (1) grounded in the role of the institution in the community, (2) situated within the contexts of people's lives, (3) aligned with visitor expectations, (4) accessible to multiple types of learners, and (5) expressed at different levels (e.g., the individual, the social group, and the community).

The issue of visitor satisfaction in museums has also been examined, though not at living history sites specifically. Pekarik et. al. (1999) published a foundational study on what visitors find satisfying in museums. By interviewing some 2800 visitors at nine Smithsonian museums, researchers divided satisfying visitor experiences into four clusters: (1) object experiences, such as "seeing the real thing" or "being moved by beauty"; (2) cognitive experiences (gaining information or knowledge, enriching understanding); (3) introspective experiences, such as "imagining other times or place"; and (4) social experiences (spending time with family and/or friends). Interpretive results included the idea that a visitor's assessment of a museum experience as "satisfying" reflects

a combination of availability of a particular experience, the quality or intensity of that experience, and individual preference.

Others have investigated the relative importance and impact of cognitive versus affective learning on visitor satisfaction. Yalowitz and Loomis (1999) shed some light on this topic in a study they conducted at the Denver Museum of Natural History, in which they used the Need for Cognition (NFC) scale, divided into "high" and "low" levels, to determine its impact on visitor satisfaction.

While museums had often been considered successful if visitors processed information cognitively (Webb 1996), in this study it was more common for the affective experience to trigger cognitive gain than the other way around. Thus, if the affective system triggers enough interest in the visitor that they process some information cognitively, then museums have accomplished their goal.

The results of this study also emphasize the need for museums to develop exhibits and programming for multiple cognitive "types." Another significant debate examines the relative significance of educational versus entertainment motivations and the impact of these on visitor satisfaction. Falk et. al. (1998) strongly argue that educational and entertainment goals should not be seen as mutually exclusive, but rather as interrelated.

In a study done at the National Museum of Natural History in D.C. (Gems and Minerals), visitors motivated by the entertainment aspect of exhibits actually learned more and spent more time in the museum than those who rated themselves high on educational motivation. Malcolm-Davies (2004) also notes that education and entertainment cannot be viewed as mutually exclusive, but rather "both are required for a visitor to feel their visits are worthwhile."

Some specific research has been done on live interpretation, its impacts, outcomes, and visitor satisfaction (Alsford and Parry 1991; Baum and Hughes 2001; Malcolm-Davies 2004; Morganstern 1996; Roth 1998; Storksdieck and Tanguay

2003), though not much within the context of historic sites or museums. Baum and Hughes conducted a ten-year meta-analysis of a series of theatre evaluations at the Museum of Science in Boston (2001), and found that visitors generally demonstrated cognitive gain, and received information in a way that they enjoyed and remembered.

They also delineated three categories of outcomes: content gain, visitors' perception that plays were educational and valuable, and visitors' articulation of abstract and complex ideas from plays. Ultimately, they found that making content "real" or "relevant" to visitors was a successful way of communicating ideas and increasing visitor satisfaction. In a study focused on the role of costumed interpretation at twelve historic sites in four countries, Malcolm-Davies (2004) examined whether or not the museums' claims matched visitors' needs, investigated what visitors want from historic sites, and assessed the extent to which costumed interpreters contributed to visitor satisfaction. She found that, overall, costumed interpreters did not significantly fulfill visitor's needs, which were prioritized as follows: learning, getting a sense of the past, and having fun. While they found that costumed interpreters did provide a sense of the past, visitors felt they did not offer enough learning by themselves. Finally, the connection between live interpretation and satisfaction of outcomes needs to be examined in much more depth, particularly in the context of living history museums.

Another relevant body of research relates to issues of authenticity. Scholars from a wide variety of disciplines (Bruner 1989; Cohen 1988; Ehrentraut 1993; Erickson 1995; Harvey 2004; Hughes 1995; McIntosh and Prentice 1999; Stover 1989; Waitt 2000) have posed key questions about authenticity, including: What is authenticity? Is authenticity objective or constructed? How do visitors perceive authenticity? And what impact do their perceptions of authenticity have on their experience and learning? A recent study examined visitor notions of authenticity at an NPS historic village site in Virginia, and suggested that learning outcomes were highly connected with the search for authenticity (Harvey 2004).

THIS PAGE INTENTIONALLY LEFT BLANK

C. Project Description: Phase One

Exploration of Key Concepts

Best Practices, Visitor Motivations, and Visitor Outcomes

Data Collection with Visitors Regarding Motivations

In July and August 2006, Institute researchers collected data on motivations from visitors at Conner Prairie and Old Sturbridge village. A total of 105 visitors participated in this study. Visitors were asked to fill out one of two motivations forms (see Appendix A). About half (49%; n=51) were asked to select their top 5 out of 20 statements and rate them on a 7-point Likert scale, while the other half (51%; n=54) were asked to select and rank their top 3 choices out of the same 20 statements. Researchers then asked all visitors a couple of open-ended follow up questions on their motivations for attending the site and expectations for their visit, in addition to collecting basic demographic data.

About half the visitors (52%; n=55) were interviewed at Old Sturbridge, and half (48%; n=50) at Conner Prairie. Almost three-quarters of participants (72%; n=76) were visiting the site with a family group with children; 18% (n=19) were with an all-adult family group; 4% (n=4) were with friends with children; and another 4% (n=4) were visiting on their own. Only two participants in the study were visiting the living history site with adult friends. The majority of visitors (82%; n=86) were not members of the institution. Overall, the visitors were fairly familiar and experienced with living history sites. More than a third (38%; n=40) had visited a living history site 5 or more times in the past 5 years; and 31% (n=32) had visited 2-4 times; 16% (n=17) had been to a living history site once in the past five years. Thirteen percent of the visitors (n=14) had not been to a living history site in the last 5 years, and only one visitor reported that this was their first visit to a living history site. Due to researcher error, gender of the visitor who was the key participant in the interview was not marked on the form in 22 cases. Of the participants who did answer these questions (n=83), 66% were female (n=55) and 34% were male (n=28). Similarly, the age category of the key participant was not marked for 11 participants. Of the remaining participants (n=94), two thirds (67%; n=63) were adults 18 or older' one quarter (26%; n=24) were senior citizens aged 55 or older; and 7% (n=7) were between 12 and 17 years of age.

Researchers entered all of the quantitative data in SPSS and ran a factor analysis to determine the extent to which the instrument could measure an individual's "motivational identity." All open-ended data was coded using emergent categories, which were then mapped onto the 5 motivational identities. No new motivations emerged that did not fit within one of these 5 categories. Researchers then used the open-ended data to refine the language of the 20 statements on the Motivation instrument, in order to better reflect the ways in which visitors actually talked about their reasons for attending living history sites specifically. Researchers also calculated frequencies of open-ended codes using SPSS.

When asked to describe their motivations for visiting the site in their own words, participants offered a variety of reasons. The most common motivation was that the visitor had been to the site before and wanted to revisit (29%; n=30), followed by facilitating a learning experience for a child or grandchild (22%; n=23). Other common motivations included being personally interested in history (21%; n=22), and simply that the site was considered something interesting or important to do in the area (17%; n=18). In addition to facilitating an educational experience for a child, a couple of other social reasons were mentioned: 12% (n=13) wanted to have a shared, enjoyable experience with adults (not necessarily related to history), and another 12% came because someone else in their group wanted to visit. Very few participants articulated that supporting historical preservation was an important reason for coming (3%; n=3) or "stepping back in time" (2%; n=2).

Researchers also looked at the distribution

of open-ended responses in terms of the 5 motivational identities by slotting the open-ended coding categories into the motivational identity that most closely matched that identity, or the sub-statements within it. While some motivational identities ended up including more sub-categories than others, the Facilitator (Social) and Experience Seeker (Destination/ Community) emerged as the strongest motivational identities, with two thirds (66%; n=69) of the responses falling into each of these categories.[1] About one-third (32%; n=33) of the responses reflected the Explorer (Individual) identity; 10 % (n=10) fell into the Spiritual Pilgrim category; and only 7% (n=7) of the responses reflected the Professional/Hobbyist.

Interviews with Living History Professionals

In the fall of 2005, the American Association for State and Local History (AASLH) received funding from the Institute for Museum and Library Services for the Outdoor Living History Museum Research Project, with staff at the Institute for Learning Innovation (the Institute) directing the project. The project team, composed of staff from the Institute, AASLH, and partner organizations Old Sturbridge Village and Conner Prairie, created an advisory committee composed of eight professionals with significant experience in the living history field, to offer consultation as needed throughout the project.

In the spring of 2006, Institute research staff conducted telephone interviews with seven of the eight professionals to understand what professionals thought about the following: 1) visitors' motivations for visiting living history sites; 2) intended visitors' outcomes (immediate, short and long term) for live interpretation experiences in three interpretive formats (3rd Person, 1st Person, and Museum Theatre); and 3) visitors' expectations and outcomes for those interpretive formats. Institute staff conducted the interviews using a written protocol (See Appendix X). Each interview lasted approximately 45-60 minutes, and researchers documented participants' responses through detailed note-taking. Institute researchers interpreted the

1   Note that some participants gave multiple responses in the open-ended questions, so the totals equal more than 100%.

data using content analysis, which identifies and qualifies key trends without seeking to quantify them.

Visitor Motivations

Institute researchers asked professionals what they felt were the most common reasons that people visited living history sites. Two primary reasons emerged from their responses. First, they felt that visits allow opportunities for family/ group activities or experiences. Parents feel that they should share fun, educational experiences with their children, and sometimes these visits serve as reasons to return in the future to relive or recreate memories from earlier visits. Second, professionals believed that a visit most likely centers on one or more individual's interest in history or learning about history by some means other than reading books or listening to a lecture. Professionals also noted additional motivations, such as wanting an authentic or immersive experience, having an interest in encountering people doing something unique, having opportunities to talk with people who are knowledgeable about history, or simply wanting to be entertained.

When asked if they thought visitors were aware or care about the three interpretive formats most often found at living history sites, i.e. 3rd Person, 1st Person, and Museum Theatre, only one professional felt that visitors did understand the differences dependant "upon the context of their experience, the depth of the immersion they desire." A few professionals believed that visitors either did not care or could not distinguish any difference beyond a surface understanding of these interpretation formats. A few others felt that visitors "like diversity of styles" but are not interested in knowing about the styles "upfront" or become aware of the different formats "after the fact [as it] affects their experience in ways that they will remember."

Visitor Experience

Introduction

Researchers then asked the living history professionals to share their perspectives on what

Why are you here today?

Check the 5 statements that best reflect why you are here today.

For those 5 statements only, indicate the importance of the reason.
- If a statement represents a **more important reason you are here today**, you would circle **7**.
- If a statement represents a **less important reason you are here today**, you would circle **1**.

Check 5		Less Important Reason						More Important Reason
☐	I am a history buff	1 2 3 4 5 6 7
☐	I came here before and want to revisit	1 2 3 4 5 6 7
☐	I am a volunteer or member of a historical society	1 2 3 4 5 6 7
☐	I find places like this relaxing to visit	1 2 3 4 5 6 7
☐	I'm bringing my family/friends here to have a good learning experience	1 2 3 4 5 6 7
☐	It was my choice for how to spend the day	1 2 3 4 5 6 7
☐	I like to learn about history	1 2 3 4 5 6 7
☐	I get more here than going to the mall or a movie	1 2 3 4 5 6 7
☐	I believe in the importance of collecting, preserving and interpreting history	1 2 3 4 5 6 7
☐	Coming here helps me connect to the past	1 2 3 4 5 6
☐	I discover things about myself when I come here	1 2 3 4 5 6
☐	I've been told this is a good place to visit around here	1 2 3 4 5 6
☐	Someone else in my group wanted to come here	1 2 3 4 5 6
☐	I frequently visit living history sites when I go on trips	1 2 3 4 5
☐	My family/friends enjoy themselves at places like this	1 2 3 4 5
☐	It is good for the community to have a historical site like this	1 2 3 4 5
☐	I support historic preservation	1 2 3 4 5
☐	I like to see how people lived in the past	1 2 3 4 5
☐	This is a good way for my family/friends to share quality time	1 2 3 4
☐	I feel like I'm stepping back in time when I'm at places like this	1 2 3 4

★Thank You★

After visitor finishes motivation instrument, ask the following:

1. Now that you have had a chance to choose five reasons that you came, I would like you to say in your own words what brought you here today, or why you visited the site.

2. I would also like to know what you would like to have happen during your visit. Could you fill in the statement, "This would be a great visit if _____"

Please tell us about yourself:

How often have you visited living history sites in the past five years:
☐ Once   ☐ 2-4 times   ☐ 5 or more times   ☐ Haven't been in last 5 years
☐ Have never been/first time

Please tell us about yourself and those visiting with you . Who did you come here with today?
☐. Alone   ☐ With family (incl. children)   ☐ With friends (incl. children)
☐ With family (all adults)   ☐ With friends (all adults)   ☐ Organized group

Are you a member of the museum? ☐ Yes   ☐ No

We're also interested in knowing the age range of visitors. Including yourself, tell me the ages of those in your group.

Age range	# of Males (including you)	# of Females (including you)
0-5 years old		
6-11 years old		
12-17 years old		
18 years or older		
55 years or older		

(Note to researcher: indicate age and sex of interviewee above by putting check (➤) in appropriate box.)

Zip Code:_____

visitors want, expect, and actually experience from 1st Person, 3rd Person, and Museum Theatre interpretative formats. What follows is a summary of their comments based on each format:

3rd Person Interpretation
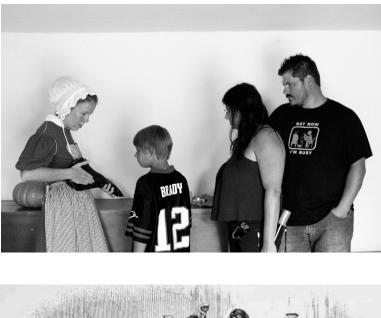
What professionals thought visitors want to experience or have happen during 3rd Person interpretation can be divided into three categories: 1) visualize or be a part of the past; 2) interact with interpreters; or 3) make cognitive or emotional connections.

Visualizing being part of the past encompassed both liking to see people in costume as well as adding to the immersion experience. One professional described seeing people in costumes as "mesmerizing," noting an intellectual "connectedness of style." Clothing may also provide opportunities for tactile experiences, which this professional thought was especially enjoyable for children. About half of the professionals felt that 3rd Person interpretation was approachable in a way that 1st Person could not offer. The ability to interact with a 3rd Person interpreter "offers an opportunity to examine and discuss" topics and issues that help visitors connect their experience with their everyday life. Professionals also believed that the interaction possible with 3rd Person interpretation allows visitors to make emotional and/or cognitive connections in "a way that they can easily digest."

Professionals generally thought that visitors expect to see people in costume, learn something, be engaged, and be free from modern intrusions, although some thought visitors do not know what to expect. Professionals felt that visitors experience good to mediocre 3rd Person interpretation, dependant on who is providing interpretation. Once a visitor has a poor experience,

"they learn not to expect too much."

What professionals thought visitors actually got from 3rd Person interpretation included "provocative experiences" that helped them to compare and contrast the past with the present and "involvement on an emotional level," which held their attention, kept them intrigued, and promoted reflection following the experience. They also thought that an experience with 3rd Person interpretation would spark conversations, enrich their sense of the past, excite them about something they had not known or thought about previously, and contribute to "good quality social

time (with kids, friends)."

These outcomes closely mirrored what professionals wanted visitors to take away from 3rd Person interpretation experiences. Specifically, professionals wanted visitors to have "epiphanies," to understand the past though the lens of every day life such as where people lived, tools that they used, and issues that affected their world view. Ideally, this kind of experience would lead to or result in reflective thinking and dialogue with friends and family about the experiences of ancestors.

1st Person Interpretation

Being able to observe, having an authentic experience, and being entertained were the three general outcomes that the professionals thought visitors wanted to experience or have happen during 1st Person interpretation. One professional noted that 1st Person interpretation was appealing for visitors who "want to watch and not interact because they don't like to or don't want to or can't figure it out or are uncomfortable." Others noted that 1st Person interpretation offered more emphasis on the idea

of authenticity – that "I'm really going back into the past" or "this is really what it was like."

Similar to 3rd Person interpretation, roughly half of the professionals thought that visitors didn't know what to expect, while the other half thought visitors would expect a "vignette or staged production" like a play or storytelling. Other expectations included having an interpreter talk about a specific time – the time they are supposed to be representing – and, for the more "serious" visitor, professionals thought they would expect to "connect on a deeper level" to satisfy their personal interests. Professionals again felt that visitors most likely experienced varying degrees of quality ranging from good to mediocre 1st Person interpretation.

What professionals thought visitors actually got from 1st Person interpretation included deeper understanding and insight into the subject, time, or place that is being interpreted, primarily through both emotional and intellectual connections; fostering "imaginative thought" that results in further investigation; the feeling of being transported to the past; and, to some extent, voyeurism, which may be the attraction of 1st Person interpretation for some visitors. One professional noted that 1st Person interpretation provides a perspective that "challenges more than 3rd Person," which may cause frustration for visitors since they are not able to ask questions or inquire about particular items or issues in a way that is possible with 3rd Person interpretation.

The two primary outcomes that professionals said they wanted visitors to experience with 1st Person interpretation were interacting or conversing with an interpreter and understanding the individuals portrayed in context. An example of the latter would be interacting with a woman in costume who is thinking or reflecting on her life and her obligations. Interacting with a 1st Person interpreter allows the visitor to gain awareness and understanding of the interpreter's perspective in the context of the period being interpreted. Professionals also wanted visitors to feel more immersed in the past when they encountered 1st Person interpretation, to feel like there were "in a special moment," where they had the opportunity to learn on

a more intimate level some of the issues that people faced during a particular time period.

Professionals were also asked if they thought it made a difference to visitors if characters are composites or real, representing a person who did exist. The consensus was that as long as interpretation is done well, "a composite is as good as a real character."

Museum Theatre

Professionals felt that visitors wanted to be entertained when they experienced Museum Theatre. They also felt that visitors wanted to care or be motivated to care about the story or characters presented, wanted to "hear a story," and "appreciate having a little bit of a wall," similar to the voyeurism of 1st Person interpretation. Professionals said that visitors expect to "have a little show" that will "touch their hearts and mind." They expect "high value," to learn something or become informed.

What professionals thought visitors actually got from experiencing Museum Theatre included making an emotional connection with the material presented, gaining greater insight into a topic, and increasing their ability to relate the past to the present. Museum Theatre provides more "back story" which in turn offers greater depth for the visitor. In their view, more depth leads to more connection.

The primary outcomes that professionals said they wanted visitors to experience with Museum Theatre were to understand themes and ideas, experience a deep level of engagement, and see controversial issues or conflicts. One professional summed it up this way: "Visitor outcomes on Museum Theatre are that people will be connected to personalities of the past and understand in greater details their contributions through a dramatic, emotive experience." Professionals also wanted visitors to "experience what it would be like to be in the shoes [of characters] and understand the choices [available to them]." With such an understanding, visitors could then relate to the situation and think about how it affects them, i.e. "What if I had been that person? Would I have responded [that way]?"

Desired Outcomes

Professionals were asked to articulate the short and long-term outcomes they desired for visitors experiencing each format. In general, professionals wanted all formats to provide memorable experiences that inspire or provoke continued investigation and valuing of history.

Although desired outcomes were similar for all three formats, a couple of specific trends emerged. Short term (up to a couple of weeks) expectations for 1st Person interpretive experiences focused primarily on being inspired to learn more about a particular subject or person for reinforcement of their overall experience. Professionals wanted visitors who experienced 3rd Person interpretation to learn something they did not know previously or build upon prior knowledge, connect with the subject matter presented, be able to make sense of what they experienced, and communicate the experience to others. Depending on the site, short-term expectations for 3rd Person interpretation could also include "broaden[ing] their perspective of human kind," applying knowledge from one site to another site, challenging visitors' assumptions, and having visitors "leave with more questions than answers." Expectations for both first and 3rd Person interpretative experiences tended to focus on an individual's experience, which differs from expectations for the Museum Theatre format.

Professionals wanted visitors who experienced Museum Theatre to "feel like a community that's just experienced something" and to have an authentic experience. They hoped that visitors would gain specific cognitive knowledge that moved them emotionally and intellectually. They also wanted visitors to share or retell what they saw or heard and, by doing so, would reflect on the "bigger idea" of their experience.

The desired long-term outcomes (3-6 months) for 1st Person interpretation were similar to those for the short term, i.e. further independent exploration of a subject or person, and positive, "inspiring" memories. Long-term expectations for 3rd Person tended to be more behavioral. For example, professionals hoped that visitors would become actively engaged in historical

preservation through monetary contributions ("Send us money, remember us in their estate") or, on a more personal level, make a "relevant connection" to their own past or family. Finally, desired long-term outcomes for Museum Theatre were concerned more with the themes or ideas being presented : "Remember the big ideas," and "Find the universal truth – the unique and the universal."

Best Practices

Researchers asked professionals what they considered to be the most effective practices for each interpretive format. Interestingly, similar techniques were named for each format. For instance, professionals said that any interpretation needs to be relevant for visitors in order to personally connect them to the content being presented. Additionally, 1st Person interpretation should include open-ended questions, such as "where are you from?" to invite visitors to converse and show that the interpreter is interested in them. For Museum Theatre, the professionals considered making an emotional connection to the story and ending with an inspirational message to be a "best practice."

Two other factors that professionals thought contributed to effective interpretation for all three formats were skill and knowledge of the interpreter. Skill for 3rd Person interpretation was defined by one professional as the "ability to interact with/engage [a] group, cater to different learning styles, react to visitor wants & needs, facilitate learning, [and] good people skills." Skills for 1st Person interpretation also included being able to appropriately field "modern day

questions in historical context," as well as to create a comfortable experience focused on the visitor. One professional noted that "too often living history interpreters are too inside their character…too obsessed with their own authenticity." The desired depth and breadth of content knowledge varied across formats but overall, professionals felt that interpreters should be well versed in as many aspects of a period or story as possible. For both 1st and 3rd Person formats, being knowledgeable came from good, "quality" training and "consistent coaching by someone knowledgeable in technique and coaching." In Museum Theatre, quality training was talked about in terms of good direction, script, and acting technique. At least one professional shared that a site had to provide a strong interpretative framework that included "clear goals about what experience is supposed to [happen] between visitor and interpreter" in order for interpretation to be effective.

All professionals thought that a lack of one or any of the above factors would interfere with effective interpretative experiences. In particular, professionals cited "modern intrusions" such as airplanes overhead, sirens or road noise, as constant factors that interfered with effective interpretation. Additionally, some professionals said that interpreters who treated

visitors negatively, i.e., talking down to visitors, becoming arrogant or considering visitors "stupid," obviously interfered with a positive experience. Interpreter "burnout," defined by one professional as management that has grand expectations but "stretches staff too thin," was also sited as counterproductive to effective interpretation.

Internet Survey with Living History Professionals

Introduction

In June 2006, a web survey link was distributed to selected professionals in the living history field, including members of the American Association for State and Local History's (AASLH) Outdoor History Museums Forum, as well as board members of the Association for Living History, Farms, and Agricultural Museums (ALHFAM). A total of 27 individuals completed the survey. The majority (74%; n=20) were currently employed at an outdoor living history site; 19% at a historic house; and 19% at a museum.[2] Three-quarters (n=20) of the respondents reported using predominantly 3rd Person interpretation at their institutions.

Respondents were largely responsible for planning living history programming (74%; n=20), and managing or overseeing interpreters (52%; n=14); however, a number of respondents either train interpreters directly (48%; n=13) or perform as a living history interpreter themselves (41%; n=11). Overall, the respondents were highly experienced in the living history field; more than half (56%; n=15) reported being in the field for 20 or more years, and only 15% (n=4) had worked in living history for less than 4 years.

Participants in the web survey were asked to respond to a variety of scaled and closed-ended questions related to their perceptions of visitors' motivations, expectations, and outcomes. The data was transferred from web survey software into Excel and analyzed quantitatively. Two open-ended questions included in the survey were analyzed qualitatively, but not coded, as the sample was too small.

Visitor Motivations

In order to capture how professionals view visitors' motivations for coming to a living history site, respondents were asked to choose the most and least common reason from a list of statements.

Data showed that professionals viewed social and cognitive motivations as equally common for visitors. One third of the respondents (33%; n=9) felt that visitors were most likely to come to a living history site to learn something about the past; while another third (30%; n=8) felt spending time with family was the most common reason to visit living history sites. When asked to select the least common motivation, more than one third of the respondents (37%; n=10) felt visitors were least interested in walking around outdoors, followed by sparking someone else's interest in history, such as a child or grandchild (19%; n=5).

Perceptions of Three Interpretive Formats

Introduction

In order to better understand professionals' perspectives on live interpretation specifically, the web survey asked participants to answer specific questions about the three interpretive formats (3rd Person, 1st Person, or Museum Theatre). The survey prompted the respondents to answer follow-up questions on a specific interpretive format when they indicated having a lot, some, or even a little knowledge and experience in that format. (If respondents reported having no knowledge of this format, they were directed to the next section of the survey.) The questions focused on what respondents felt visitors wanted out of the interpretive experience, as well as what they as professionals would like visitors to experience and take away in both the short and long-term.

---

2   Respondents could select more than one answer to this question, so totals are more than 100%

3rd Person Interpretation

The majority of respondents (82%; n=22) reported having a lot of knowledge and experience with 3rd Person interpretation, and a total of 24 respondents completed the questions related to 3rd Person interpretation. What follows is a summary of their perspectives on this interpretive experience.

First, respondents were asked to select the most and least to which they felt visitors wanted to experience a number of specific outcomes, and then selected the most and least important reasons.

Similar to their response to visitor motivations, professionals felt visitors most wanted to learn something new during 3rd Person interpretation, with one quarter (25%; n=6) selecting this statement. Twenty-one percent (n=5) of the respondents believed visitors most wanted to interact with an interpreter; and 17% (n=4) thought that having a fun, enjoyable experience was a top priority to visitors experiencing 3rd Person interpretation.

Professionals felt that visitors were less likely to want to listen to an interpreter speak, i.e. without talking or interacting with them, with almost one-quarter (22%; n=5) selecting this statement. Seventeen percent (n=4) said having an emotional response was least important to visitors; a few respondents felt visitors were not as interested in understanding complex issues (13%; n=3) or gaining multiple perspectives on history (13%; n=3).

Overall, these results indicate that professionals believe visitors want an interactive, educational, and enjoyable experience that minimizes time spent simply listening to an interpreter speak. While professionals certainly believe that visitors would like to learn something new about history, the data suggest that they think visitors are less interested in understanding history on a deep and complex level.

The survey also asked respondents to rank the importance of these visitor experiences, for themselves as professionals, by selecting their first and second priorities from a list of statements. The distinction between first and second choice should be interpreted with some caution, however, as it is possible that some respondents felt their top two choices were equally important to them.

Data suggest that professionals see their own priorities as relatively similar to those of visitors. Twenty-one percent of the respondents (n=5) noted that it was most important for visitors to have fun during 3rd Person interpretation; 17% (n=4) felt that having visitors interact with an interpreter was the top priority. While only 13% (n=3) chose learning something new as most important for visitors, one-quarter (n=6) indicated this was the second most important to them. On the other hand, data suggested that professionals felt that listening to an interpreter speak was not at all important, with no one selecting this as a first or second choice. These findings indicate that professionals would like to see visitors more involved in the 3rd Person interpretive experience, rather than passively listening or watching interpreters.

Researchers also wanted to understand what professionals hoped visitors would take away from 3rd Person interpretation after the experience. Similar to previous questions, respondents were asked to select the most and second most important short-term outcomes (up to 72 hours) from a list of statements.

As would be expected, professionals most wanted visitors to feel the experience was worth their time and money, with almost one third (30%; n=7) choosing this as their top priority. In addition, data showed that professionals highly valued creating personal relevance for visitors, with 21% (n=5) suggesting that the most desired outcome was to have visitors relate the experience to their own lives; and one quarter (25%) selected this as the second most important outcome. Professionals also hoped that 3rd Person interpretation would spark conversations with others, as 21% (n=5) selected this as their first choice, and another 21% (n=5) as their second choice. Alternately, data suggested that professionals view reinforcing prior knowledge as less important than the other short-term

outcomes, along with appreciating material culture from the past.

The survey also asked professionals to select the most important long-term outcomes (3-6 months) of 3rd Person interpretation from a similar list of statements, with a few additions that could only apply in the long-term.

Similar to short-term outcomes, more than one-third of the respondents (38%; n=9) felt it was most important that visitors make connections

appreciation of the past, possibly because personal relevance and social learning likely support knowledge and appreciation.

1st Person Interpretation

A total of 22 respondents completed the portion of the survey focused on 1st Person interpretation. Half of those (n=11) reported being very knowledgeable in this format, and 43% (n=10) said they had a fair amount of knowledge.

between the experience and their own lives. Another third (33%; n=8) felt that retaining memories of the interpretive experience several months later was of most importance. While no one selected having conversations as their top priority, 25% (n=6) put this as their second choice. On the other hand, data indicated that professionals are less concerned with visitors' appreciating people who lived in other times or material culture from the past.

These findings indicate that professionals would like to see visitors making personal and social connections through 3rd Person interpretation, even more so than retaining knowledge or

Similar to 3rd Person, the survey prompted respondents to answer a series of closed-ended questions on visitors' experience and outcomes of 1st Person interpretation. First, respondents were asked to select from a list of statements what they feel visitors most and least want to experience during 1st Person interpretation.

Data showed that professionals thought visitors were most interested in having an immersive experience of history, far more so than with 3rd Person interpretation, in which learning something new and having fun were viewed as most important to visitors. More than one third of the respondents (36%; n=8) believed that

having an authentic experience of history was most important to visitors experiencing 1st Person interpretation, followed by feeling transported to the past 18% (n=4), and interacting with an interpreter (18%; n=4).
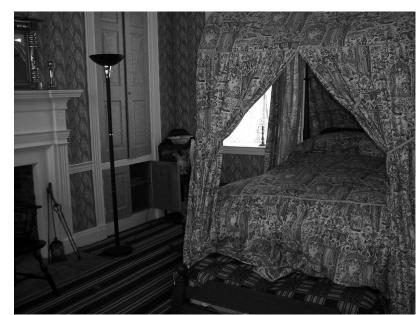
Alternately, respondents felt visitors were least interested in gaining multiple perspectives (23%; n=5), better understanding a complex issue (18% n=4) and watching an interpreter engage in activities (14%; n=3). These findings suggest that professionals believe visitors want to feel immersed in the past more than understanding history in deeper, more complex ways.

The survey then prompted respondents to indicate what they, as living history professionals, most wanted visitors to experience and take away from 1st Person interpretation.

Data suggested that professionals similarly wanted visitors to have an immersive experience, though they were more likely to select "interacting with an interpreter" as most important (36% n=8). Almost one-quarter (23%; n=5) felt that having an authentic experience of history was the highest priority in 1st Person interpretation, and almost one third (32%; n=7) indicated this was second most important. These findings suggest that professionals view their own interests as similar to those of visitors, although they indicate that professionals may place more importance on visitor/interpreter interaction than do visitors.

When asked what they hoped visitors would take away from a 1st Person interpretation experience, professionals seemed to feel that social and personal connections were most important.

More than one quarter (27%; n=6) most wanted visitors to discuss the experience with others (18%, n=4, selected this as their second choice); and 23% (n=5) hoped visitors would make personal connections between the experience and their own lives (another quarter (27%; n=6) selected this as their second choice). While few respondents felt that appreciating people from the past was the top priority, 23% (n=5) chose this as their second priority. Overall, these findings indicate that helping visitors make personal connections to the 1st Person experience is more important to professionals than increasing visitors' factual knowledge about history.

The survey also asked professionals to select the most important long-term outcomes of 1st Person interpretation from a similar list of statements.

Similar to 3rd Person interpretation, many respondents (41%; n=9) felt that it was most important to have visitors remember the interpretive experience several months later. Similar to short-term outcomes, professionals also indicated that helping visitors make connections between the past and the present was a top priority (23%; n=5); and more than one third (36%; n=8) selected having conversations with others as second-most important. Far fewer respondents were concerned with visitors' retaining knowledge or following up on a specific historical topic, arguably because these types of outcomes would most often occur when visitors have made a connection to the experience.

Overall, these findings suggest that professionals view the primary role of 1st Person interpretation is to engage visitors in the interpretive

experience, creating a sense of authenticity that allows visitors to feel immersed in a different time period, and make connections between their own lives and people who lived in the past.

Museum Theatre

A total of 22 respondents answered questions specifically about Museum Theatre. Of those, almost half (45%; n=10) claimed having a fair amount of knowledge or experience with this format; 36%; (n=9) reported having only a little knowledge; and just 12% (n=3) were very familiar with Museum Theatre.

Respondents were prompted to answer the same series of questions used for 3rd and 1st Person interpretation, which began with their perception of what visitors hoped to experience.

Similar to 1st Person, professionals felt that visitors wanted Museum Theatre to "transport" them to the past; more than one third (36%; n=8) selected this as most important to visitors. Professionals also felt that visitors most often attend a museum performance to have fun (18%; n=4). Not surprisingly, professionals indicated that visitors least hope to engage in a hands-on activity (23%; n=5) or ask questions (18%; n=4), likely because these are not typical components of a Museum Theatre piece.

Data showed few clear trends in terms of what professionals want visitors to experience during Museum Theatre.

Eighteen-percent (n=4) reported that having visitors feel transported to the past was most important; another 18% (n=4) wanted visitors to simply enjoy themselves; 14% (n=3) most wanted visitors to have an authentic experience of history; and another 14% hoped that visitors would gain multiple perspectives through Museum Theatre (n=3).

In the short run (up to 72 hours after the experience), professionals most wanted visitors to have conversations with others about the experience (36%; n=8), similar to the other two interpretive formats.

They also hoped that visitors would gain an appreciation for people who lived in the past (18%; n=4) and feel that the experience was worthwhile (18%; n=4). When asked to select the second-most important outcome, 23% (n=5) chose "reflect on how the experience relates to their own lives," suggesting that making personal connections through Museum Theatre is equally important to professionals as in the other formats.

In the long run (3-6 months), living history professionals naturally felt that visitors' remembering the experience was most important (41%; n=9), followed by reflecting on how the experience relates to their own lives (18%; n=4) and making connections between the past and the present (18%; n=4).

Unlike with short-term outcomes, some respondents indicated that an important long-term outcome is having visitors follow up on a historical topic that sparked their interest during a performance, with 18% (n=4) selecting this as the second most important choice. Data also suggested that encouraging visitors to have conversations with others following the experience was important to professionals, as 23% (n=5) selected this as the second-most important long-term outcome of Museum Theatre, and 14% (n=3) selected this as their first choice.

Overall, these findings suggest that professionals believe Museum Theatre should be a memorable experience that relates to visitors' daily lives and helps stimulate conversations even long after the experience has ended. While some professionals believe that retaining knowledge was a top priority, this study indicates that professionals are more interested in creating affective outcomes for visitors, such as connecting to the past or sparking an interest in history.

Development of Theatre Script and Control Elements

(Note: a matrix of the Control Elements can be found in the Appendix.)

Process of Script Development

The project team began by reviewing a multitude of relevant historical documents (letters, diary entries, etc) and scholarly articles and accounts. Themes began to emerge and at the same time, members of the project team were formulating their own ideas for themes. As with interpreter selection, there were negotiations among the project team members as to which themes they would select and which of those they would emphasize. The process was long and arduous but the team finally settled on the following themes:

The Westward Movement

- In 1836 many people wanted to move west to seek their fortunes.

- Life in the west held great opportunities but could be difficult.

Death and Dying

- Most families in 1836 came into close contact with death, which caused disruption and sadness in their lives.

- Funerals were held in homes.

- Having one or more deaths in the family from disease, injury, or infection was common.

- Religious faith helped some people get through the sadness of death.

- Widows often sent children to live with family or friends because they could no longer care for them.

- Women wore mourning clothes after death.

As the script developed, the Death and Dying theme was somewhat de-emphasized.

Women's Roles

- Women in 1836 had less opportunity than women today.

- A death of a husband was a hardship for the widow and the family.

- Advice books stressed the need for domestic education, indicating that it was important for daughters to learn to do chores around the house.

- Women had fewer legal and social rights than men.

Traveling in the 1830's

- Travel was uncomfortable and dirty.

- Travel was slow and inconsistent; travelers could end up stopping before their destinations.

This excerpt from the Treatment Controls Chart (complete chart found in Appendix), shows how the project team was able to test and confirm that the themes and subthemes were present not only in the theatre script but in the other two interpretive methods as well.

Theme – Death	Theme: The broad interpretive message that frames the treatments: Most families in 1837 came into close contact with death, which caused disruption and sadness in their lives. Rents in the social fabric	Through moments of dialogue in the script – see specific content elements below	Through characters' personalities, comments to visitors; interactions with other characters; use of relevant objects. See specific content elements below.	Through interpreters' comments to visitors and sharing relevant documents, stories, & objects with visitors. See specific content elements below.
Death sub-themes and specific content	Funerals were held in homes	Jencks says to visitors in introduction: With few or no hospitals, family and friends nursed the sick at home and held funerals – at home (Jencks, p1 intro)	Primary: McNamara would talk about the funeral in her home, giving some details. Secondary: Lydia and Ward might talk about being at the funeral, giving the same or similar details as McNamara. Jencks might mention in general about funerals being held in the home.	Primary: McNamara would talk about the funeral in her home, giving some details. Secondary: Lydia and Ward might talk about being at the funeral, giving the same or similar details as McNamara. Jencks might mention in general about funerals being held in the home.
Death sub-themes and specific content	Funerals were held in homes	McNamara writes in letter: John and young Joseph both died this past year; we had the funerals in the parlor, of course, but the services were as desolate and devoid of comfort as they could be (McNamara p 4)	Primary: McNamara can either refer to letter she is writing or just insert into conversation: Secondary: Lydia or Ward might also refer to funeral in conversation with guests. The funeral services were as desolate and devoid of comfort as they could be. From Mary Livermore Remembers Her Sister's Death, Autobiography. (From Old Sturbridge)	Primary: McNamara can refer to autobiography as she talks bout what funeral might have been like. Secondary: Lydia or Ward can refer to autobiography as they talk bout what funeral might have been like. The funeral services were as desolate and devoid of comfort as they could be. From Mary Livermore Remembers Her Sister's Death, Autobiography. (From Old Sturbridge)

The theatre script was used with 1st and 3rd Person interpreters to accomplish the following:

- It provided the new historical context and story; the story of the Conner and Towne Houses were not being used in the project. The script gave the interpreters a new story and essentially a 'new house' to use in that story.

- For 1st Person interpreters, they became the characters in the play. The script gave them ideas for the way their characters would

act and what they might say. There was no expectation of line memorization but the script provided an excellent starting point for character interaction and character development,

- 3rd Person interpreters used the script to understand the themes and to provide a clear picture of the new context and story. Instead of talking about the Conner (Towne) Houses and families, there were different people with different stories that could be incorporated.

Theatre Script

(An excerpt is contained here; the complete script can be found in the Appendix.)

<div style="border: 1px solid black;">

Scenes from 1837
by
Dale Jones
June 2007

"Time cuts down all both great and small"
A common epitaph on gravestones in early 19th century

Character Descriptions
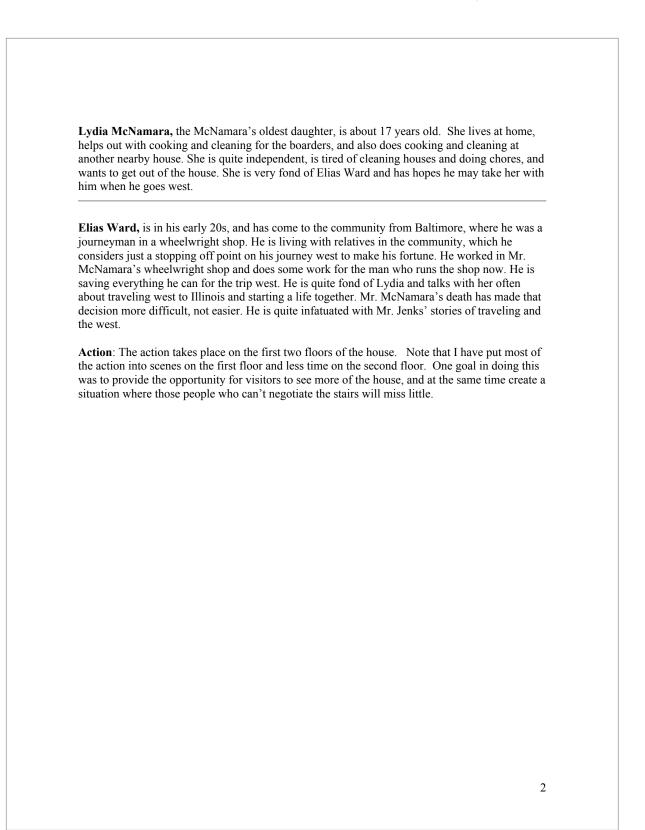
All characters are native-born white Americans, living either in Indiana or Massachusetts, depending upon where the interpretation happens.

Blake Jencks, an American newspaperman about 40 years old, has been traveling through the West to get a first-hand look at western expansion and to scout out possible towns in need of a newspaper. He is now heading back to the East and his home, Baltimore. He has recently visited Illinois and is full of tales. Economically, he is probably above middle class, having at least the resources to take an extended trip to the West. He carries his belongings in a trunk.

He has suffered a recent injury to his leg when he fell off a horse and it stepped on him; he now uses a cane and walks with a limp. He is renting a room for a short time at the home of Mrs. McNamara until he feels like traveling again. He is a raconteur, and a seeming friend to all. Being a newspaperman, he is able to get people to talk to him and is observant of what is going on around him.

Mrs. McNamara, about 40 years old, is widowed, having lost her husband and one young son in the last year, but she is no longer in mourning clothes. He was an Irish wheelwright with a shop nearby; they currently rent the house in which they live. Mrs. McNamara is a busy woman who takes in boarders when possible to supplement income. She is active in her small community and is a midwife. She has four children living; all live at home. She has lost two children to illness. She and her family are (or were, before her husband's death) middle class (at least part of the newly emerging middle class) but they struggle to make ends meet. She would be a strong supporter of the advice she reads from Lydia Maria Child's *The American Frugal Housewife.* She is running out of money and doesn't know what will happen next or how to keep her family together.

She is running out of money and doesn't know what will happen next or how to keep her family together. One man in the community already has let it be known that he wants to marry her, but Mrs. McNamara does not like him at all and suspects he wants to get his hands on the little bit she now owns – her husband's shop. She may be able to get the young man, Mr. Elias Ward, who helped out in the shop, to manage the business and get some income from it.

</div>

Lydia McNamara, the McNamara's oldest daughter, is about 17 years old. She lives at home, helps out with cooking and cleaning for the boarders, and also does cooking and cleaning at another nearby house. She is quite independent, is tired of cleaning houses and doing chores, and wants to get out of the house. She is very fond of Elias Ward and has hopes he may take her with him when he goes west.

Elias Ward, is in his early 20s, and has come to the community from Baltimore, where he was a journeyman in a wheelwright shop. He is living with relatives in the community, which he considers just a stopping off point on his journey west to make his fortune. He worked in Mr. McNamara's wheelwright shop and does some work for the man who runs the shop now. He is saving everything he can for the trip west. He is quite fond of Lydia and talks with her often about traveling west to Illinois and starting a life together. Mr. McNamara's death has made that decision more difficult, not easier. He is quite infatuated with Mr. Jenks' stories of traveling and the west.

Action: The action takes place on the first two floors of the house.   Note that I have put most of the action into scenes on the first floor and less time on the second floor. One goal in doing this was to provide the opportunity for visitors to see more of the house, and at the same time create a situation where those people who can't negotiate the stairs will miss little.

2

Scene 1: Introduction:

Good day Ladies and Gentleman,

I'd like to welcome you to a short play about a family in the year 1837 – 170 years ago. That was quite a few years ago.

America was much different then than now. If you were plunked down in the middle of it, a lot of it would be like a foreign country to you. But you would find some of it familiar—at least the family part of it, because there were real people like us living in places like this house. Just like you, these folks had friends that they liked, and disliked. They got hungry, they got angry, they swatted (SWATS HIMSELF) mosquitoes in the summer. They courted, got married, had babies, raised their families, and they often watched as family and friends died – right in the house, no hospital, nary a doctor.

At this time, 1837, almost all folks – old and young – came into contact with both birth and death. It was common for families to lose a child to illness, and many families lost several children. Folks died from infectious disease, consumption – now known as tuberculosis -- work

accidents and the resulting infections – and death as a result of childbirth. With few or no hospitals, family and friends nursed the sick at home and held funerals – at home. To get through these trying times, most people found solace in their religious faith.

We're now going to see a family where death has visited -- about a year ago, and they are still struggling with adapting to their loss. If any of you parents are concerned about this topic and would prefer not to venture into the past with us, I'll understand, and if you want to leave, go ahead.

Now, if the rest of you just follow me, I'll guide you through the play. I'm going to be one of the characters, Mr. Jencks, and I'll also step out of character a couple times, just to help you through. There are some seats, so please let those who have greater needs the chance to sit. Let me grab my cane, my hat and my character – Blake Jencks – a traveling newspaperman. (IN CHARACTER) I'm heading back to Baltimore after a glorious trip out west to look around and maybe scout for an up-and-coming town that needs a newspaper. But enough of me. Let's see what's going on. Follow me.

3

SCENE 2: Going West

WARD AND LYDIA ARE IN KITCHEN. LYDIA IS WORKING, WARD IS SITTING AT TABLE.

WARD

Lydia, I know that you would really like it out west. There's lots of folks going – people like me wanting to take their skills and energy and make their fortune. Families, travelers – and couples.

LYDIA

EMBARRASSED We'll see, we'll see. You know I want to get away more than anything. Ever since Pa died, I clean rooms for boarders after I get back from cleaning and such at Martins house. It was fine after Pa died, to help out and keep some money coming in, but it's been too long – almost a year.

WARD

That's why you need to come with me. I know I might not have courted you proper, but I really think…would you consider…LYDIA WAITS EXPECTANTLY Lydia, will you…..

MRS MCNAMARA

SHE ENTERS Good morning, Mr. Ward.

LYDIA AND MR. WARD LOOK LIKE THEY HAVE BEEN CAUGHT IN THE ACT OF DOING SOMETHING

My, looks like I caught someone redhanded doing something they didn't want me to see.

MR. WARD

Oh, no, Ma'am. I would never do nothing wrong behind your back.

MCNAMARA

Mr. Ward, it's just an expression. SHARPLY Lydia – don't you have clothes to wash and rooms still to clean upstairs today ? I know you think domestic education, which is what you are learning now, is beneath you and a waste of time.

LYDIA

I never said that.

4

Sample Research Document

M.H. Jenks, No. 158

…At this place I left Boats and arry Carriage and took my passage for Richmond, distance of 42 miles: in a four horse machine something like common log wagon: with a plank bottom and sides: with boards laying across for seats and [unkown] springs- it was covered with black mud 2 inches in thickness: and was indeed a sorry looking thing which foretold what was to follow- but we had four first rate horses. At the distance of 4 miles we passed liberty at 15 Johnville: at 22 Alexander, at 30 Eaton: All these towns are choped out of the rough: the face of the country between Dayton and Richmond : is for the most part too flat, and in places very stoney. The settlement is new; with log cabins And the roads are too intolerably awful to talk about much less travel. And in order to give some idea of their wretched condition: we did the best that the teams could do; with the mail and 4 passengers and averaged 2 miles per hour. And to do this we had frequently to get out and walk.

After passing the Indiana State line: it became dark: and soon, as I predicted to the driver, we stuck fast in the mud hub deep. The horses made one effort to extricate us but failed: then all was over: we got out and made some attempts to raise the wheels: but we found we would get in a horrible pickle: so I picked up my baggage, the others did the same and made the rest of our way on shaky horse to Richmond. Where we arrived at midnight: 4 fine looking boys: this was my debut in the state of Indiana. After finding a good hotel I soon found a good bed also. I slept soundly until 6 o'clock

May 21 And now for the cream of my journey. I was informed that my staging was now at an end: and that I could go no further in the direction I wished, in any other way than on home back.

This to me was an appalling profound. And if I had been at home I would have considered it out of the question for me to ride 100 miles even with good roads.

But I had no alternative, and I resolved to try the experiment: I therefore called upon my friend F. Wiggins to whom I had a letter of Introduction: and was informed by him that if I would walk with him to Joseph [unknown] in Bucks County as he thought I would be furnished with a good horse; we went and it was not long before I was in possession of a fine animal, good saddle, saddle bags, and buffalo robes. Thus equipped I left the town of Richmond at 10 o'clock for my friend Capt. Slaks distant 60 miles in the wilderness.

The morning was cloudy and dull but for the first 2 or 3 miles I done pretty well, it then commenced raining in torrents; and to make matters worse my horse would not allow me to raise my umbrella and became alarmed. And I was glad to take it as kindly as possible.

After I had soaked to the skin I stopped at one of the squatters cabins and was kindly received; my horse was put in a log stable; and I was invited into the house. There was the father, mother and 4 children; all dirty and healthy. The mother was preparing the family dinner, and I was politely invited to partake with them. I ate of their indian bread and pork and drank a bowl of delicious milk with a better relish than a 45 cent steamboat or hotel dinner. After I had dined and it had somewhat slacked raining I gave three of the sons a ten cent piece each, which gave both them and myself great pleasure; mounted my horse and try'd again with my umbrella with success; pursued my gloomy way. All around was as Mother Nature made and the Indians had left it, save the apology for a road (if road

it can be called) and here and there a squatter hut, located like angels with "few and far between." The whole face of the country continues flat and swampy; with now and then a small elevation or roll, on which all locations are made. The soil is rich and black; and covered with tremendous timbers, many of the trees….

Description: M. H. Jenks describes his journey from Ohio to near Muncie, Indiana in 1838. Jenks tells of uncomfortable, slow-going travel that was as much walking as riding. Jenk's travel difficulties were not uncommon during this time. Roads were little more than cleared dirt paths that quickly deteriorated due to changing weather conditions and variations in terrain. The route Jenks traveled was part of the National Road.

Date: 1838

Title: Travel Diary of M. H. Jenks
Alternative Title: National Road Travel Account

Item ID: diary01 Volume Number: Volume 1 (1778 to 1850)

Subject: Indiana–Description and travel
Ohio–Description and travel
Roads–Indiana
Roads–Ohio
Cumberland Road
Travelers–Indiana
Travelers–Ohio
Creator: Jenks, M. H. Page: 4 pages
Source: Jenks, M. H. Brief Sketches of a Tour to Indiana, May 10-June 8, 1838. (IHS Collection Number: SC 0873)

Digital Collection Name: Nineteen's 19 Digital Collection Number: DC 007 Owning Institution: Indiana Historical Society Format of Original: Manuscript

Digital Format: JPG Type: Text

Selection of Interpreters

The project required sets of interpreters from each site and for each method. Each site created a list of interpreters that would be good choices for the project. There were two interpreters chosen for 1st Person and two for 3rd Person from each site.

Desired Qualifications

Both Conner Prairie and Old Sturbridge Village had a wealth of interpreters from which to choose. The project team created a description of what a good candidate should have.
First on the list was the level of professionalism needed to represent the site across all the venues

of the three-year project and to be able to go with the flow. This would include the ability to improvise and change courses on the spot while keeping the 'public face'. If issues arose, this meant sharing them in appropriate and timely ways. There would be no room for squabbles. Professionalism of staff would create the space in the project needed for continued assessment and improvement.

Another quality that was very important was a personal interest in professional growth. Professional growth happens when individuals take calculated risks. Everything about the project was, at some level, a risk to the interpreter. The desire to try new things, in new places, with new people, and new methods made for a group of interpreters who were

able to improvise, problem-solve, enjoy the inevitable quandaries, and become an incredibly supportive, cohesive team.

Of course, interpretive skill, knowledge of content, and experience with different methods of interpretation were also very important qualifications.

Selection Process

As described above, initial selection of interpreters was made based upon an individual's level of experience, professionalism, desire for growth, and skill related to living history interpretation. However, because the storyline of the project required interpreters whose personal demographics matched with the characters' demographics, the two sites had to negotiate. Even the 3rd Person interpreters, not actually playing characters, needed to demographically match the characters in order to illustrate the story.

Characters in the story were:
- The widowed mother of a teenaged girl
- The teenaged girl
- A young man (early 20's)
- A rather seasoned gentleman journalist

What if both sites had selected an interpreter that fit a particular character? Which interpreter would be selected? What if neither site had selected an interpreter who would fit a particular character? These situations actually happened and negotiation actually did occur and work well.

Then, finally, additional considerations such as personal commitments (marriages, vacations…), interpreters who were only seasonal and had other fulltime jobs, and other life issues were assessed.

At the same time the interpreters were selected, a casting call went out in Indianapolis for actors who could play one of the roles above. The same four actors did all the Museum Theatre at both sites.

Development of Research Schedule

The research component of the project was to be implemented during the summer and early autumn months of 2007. Scheduling involved the coordination of: sites, interpreters, actors, project directors, theatre director, site coordinators, and a team of data collectors. Amazingly, the schedule was developed and only a few 'glitches' occurred toward the end of the project, none of which are believed to have weakened the research*.

Goals for the Schedule

- This research did not use an experimental design. The two sites were purposefully chosen, the interpreters were purposefully chosen, and the story line and themes were purposefully chosen. Its findings are not generalizable beyond the study. However, in an effort to control for internal validity threats, the research schedule needed to mirror, as best it could, a random process.

- The second goal for the scheduling was to be able to complete the project in just one summer/autumn season.

- The final goal for the schedule was for all those participating to stay involved throughout and make it to the end without any significant physical, mental, or emotional damage. (This goal relates to the one above it.)

Criteria Used When Designing the Schedule

- A number of considerations went into the final scheduling for all the interpretive events:

- There were to be both summer and autumn interpretation for all three methods.

- There were to be all three methods at both sites and during both seasons.

- Both sites had to work the project into their regular offerings.

- Data collector schedules needed to be considered.

- Summer and autumn theatre needed to be scheduled back to back for actors to remain fresh and to fit in with their other professional commitments.

As described above, the schedule needed to mirror a random process.

Resulting Schedule

- The sequencing of the three methods was based solely upon needing autumn theatre to back up to the summer theatre.

- The sequencing of what site experienced each method first was based upon site availability. There were no scheduling decisions made that would threaten the 'random' nature of when and where the various interpretations occurred.

This table shows the actual schedule for the research during 2007. Note that the last scheduled interpretation weekend was cancelled. See below.

On-site Date	On-site Location	On-site Method	1st Follow-up 2 weeks after	2nd Follow-up 3 months after
June 20-24	CP	1st Person	July	October
July 10-14	OSV	1st Person	July	October
July 25-29	OSV	3rd Person	August	November
August 1-5	CP	3rd Person	August	November
August 9-12	CP	Theatre	August	November
August 16-19	OSV	Theatre	September	December
September 6-9	CP	Theatre	September	December
September 14-16	OSV	Theatre	October	January
September 21-23	OSV	1st Person	October	January
September 28-30	CP	1st Person	October	January
October 12-14	OSV	3rd Person	October	January
October 19-21	CP	3rd Person	November	February

*Toward the end of the project, the number of data collectors available was reduced such that the final performance weekend for 3rd Person interpretation was cancelled due to unavailability of data collectors. Additionally, due to interpreter personal schedules in the autumn, some switches were made within the team.

D. Project Description: Phase Two

Research Design

Introduction

The research design for phase two was a combination quantitative/deductive and qualitative/inductive approach. The literature reviewed and data collected during phase one provided a clear path for selecting and incorporating the most salient 'best practice elements' into each of the three interpretive models. Therefore these elements were able to be constitutively defined and then operationally defined using quantitative measures and data collection processes.

However, the paucity of empirical evidence related to visitor outcomes within the living history interpretation literature suggested that in order to more fully capture the breadth of potential visitor outcomes experienced in each of the three interpretive models, an inductive approach would be optimal. Instrumentation, data collection and data analysis were performed in such a way as to develop grounded theory for a sequence of visitor outcomes associated with specific best practice elements and each of the three models.

Phase two data collection occurred during the June – October time frame and employed both quantitative and qualitative methods.

Sampling Plan

The study occurred at two similar Outdoor Living History Museums both set in the 1830's. The sites were purposefully selected for similarity of time period, fine interpretive programs, size of the site and visitor coverage, their willingness and availability to participate, and their notoriety within the field of Outdoor Living History. Because these two sites do not represent the vast majority of outdoor living history museums, there was no plan to generalize findings from

the research study to the entire field. The hope was that as findings are shared with the field, there would be interest in testing out some of the assumptions, ideas, techniques, and methods in their own sites, a kind of ground-truthing for the results of the study.

The next stage of sampling included the interpreters, story, and themes. None of these

> INSTRUMENTATION, DATA COLLECTION AND DATA ANALYSIS WERE PERFORMED IN SUCH A WAY AS TO DEVELOP GROUNDED THEORY FOR A SEQUENCE OF VISITOR OUTCOMES ASSOCIATED WITH SPECIFIC BEST PRACTICE ELEMENTS AND EACH OF THE THREE MODELS.

elements were randomly selected as well. In fact, each element was very purposefully selected using a number of selection criteria. The purposeful selection of these elements suggests that findings are not generalizable to other interpreters, stories, or themes. Again, the plan was to build three interpretive models of excellence (1st Person, 3rd Person, and Museum Theatre) that would provide the researchers the best chance of determining differences across methods in both the visitor experience and visitor outcomes.

The next sampling stage was that of assigning the timing of each interpretive method to each site. There was never a focus in this study on differences across sites so this particular sampling stage was meant to be as random as possible so that all visitors in the study could be treated as one group, not two (CP and OSV).

The final decision regarding sampling was that of individual visitor involvement in the research.

As described in the section on On-site Data Collection, visitors were randomly chosen before they went into the interpretative experience. Follow-ups with visitors was not random however; visitors indicated during their on site visit whether they would be willing to be contacted later.

The target population for this study was described as all those visitors experiencing one of three living history interpretation models– at either Connor Prairie, IN or Old Sturbridge Village, MA – during the time period June – October 2007.

Data Collection Methodology

A team of researchers gathered data during the time period of June through October 2007.

Protocols for data collection were developed for each instrument and were utilized during training for all individuals collecting data. ILI researchers conducted data collection, trained additional on-site data collectors and monitored all data collection throughout the collection period.

Below is an accounting of numbers and percentages of visitors that participated in one or more components of the study for summer and autumn. Final data collection from visitors ended the early part of 2008 with three-month follow-up telephone interviews from autumn visitors.

IMLS Living History: SUMMER
Visitor Follow-Up Interview Stats

	Interpretive Treatment	Location	Total Onsite Interviews	Total Available for 1st Round Follow-Up	% Available	Total Successful Follow-Up	% Success	Total Available for 2nd Round Follow-Up	Total Successful Follow-Up	% Success
SUMMER	1st Person	Total	37	27	73%	16	59%	15	10	67%
		CP	15	13	87%	11	85%	11	6	55%
		OSV	22	14	64%	5	36%	4	4	100%
	3rd Person	Total	59	36	61%	19	53%	18	12	67%
		CP	33	23	70%	11	48%	10	8	80%
		OSV	26	13	50%	8	62%	8	4	50%
	Museum Theater	Total	56	44	79%	25	57%	25	20	80%
		CP	28	24	86%	12	50%	12	12	100%
		OSV	28	20	71%	13	65%	13	8	62%
	ALL TREATMENTS	TOTAL	152	107	70%	60	56%	58	42	72%
		CP	76	60	79%	34	57%	33	26	79%
		OSV	76	47	62%	26	55%	25	16	64%

Interpretive Treatment	Location	Total Onsite Interviews	Total Available for 1st Round Follow-Up	% Available	Total Successful Follow-Up	% Success	Total Available for 2nd Round Follow-Up	Total Successful Follow-Up	% Success
1st Person	Total	37	27	73%	16	59%	15	10	67%
3rd Person	Total	59	36	61%	19	53%	18	12	67%
Museum Theater	Total	56	44	79%	25	57%	25	0	0%
ALL TREATMENTS	TOTAL	152	107	70%	60	56%	58	22	38%
	CP	76	60	79%	34	57%	33	14	42%
	OSV	76	47	62%	26	55%	25	8	32%

IMLS Living History: FALL
Visitor Follow-Up Interview Stats

	Interpretive Treatment	Location	Total Onsite Interviews	Total Available for 1st Round Follow-Up	% Available	Total Successful Follow-Up	% Success	Total Available for 2nd Round Follow-Up	Total Successful Follow-Up	% Success
FALL	1st Person	Total	50	30	60%	14	47%	14	9	64%
		CP	26	17	65%	7	41%	7	5	71%
		OSV	24	13	54%	7	54%	7	4	57%
	3rd Person	Total	23	15	65%	10	67%	10	6	60%
		OSV	23	15	65%	10	67%	10	6	60%
	Museum Theater	Total	30	25	83%	13	52%	13	11	85%
		CP	10	8	80%	3	38%	3	2	67%
		OSV	20	17	85%	10	59%	10	9	90%
	ALL TREATMENTS	TOTAL	103	70	68%	37	53%	37	26	70%
		CP	36	25	69%	10	40%	10	7	70%
		OSV	67	45	67%	27	60%	27	19	70%

Interpretive Treatment	Location	Total Onsite Interviews	Total Available for 1st Round Follow-Up	% Available	Total Successful Follow-Up	% Success	Total Available for 2nd Round Follow-Up	Total Successful Follow-Up	% Success
1st Person	Total	50	30	60%	14	47%	14	9	64%
3rd Person	Total	23	15	65%	10	40%	10	6	60%
Museum Theater	Total	30	25	83%	13	52%	13	11	85%
ALL TREATMENTS	TOTAL	103	70	68%	37	47%	37	26	70%
	CP	36	25	69%	10	40%	10	7	70%
	OSV	67	45	67%	27	51%	27	19	70%

Instrument Development

Following is a description of the instruments developed and used by the research team to gather data during the interpretation. Each instrument was developed and tested for validity and consistency of measurement/observation before actual data collection.

ON SITE: Observation Instrument

An observation instrument was developed to capture the best practice elements of the model that were present and experienced by the visitor. There were versions of this observational instrument, one for 1st and 3rd Person and a different one for theatre. Parallel in content, both versions measure 1) the extent to which the visitor had the opportunity to experience each of the best practice elements and 2) the extent to which the visitor actually did experience each element. Additional information regarding the situation and conditions surrounding the visitor experience were gathered to help understand why the elements were or were not present and why the visitor did or did not experience them if elements were present.

The nuances associated with each of the three interpretive models suggested that the actual format of the observation instrument would need to be adjusted depending upon which model the visitor encountered. These differences did not affect the validity of the measures and the versions were deemed to be equivalent in content.

Inter-rater and intra-rater reliability (percent agreement) was determined during the initial implementation of each of the three models and adjustments were made to improve the reliability of each version of the instrument.

ON SITE: Face-to-Face Interview

An inductive approach employing open-ended questions was used to gather data regarding visitor outcomes. Researchers developed and used these questions to gather self-identified outcomes including reactions to participation, knowledge and skills gained, changes in attitudes, and intentions for future behavior.

An additional component of the interview gathered information regarding motivations for attending the museum and if/how those motivations were addressed or changed by their experiences with the interpretive history model.

ON SITE: Written Questionnaire

The third on-site data collection instrument was a one-page questionnaire that contained a set of items that could describe the outcomes of the visit. The visitor was asked to pick the top three and rank them (1,2,3). There was also a place at the bottom for visitors to indicate their desire to participate in the follow-up telephone interview.

FOLLOW-UP #1: Telephone Interview

The first follow-up came within the month of the visit (usually two weeks after). The close proximity to the visit allowed the first interview to be similar, in style, to the on site interview. Questions were open-ended with prompts if needed.

Examples of questions: What do you remember most about your experience at the Conner (Towne) House? Have you done anything over the past weeks to follow-up on something you may have seen/heard/done during your visit to the Conner (Towne) House? Both the 1st and 2nd follow-up interviews were tested and revised.

FOLLOW-UP #2: Telephone Interview

The second follow-up was made three months after the visit. This interview was more structured with many more prompts for the interviewer. Example:

Question: What do you remember most about your experience at the Conner (Towne) House? Prompt: [Visitors may respond in any number of ways: personal connection, description of the experience, circumstances of their visit, visit experience (e.g. with family/friend) etc]

Implementation of Interpretive Models

Each of the three interpretive models was implemented at both Connor Prairie (CP) and Old Sturbridge Village (OSV) during summer 2007 (June, July, and August) and then again during fall 2007 (September and October). The process for implementation of the 1st Person and 3rd Person models was similar although there were different teams of interpreters for 1st Person

how they would manifest in a 1st verses 3rd Person interpretive setting. The training, facilitated by ILI researchers, included multiple interactive practice sessions on location (in the Connor House at CP and the in the Towne House at OSV) with props and costumes. Interpreters also learned about the research study and had an opportunity to view the data collection instruments.

Preparation for and implementation of Museum Theatre was somewhat different. Four

and 3rd Person. Each of these teams consisted of two professional interpreters each from CP and OSV.

Before implementing 1st and 3rd Person interpretation, teams participated in two days of on-site training. The training included information on the story line and themes, an explanation of the targeted outcomes for visitors, the nuances of interpreting at the two different museum sites, and the best practice elements and

professional actors and a director were hired for the Museum Theatre interpretation. Actors participated in training similar to that of the 1st/3rd Person but, in addition, attended multiple rehearsals off- and on-site. The theatre script that provided the original story line and themes for all three interpretive models was adapted slightly during on-site rehearsals to account for the sites' physical and historical differences.

Elements of Training[1]

Setting the Stage

- What props do we need?
- How do they relate?
- How can they be used by interpreter or actor and/or guest

Sounds

- What can we add or use sounds?
- Do any objects create sounds in their use or handling?
- Music – can any music/ sounds be added?

Touch

- Which objects lend themselves best to touch because of relevance, ease of use, or desire of guests just to get their hands on it?
- What about the texture/ shape/size is interesting?
- How can interpreter help guest understand what it feels like without actually touching it?

Sightlines

- Can guests see? How do you need to rearrange them, yourself, or the object for guests to see?
- How about lighting? Too dark? Sun in their eyes?

Taste

- Are there times when tasting something might enhance the experience?
- Can people smell the food?
- Can you describe taste?
- Is there a recipe?

Smell

- What smells might be effective to interpret? Herbs, leather…?,
- What does character think of them?

Movement I

- Any objects might move? The trunk – herbs, mixing bowl, cane?
- Can guests help make it move?

Movement II

- Is there any suggested movement either from objects or ideas that the guests might do?
- Within the room, from room to room, only a part of body?

Reading the visitor

- Wordless communication
- Understanding guests' multiple motives for visiting
- Welcoming
- Assessing
- Determining interests through initial questioning
- Listening
- Offering
- Closing

Bag of Tricks:

- Visualization
- Hands-on
- Storytelling
- Reliving/sharing memories
- Pantomime
- Hand gesturing
- Participative reading
- Sound effects
- Questioning
- Refraining from speech
- Visitor movement
- Music
- Comparing/contrasting
- Surprise
- Humor
- Listening
- Improvisation
- Playing games
- Dialogue
- Monologue
- Role Playing
- Other

Motivation

- Why are you coming into room?
- What is troubling you right now?
- What has troubled you in the past?
- What do you feel good about today?
- What have you felt good about in the past?
- What do you think about the other characters?
- How do you tend to behave around them?

---

1 Much of this material comes from *Opening Doors* – Conner Prairie

On-Site Data Collection

Researchers from ILI designed and used multiple instruments to collect information on-site from visitors. As visitors gathered outside the Connor House/Towne House in order to experience one of the three interpretive models, each researcher (typically three researchers on site) sought permission from a randomly selected 'adult' visitor to track and then interview that person. If one visitor declined, another was asked. As visitors walked through the site, the Focused Observation Sheet was used by researchers to record best practice elements exhibited by the interpreters/actors and experienced by the visitor, the visitor's behavior including interactions and levels of engagement, and selected demographics and situational variables such as level of crowdedness.
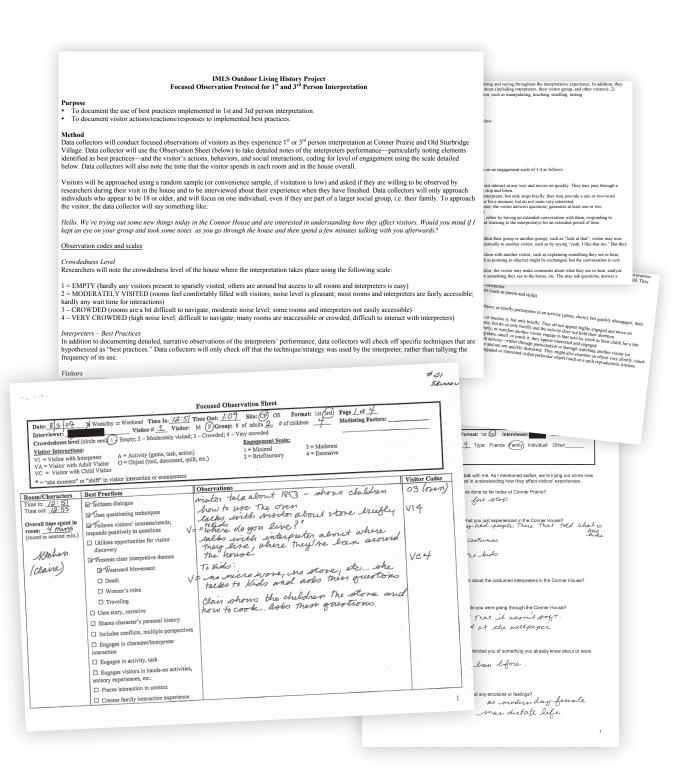
Afterward, researchers interviewed the same visitors, using a set of open-ended questions addressing visitor reactions; changes in knowledge, attitude, and skills; and intentions to follow-up. Additionally, the interview sought to determine the visitors' original motivations for attendance at CP/OSV and the extent to which the specific interpretive experience addressed those motivations.

Finally, visitors were asked to complete a one-page

questionnaire measuring perceived outcomes of the interpretive experience. The questionnaire also asked for their contact information if they were willing to be interviewed by telephone 1-2 weeks later.

Data were gathered for each interpretive method at each site over a three-day period

(Thurs-Sat or Fri-Sun) in the summer and over two days (Sat-Sun) in the fall. The numbers of respondents, by site, by interpretive method, and by season appear in the Findings section of the report.

IMLS Outdoor Living History Project
Focused Observation Protocol for 1st and 3rd Person Interpretation

Purpose
• To document the use of best practices implemented in 1st and 3rd person interpretation.
• To document visitor actions/reactions/responses to implemented best practices.

Method
Data collectors will conduct focused observations of visitors as they experience 1st or 3rd person interpretation at Conner Prairie and Old Sturbridge Village. Data collector will use the Observation Sheet (below) to take detailed notes of the interpreters performance—particularly noting elements identified as best practices—and the visitor's actions, behaviors, and social interactions, coding for level of engagement using the scale detailed below. Data collectors will also note the time that the visitor spends in each room and in the house overall.

Visitors will be approached using a random sample (or convenience sample, if visitation is low) and asked if they are willing to be observed by researchers during their visit in the house and to be interviewed about their experience when they have finished. Data collectors will only approach individuals who appear to be 18 or older, and will focus on one individual, even if they are part of a larger social group, i.e. their family. To approach the visitor, the data collector will say something like:

Hello. We're trying out some new things today in the Connor House and are interested in understanding how they affect visitors. Would you mind if I kept an eye on your group and took some notes as you go through the house and then spend a few minutes talking with you afterwards?

<u>Observation codes and scales</u>

Crowdedness Level
Researchers will note the crowdedness level of the house where the interpretation takes place using the following scale:

1 = EMPTY (hardly any visitors present to sparsely visited; others are around but access to all rooms and interpreters is easy)
2 = MODERATELY VISITED (rooms feel comfortably filled with visitors; noise level is pleasant; most rooms and interpreters are fairly accessible; hardly any wait time for interactions)
3 – CROWDED (rooms are a bit difficult to navigate; moderate noise level; some rooms and interpreters not easily accessible)
4 – VERY CROWDED (high noise level; difficult to navigate; many rooms are inaccessible or crowded, difficult to interact with interpreters)

Interpreters – Best Practices
In addition to documenting detailed, narrative observations of the interpreters' performance, data collectors will check off specific techniques that are hypothesized as "best practices." Data collectors will only check off that the technique/strategy was used by the interpreter, rather than tallying the frequency of its use.

Visitors

Focused Observation Sheet

Date: 8/3/04 ☒ Weekday ☐ Weekend Time In: _12:5_ Time Out: _1:09_ Site: (CP) OS Format: 1st/(3rd) Page _1_ of _4_
Interviewer: ▓▓▓ Visitor # _1_ Visitor: M (F) Group: # of adults _2_ # of children _4_ Mediating Factors: _____
Crowdedness level (circle one): (1) – Empty; 2 – Moderately visited; 3 – Crowded; 4 – Very crowded

Visitor Interactions:
VI = Visitor with Interpreter
VA = Visitor with Adult Visitor
VC = Visitor with Child Visitor
A = Activity (game, task, action)
O = Object (tool, document, quilt, etc.)

Engagement Scale:
1 = Minimal
2 = Brief/cursory
3 = Moderate
4 = Extensive

* = "aha moment" or "shift" in visitor interaction or engagement

#51
Skinner

Room/Characters	Best Practices	Observations	Visitor Codes
Time in: _12:51_ Time out: _12:55_ Overall time spent in room: _4 mins_ (round to nearest min.) Kitchen (claire)	☒ Initiates dialogue ☒ Uses questioning techniques ☒ Follows visitors' interests/needs; responds positively to questions ☐ Utilizes opportunities for visitor discovery ☒ Presents clear interpretive themes ☒ Westward Movement ☐ Death ☐ Women's roles ☐ Traveling ☐ Uses story, narrative ☐ Shares character's personal history ☐ Includes conflicts, multiple perspectives ☐ Engages in character/interpreter interaction ☐ Engages in activity, task ☐ Engages visitors in hands-on activities, sensory experiences, etc. ☐ Places interaction in context ☐ Creates family interaction experience	visitor talk about 1853 – shows children how to use the oven tacks with visitor about stove briefly to kids V= "where do you live?" talks with interpreter about where they live, where they've been around the house To kids: V= no micro wave, no stove, etc... she tacks to kids and asks them questions Clair shows the children the stove and how to cook. asks them questions.	O3 (oven) VI4 VC4

THIS PAGE INTENTIONALLY LEFT BLANK

E. Project Description: Phase Three

Follow-up Data Collection with Visitors

Visitors willing to be contacted 1-2 weeks after their experience at Connor Prairie or Old Sturbridge Village received an e-mail asking to schedule a time for a telephone interview. During the interview, the visitor was asked open-ended questions regarding what they remembered about the experience, if they had any discussion/conversation at the site or afterward regarding the experience, and if they or others took any action because of the experience. They were also asked if they would be willing to be interviewed by telephone again in 'a few months'.

Those visitors willing to be interviewed a second time were called three months after their visit to Connor Prairie or Old Sturbridge Village. During this interview, partially close-ended questions were used to gather their most salient memories of the experience and what they might have done since then that was inspired by their experience.
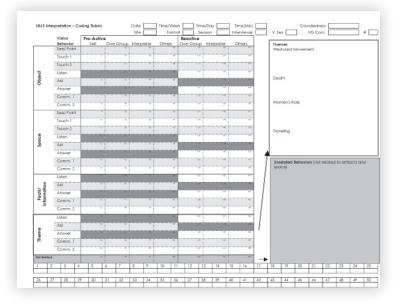
Data Coding and Analysis

All information collected on-site and through follow-up interviews was checked for erroneous data, missing elements, and overall usability. Files were created for each visitor that participated. Each visitor file contained the results from one or more of the following components:

1. on-site observations by researcher

2. on-site instrument completed by visitor

3. on-site interview conducted by researcher

4. follow-up telephone interview #1

5. follow-up telephone interview #2

A database was created that housed both coded and raw data elements from each participant's file. Any summated scales created from multiple individual responses were checked for internal consistency using Cronbach's Alpha. Data analysis for all research questions was conducted using SPSS © and MS Excel ©.

Interpreter Interviews

Questionning Route

It's been over a year and a half since you participated in the project. What do you remember about the project?

Are there one or two experiences you had that stand out? Why?

What made this project different from others you have been involved in? Were the differences positive for you?

What do you remember about the visitors and how they engaged with you and your team?

What did you and your team do that seemed to work well with the visitors?

In hindsight, what would you have done differently? Why?

How have you changed the way you interact with visitors based upon your experiences with the project?

How have the interpretive practices at OSV changed based upon participation in this project?

How should we disseminate the findings of the research?

What questions do you still have about interpretive methods at outdoor living history museums?

Process

Two researchers traveled to both sites to interview the interpreters and site coordinators that participated in the research. Each visit was two days, with interviews scheduled throughout the visit. These interviews were held January and February 2009 and a good amount of time had passed since the implementation of the project. This gap between project participation and reflective interviews allowed interpreters to recall the most salient information.

Information about the purpose of the visit and the set of interview questions was sent prior to the

> "As visitors change and grow, we too need to change and grow."
>
> "History is a very personal thing."
>
> At first, thinking about potential implications of the study, the interpreters all wondered, "who's gonna win but in the end, we all did."
>
> "Let others in the field know how far-reaching and impactful their work really is!"
>
> "If you don't learn from the past, you are bound to repeat it. History helps people learn, be hopeful, make better choices; it makes for a better world."
>
> "An exciting part of the project is that we are participating in cutting-edge research."

site visit in order to explain to the interpreters the role of their interviews in the larger research study.

At Conner Prairie, due to conflicting schedules of the interviewees, each interpreter was interviewed separately. Also, at Connor Prairie, the director of the theatre performance was interviewed. Actors were not interviewed. At Old Sturbridge Village, the interview took place as a focus group with all interpreters and the site coordinator participating in one interview.

The interviews were audio taped and the researchers took detailed notes as well. Tapes were played back during analysis to augment written notes. The data were analyzed across question responses rather than question-by-question. Data were also analyzed across sites as has been the on-going analysis process used in the study.

Results

All the interviews produced rich, informative data. There were commonalities across sites and interpretive methods as well as a number of key findings unique to the interpretive method. Results have been summarized into themed areas that arose from data analysis and then a summary section follows.

Ways Participation Benefited the Interpreter Personally and Professionally

Comfort Created Confidence – Interpreters commented many times during the interviews on how comfortable they felt, "right off the bat" and that they "had fun with each other." They said that throughout the project, "it didn't matter whether we were in Massachusetts or Indiana" that they were a team. Their initial fears and concerns about traveling to a different site, interpreting for a different audience, working with interpreters they didn't know, and interpreting a new set of themes very quickly faded. The comfort they felt with each other, the two sites, the themes, and the story created confidence not only during the project but continued beyond and into their professional work back home.

Feeling More Like Professionals - Just the mere fact that they had been chosen to participate in the project was important to their professional esteem; one interpreter mentioned other interpreters from the two sites that hadn't been chosen seemed like they had a little resentment. Another described participation in the project as "a perk". That the project worked and that they did a great job elevated their perceptions of their professional identities even more mentioning, "… how the field was so excited that we pulled it off".

They enjoyed being treated like professionals indicating, "Treatment of staff as professionals was refreshing."

Knowledge of the 'Sister Site' Improved Interpretation at Own Site – "[visiting] the place we talk about here all the time" provided not only the knowledge but also vivid pictures of how history happened there. Interpreters described that now, when they talk about the other site, they have "immediate and real memories" to help them describe the site to visitors.

Working with Other Interpreters Provided New Ideas and Techniques – All the interpreters described valuable opportunities to learn new techniques from each other. They used descriptions like "gracious", "having admiration for", and "pushing the envelop" when describing each other and the sharing of techniques. These technique 'exchanges' also encouraged conversation not only about the 'hows' but also the 'whys'. These discussions allowed interpreters to "think critically about interpretation", something they otherwise rarely find the time to do. They described these opportunities as 'impromptu exchanges' and planned to make them more purposeful in their work situations 'back home'.

Lasting professional and personal relationships – The nature of this project created a subculture that, in some cases, has its own symbols and language. The professionals who participated in the project traveled together, ate meals together, worked and solved problems in new venues together, celebrated each other's accomplishments and those of the teams and entire group, and supported each other when needed. Even now, over a year after the study ended, they still keep in touch both personally and professionally. Site coordinators still work closely together when trying new things at their own sites or implementing a program that has worked at the other site.

Interpretive Techniques that Worked (or Didn't)

For 3rd Person:

Questioning worked particularly well when trying to engage visitors to the point of understanding

their connections with the people and their issues in the 1830's.

Examples are: What would you do…? What in your life is similar to…? Have you ever had a similar experience…?

A particularly good question put the visitor in the shoes of people in the 1830's: When interpreting the theme of travel in the 1830's, one interpreter asked visitors to imagine that they would have to go home and load up everything they owned (for a family of 5), in their family car. When the visitors stated the obvious, that not everything would fit in their car, he asked them to choose five things they would take and why. Then he drew on those thoughts to help them move from thoughts to feelings to empathy.

Use of props to engage the visitor was useful and provided a base from which to build the theme quickly. Some props were transported to each site. Others were unique to the site. Having some of the same props at every performance allowed the interpreters to be more familiar with those props and story, adding time for expansion of the theme.

Having several interpreters working with the same content, in the same general space allowed for different pairings of people throughout the day. This also allowed for 'adjusting on the fly' when something was or was not working well.

One struggle interpreters had was referring to artifacts, objects, and space without putting them into the thematic context. A 'training' idea for helping to overcome random referral was to pair up and observe each other at work. The rule for the day would be: You may not refer to an object, a space, or a fact unless it is in the context of a story or theme. At the end of an observation, interpreters would discuss what they saw and provide ideas for ways to incorporate artifacts within the context.

Staying in 3rd Person was also described by interpreters as "difficult at times but got easier with time" and should be addressed in replication. Ideas included providing specific techniques that work well in 3rd Person and not providing a script or any documentation that

might suggest they are 'playing characters'. They also thought that peer observation and feedback with suggestions for changes would have been very helpful.

For 1st Person:

Higher-level Best Practices such as having a story and specific themes, creating character interaction, sharing a character's history, and creating conflict or different points of view, all worked very well. Interpreters described it as "Playing up the story line to get visitors involved". An example that especially worked well was: the two male characters conspiring against the two female characters (who were located in another room) and getting a visitor to carry verbal messages back and forth. Not exactly role playing, this example did provide the visitors the opportunity to get a feel for the story and themes.

During the training, interpreters introduced their characters to each other. Using "very simple and basic terms" to communicate key information about their characters accomplished two things. First, it helped the interpreter solidify his or her own conception of the character. Second, it helped the group coalesce, moving from a group of interpreters to a set of characters.

On-the-spot adjustments worked well because the team of interpreters trusted each other and allowed the leadership role to move among them depending upon the situation. Any of the four interpreters could make an adjustment and the others went with the flow. Also, more in depth changes were made based upon needs of one or more of the interpreters.

Limited choice of interpretive tools was an issue for 1st Person interpreters. They felt that 3rd Person interpreters had many more tools "at their disposal".

For Theatre:

Moving from space to space kept the audience interested, allowed the space to speak for itself, and provided a strong context for the story.

Theatre, as a technique, is familiar to most people. Even those visitors that were new to museums or living history were able to participate with relative ease because they already 'knew the rules' for theatre performances.

The discussion held after the play could have been more engaging with scripted questions. The idea of holding some type of a discussion was an afterthought for the project so even though it provided a venue for some best practices that otherwise were completely missing from Museum Theatre, it did not work well. More planning would have helped a great deal.

The script was excellent in several ways. It was engaging and interesting. It was clearly designed around the four themes: death and dying travel in the 1830's, the westward movement, and women's roles. It was well researched and precise in its historical facts and references. The script appears to be the most important element of performing theatre in a living history museum.

Theatre allows content to be standardized and themes to be presented consistently reaching the majority of visitors. When content is complex and difficult for visitors, theatre provides a technique to engage all visitors consistently, minimizing variation in interpretation and communication of complex information.

In this study, theatre crossed the line moving from explaining the way people lived to immersion into the issues people faced. Dealing with complex issues rather than historical facts provided visitors a better opportunity to connect with the past.

Suggestions for Replication

Interpreter Training, in general, Needs More Structure – The training for all three methods of interpretation was not very organized and appeared to be an organic process. This may have worked OK for this project but for replication, there are not guidelines or materials to be shared. Suggestions included even though the interpreters were all professionals and may not have needed 'training', there were certainly elements of the project they needed to be 'oriented' on – so, call it Orientation and not Training but create materials and structure for each method. Findings from this study can contribute to the information shared with interpreters.

3rd Person Training Needs Improvement – All 3rd Person interpreters discussed the difficulties with being in costume, being given a script, and then being asked not to play a specific role. Suggestions: do not give a script or even a story but orient on the themes; historical researchers could provide articles and facts that would provide content.

Determine and Address Institutional Differences – Even though the two sites worked amazingly well together, there were important differences that needed to be identified prior to the implementation of the research and addressed. For example, typical audiences are different in Massachusetts and in Indiana – encourage interpreters to discuss these differences and what they might mean. Other differences in this study included: the level and type of expectations for participation, the nature of the costuming, and specific policies guiding interpretation at the site.

 Logistics were Sometimes Difficult – Each set of interpreters and site coordinators traveled to the other site several times. Setting up travel arrangements was confusing. Paying for arrangements at the time of travel was very

difficult for individuals. A coordinator of logistics for the project could have solved the difficulties and made the project run more smoothly.

Data Collector Roles– Interpreters met with project directors on-site, for two days prior to the implementation of interpretation and data collection. Then, when interpretation began, project directors left and a data collection team arrived to conduct the data collection. Sometimes data collectors gave interpreters information or direction that confused interpreters. A clear delineation and clarification of roles within participating organizations would help with the confusion. A supervisor could also have stayed throughout the data collection to assist with role clarification as needed.

Museum Theatre – Interpreters had questions about the appropriateness of the subject matter in the theatre performance for youth. They liked the format, describing it as "just incredible" but wondered about its transferability to smaller sites and those without the ability to hire actors. They also mentioned that unless the format was altered, there didn't seem to be the opportunity for visitors to experience some of the best

57

monitoring' to make the project better.

They were ever conscious of doing things 'right' because they were participating in a research study. Many times they walked the line between following the visitor's interests and 'doing the interpretation in the right way'.

They faced challenges; many times the obstacle was an artifact or the space itself. One interpreter said, "The challenge became to NOT interpret the house." Visitors familiar with the sites sometimes wanted to talk about 'the Conner family', or the Towne House wallpaper and were disappointed when they were focused in another direction.

Interpreters described the "gentle and loving manner" with which they mentored each other. They suggested that the collective pool of experience and knowledge was more than just one person, one team, or one site could offer.

And the interpreters were stretched professionally. An interpreter familiar with 3rd Person but doing 1st Person interpretation for the project said that getting his mind around the world of 1st Person was "like breaking in a new pair of shoes".

Most all of those interviewed described the best practices and three interpretive methods as 'tools'; one is not better than another. The choice for the site, program, and interpreter should depend upon which methods and practices will work the best for the particular audience and target outcomes.

practices.

Ways to Disseminate the Research Findings

- Book with essays/articles

- Regional Professional Publications

- Tool to Assess Goals of Interpretation and Match with Best Practices and Methods – could be on-line

- Technical Leaflet and Series of History News Articles

- Classes at Universities with Museum Education Programs

- Website or blog (ask questions)

- Teleconference (like REACH advisors' teleconferences)

- Posts on listserves (Museum Education, Small Museums)

- Web Conference

Summary

Interpreters and site coordinators provided tremendous insight into how the project worked, ways in which interpretive methods could be improved, and the benefits they and others received from participation. They described many instances of 'group teaching and

F. Findings

THIS PAGE INTENTIONALLY LEFT BLANK

This section contains the findings for the study including the results of the on-site and follow-up research. Findings from Phase One research can be found in the Phase One section of the report and findings from interpreter interviews are in that section.

Visitor Demographics

- More visitors participated in the summer (n=152) than in the autumn (n=103).
- Sixty-one percent of the participants in the study were women, 39% were men.
- In the total study, there were more participants that came in 'Adults Only' groups (n=145) than in groups of 'Adults with Children' (n=108). However, the reverse

opportunities for participation occurred during the summer.
- Participants attending in a group had an average of two other persons with them.
- Participants were equally divided among the three interpretive methods: 34% each for 1st Person and theatre and 32% for 3rd Person.

Site Demographics

- OSV had a higher percentage of participants in the study (56%) due to their higher autumn attendance (65% at OSV verses 35% at Conner Prairie). In the summer, participation in the project at each site was about 50%.
- Both sites had more women than men

Why did visitors decide to visit Conner Prairie and Old Sturbridge Village?

	Overall N=255	1st Person n=87	3rd Person n=82	Theatre n=86
Wanted to share experience with family/friends	39% Rank=1	30% Rank=3	51% Rank=1	37% Rank=1
In the area and/or knew it was good place to visit	31% Rank=2	32% Rank=2	27% Rank=3	33% Rank=2
Like learning about history	26% Rank=3	17% Rank=4	34% Rank=2	29% Rank=3
Wanted to relax and/or be entertained	24% Rank=4	38% Rank=1	12% Rank=4	21% Rank=4
Wanted to connect with the past	2% Rank=5	1% Rank=5	5% Rank=5	0 Rank=5

was true for summer participants. Fifty-four percent of summer participants came in groups of adults with children. As expected, those who participated in the autumn were three times more likely to come in 'Adults Only' groups.
- While most of the visitors participated during a weekend day (84%), there were 41 persons who participated on a weekday. All weekday

participate. Conner Prairie had 59% women and 41% men. OSV's percentages were similar, 62% women, 38% men.
- Those visitors that came in groups at OSV were much more likely to come in groups with adults only (70%) verses 30% who came in groups with adults and children. At Conner Prairie, however, 59% of participants came in groups with adults and children

verses 41% attending with Adults Only groups.
- Both sites had mostly weekend participation with just 13% of study participants at CP and 19% at OSV coming during the week.
- Group size was larger at Conner Prairie (4 persons) than at OSV (3 persons).
- At Conner Prairie, there was slightly less participation in 3rd Person (30% verses 37% at 1st Person and 34% at theatre). At OSV, 1st Person was slightly less attended (32% verses 34% for both 3rd Person and theatre).

The Visitor's Experience

How long did the visitor spend in the interpretive experience and how crowded was it?

- The average length of time a visitor spent in the interpretation was 21 minutes. This varied greatly by interpretive method. For 1st Person, the average length of participation was 12 minutes, for 3rd Person it was 17 minutes and for Museum Theatre it was 36 minutes.
- The visitor spent slightly more time during the summer (23 minutes verses 18 minutes in the autumn) and at OSV, (23 minutes verses 19 minutes at Conner Prairie).
- The level of crowdedness varied by method: 1st Person was least crowded and theatre was most crowded. For 1st Person, the experience was described as 'empty' 38% of the time while only 2% of the time described as 'very crowded'. For theatre, the experience was described as 'crowded' 35% of the time and 'very crowded' 29% of the time. Across the study, 19% of the experiences were described as 'empty', 37% were described as 'moderate', 27% as 'crowded' and 17% as 'very crowded'.

What did the visitor do during their experiences?

- The average participant in the study had 25 different 'interactions' across 21 minutes. Those interactions were with historical objects/artifacts (average of 5 times), the historical space (average of 3 times), factual information (average of 3 times), and the themes of the interpretation (average of 11 times).
- Participants were also observed interacting with interpreters (15 times on average) and their own groups (average of 2 times).
- Visitors tended to be more reactive in their behavior (14 of 25 behaviors, 56%), waiting for someone else to invite interaction.
- The amount of visitor interaction really did not vary across interpretive methods. The average number of visitor interactions for 1st Person was 18 across 12 minutes (1.5 per minute), for 3rd Person 20 across 17 minutes (1.2 per minute), and for theatre, 38 across 36 minutes (1.05 per minute).
- The nature of the interaction varied greatly across interpretive methods. The following table shows the average percentages of total interactions for each method.

	1st Person	3rd Person	Theatre
Object/Artifact	38%	30%	0
Historical Space	17%	20%	0
Factual Information	11%	30%	0
Interpretive Theme	28%	64%	71%
Interpreter	50%	50%	68%
Own Group	17%	15%	0

What Best Practices did visitors experience?

- There were 16 best practices in this study. The average number of best practices experienced was 11 and the average number of different best practices experienced (could be up to 16) was 10.
- Those participating in 1st and 3rd Person experienced almost twice as many best practices as did those participating in Museum Theatre (when taking the length of time of participation into account).
- For those participating in 1st Person, the average number of best practices experienced was 8 (with a range of 7 different BP's)
  - Most frequently experienced was dialogue initiated by the interpreter (81% of visitors
  - Other frequently experienced best

What interpretive 'best practices' did visitors experience?

	Overall Study N=255	1st Person n=87	3rd Person n=82	Theatre n=86
Total Best Practices	11	8	11	14
Range of Best Practices	10	7	9	13
Questioning	77% (1-3)	47% (1-2)	77% (1-3)	100% (1) Discussion
Westward Movement Theme	88% (1-3)	60% (1-2)	98% (1-3)	100% (1-2)
Travel in the 1830's Theme	74% (1-3)	38% (1-2)	75% (1-3)	100% (1-2)
Women's Roles Theme	64% (1-3)	29% (1-2)	56% (1-3)	100% (1-2)
Use of Conflict / providing multiple perspectives	71% (1-2)	41% (1-2)	67% (1-2)	100% (1-2)
Death as a Part of Life in the 1830's Theme	55% (1-2)	34% (1-2)	25% (1-2)	100% (1-2)
Sharing Personal History of a Character	63% (1-2)	66% (1-2)	20% (1-2)	100% (1-2)
Character / interpreter Interaction	59% (1-2)	52% (1-2)	22% (1-2)	100% (1)
Engages in an Activity or Task	54% (1-2)	35% (1-2)	20% (1)	100% (1-2)
Places Interaction in Context	61% (1-2)	22% (1-2)	53% (1-2)	100% (1-2)
Creates Opportunity for Family / Group Interaction	19% (1-3)	12% (1-2)	32% (1-3)	13% (1) Discussion
Engages Visitor in Hands-on Activities	21% (1-2)	9% (1)	46% (1-2)	8% (1) Discussion
Initiates Dialogue	92% (1-3)	81% (1-2)	94% (1-3)	100% (1) Discussion
Follows Visitors Interests / Needs	73% (1-3)	68% (1-2)	49% (1-3)	100% (1) Discussion
Creates / Utilizes Opportunities for Visitor Discovery	16% (1-2)	21% (1)	27% (1-2)	2% (1) Discussion
Uses Story or Narrative	71% (1-2)	63% (1-2)	47% (1-2)	100% (1-2)

Table contains the percentage of people who experienced the best practice at least once; many best practices were experienced more than once by some visitors as indicated by the range of numbers in parentheses. EX. Questioning – 77% of all visitors experienced this best practice either once, twice, or three times (as indicated by 1-3).

practices: Follows interests of visitor (68%), Shares character's personal history (66%), Uses story/narrative (63%), Uses Westward Movement theme (60%), Uses character interaction (52%)
o Least experienced were: Creates opportunity for family interaction (12%), Engages visitor in hands-on activity (9%)
• For those participating in 3rd Person, the average number of best practices experienced was 11 (with a range of 9 different BP's)
o Most frequently experienced was use of the theme, Westward Movement (98% of visitors)
o Other frequently experienced best practices: Initiates dialogue (94%), Questioning (77%), Use of the theme, Travel in the 1830's (75%), Use of conflict, multiple perspectives (67%),

Use of the theme, Women's Roles (56%), Follows interests of visitor (68%)
o Least experienced were: Sharing a character's personal history (20%), Engages in an Activity or Task (20%)
• For those participating in Museum Theatre the average number of best practices experienced was 14 (with a range of 13 different BP's)
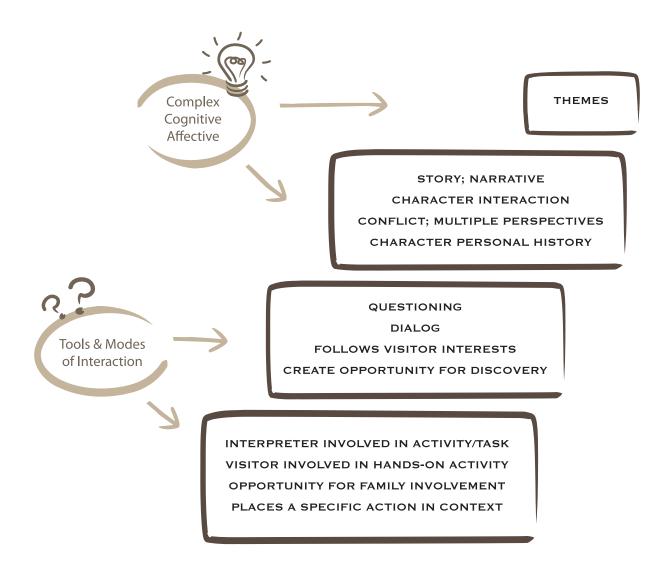o Best practices were incorporated into the script and roles of the actors, thus, most BP's were experienced most of the time
o Least experienced were: Creates opportunity for family interaction (13%), Engages visitor in hands-on activity (8%), Creates opportunities for visitor discovery (2%)
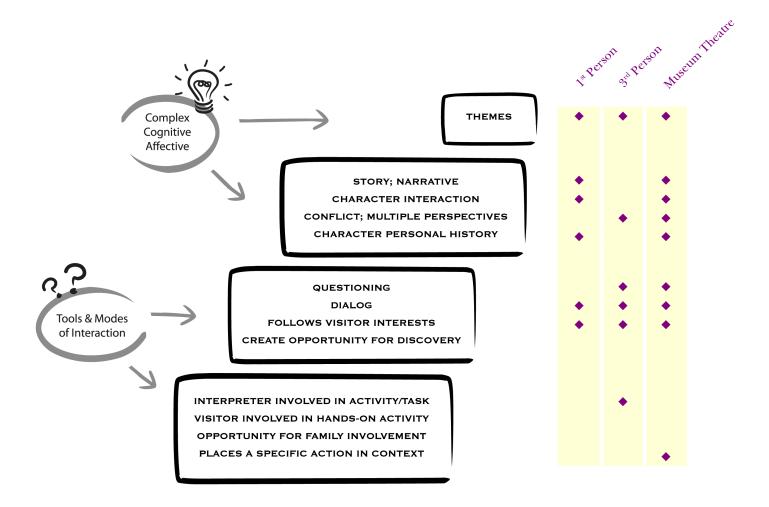
Clustering of Best Practices

There appear to be levels of best practices, grouped by complexity of cognitive and affective involvement of the visitors. These "clusters" move from hands-on to minds-on. The more complex best practices add the human element and context to historical objects, space, and facts.

Complex
Cognitive
Affective

THEMES

STORY; NARRATIVE
CHARACTER INTERACTION
CONFLICT; MULTIPLE PERSPECTIVES
CHARACTER PERSONAL HISTORY

Tools & Modes
of Interaction

QUESTIONING
DIALOG
FOLLOWS VISITOR INTERESTS
CREATE OPPORTUNITY FOR DISCOVERY

INTERPRETER INVOLVED IN ACTIVITY/TASK
VISITOR INVOLVED IN HANDS-ON ACTIVITY
OPPORTUNITY FOR FAMILY INVOLVEMENT
PLACES A SPECIFIC ACTION IN CONTEXT

Best Practices Most Frequently Used in the Three Interpretive Methods

The following illustrates the Best Practices most commonly used in each of the three interpretive methods.

	1st Person	3rd Person	Museum Theatre
Complex Cognitive Affective			
THEMES	◆	◆	◆
STORY; NARRATIVE	◆		◆
CHARACTER INTERACTION	◆		◆
CONFLICT; MULTIPLE PERSPECTIVES		◆	◆
CHARACTER PERSONAL HISTORY	◆		◆
Tools & Modes of Interaction			
QUESTIONING		◆	◆
DIALOG	◆	◆	◆
FOLLOWS VISITOR INTERESTS	◆	◆	◆
CREATE OPPORTUNITY FOR DISCOVERY			
INTERPRETER INVOLVED IN ACTIVITY/TASK		◆	
VISITOR INVOLVED IN HANDS-ON ACTIVITY			
OPPORTUNITY FOR FAMILY INVOLVEMENT			
PLACES A SPECIFIC ACTION IN CONTEXT			◆

Findings by Interpretive Method
(Tables to follow text.)

Findings from 1st Person Interpretation

Description of Participation

Visitors had an average of 18 interactions across 12 minutes (the average for the study was 25 interactions across 21 minutes)

They interacted with objects (7 times), the space (3 times), historical facts (2 times), and the interpretive themes (5 times)

Those interactions included the interpreter (9 times) and members of their own groups (3 times)

Visitors experiencing 1st Person initiated their own interactions more than they responded to someone/something else (53% proactive, 35% reactive

Best Practices

The average number of best practices experienced was 8 (with a range of 7 different BP's)

Most frequently experienced was dialogue initiated by the interpreter (81% of visitors)

Other frequently experienced best practices:
Follows interests of visitor (68%)
Shares character's personal history (66%)
Uses story/narrative (63%)
Uses Westward Movement theme (60%)
Uses character interaction (52%)
Least experienced were:
Creates opportunity for family interaction (12%)
Engages visitor in hands-on activity (9%)

Reactions of Participants

Visitors' reactions to their experiences were very positive (86% had one or more positive comments – only 7% had negative comments)

31% made comments about feeling like they were "stepping back in time"

79% had positive comments regarding interacting with the interpreters

Only 2% "enjoyed interacting with family"

At two weeks: 30% had positive comments, 7% had negative comments, 20% commented on "stepping back…" 87% enjoyed interacting with interpreters, 7% enjoyed family interaction

At three months: 50% had positive comments, 6% had negative comments, 6% commented on "stepping back…" 94% enjoyed interacting with interpreters, 6% enjoyed family interaction

Reported Knowledge Gained

On-site, 99% of visitors reported learning
Learning using objects (81%), the space (56%), historical facts (64%), themes (33%)

At two weeks, 77% reported learning
Learning using objects (37%), the space (23%), historical facts (37%), themes (30%)

At three months, 89% reported learning
Learning using objects (28%), the space (17%), historical facts (61%), themes (33%)

Making a Connection

On-site, 63% of visitors reported a connection with the past
Connecting using objects (32%), the space (12%), historical facts (27%), themes (6%)

At two weeks, 17% reported a connection
Connecting using objects (3%), the space (10%), historical facts (3%), themes (0%)

At three months, 33% reported a connection
Connecting using objects (11%), the space (6%), historical facts (0%), themes (6%)

Continuing to Learn

On-site, 54% of visitors had intentions to increase knowledge and skills

At two weeks, 24% reported increasing knowledge and skills

At three months, 61% reported increasing knowledge and skills

Doing Something Related to the Visit

On-site, 5% of visitors had intentions to follow-up on something from visit

At two weeks, 7% reported following up on something from visit

At three months, 6% reported following up on something from visit

Sharing the Visit with Family and Friends

On-site, 4% of visitors had intentions to share their visit with others

At two weeks, 86% had shared their visit with others

At three months, 83% had shared their visit with others

Top Outcomes Reported by Visitors

I learned something new, reinforced something already known about how people lived in the past.

I felt like I was stepping back in time.

I enjoyed interacting with the interpreters

Findings from 3rd Person Interpretation

Description of Participation

Visitors had an average of 20 interactions across 17 minutes (the average for the study was 25 interactions across 21 minutes)

They interacted with objects (6 times), the space (4 times), historical facts (6 times), and the interpretive themes (1 time)

Those interactions included the interpreter (10 times) and members of their own groups (3 times)

Best Practices

Visitors experiencing 3rd Person initiated their own interactions more than they responded to someone/something else (46% proactive, 39% reactive)

The average number of best practices experienced was 11 (with a range of 9 different BP's)

Most frequently experienced was use of the theme, Westward Movement (98% of visitors)

Other frequently experienced best practices:
    Initiates dialogue (94%)
    Questioning (77%)
    Use of the theme, Travel in the 1830's (75%)
    Use of conflict, multiple perspectives (67%)
    Use of the theme, Women's Roles (56%)
    Follows interests of visitor (68%)

Least experienced were:
    Sharing a character's personal history (20%)
    Engages in an Activity or Task (20%)

Reactions of Participants

Visitors' reactions to their experiences were positive (77% had one or more positive comments – only 5% had negative comments)

14% made comments about feeling like they were

"stepping back in time"

90% had positive comments regarding interacting with the interpreters

Only 4% "enjoyed interacting with family"

At two weeks: 24% had positive comments, 3% had negative comments, no one commented on "stepping back…" 66% enjoyed interacting with interpreters, no one commented on enjoying interaction with family/friends

At three months: 90% had positive comments, 21% had negative comments, 32% commented on "stepping back…" 84% enjoyed interacting with interpreters, 5% enjoyed family interaction

Reported Knowledge Gained

On-site, 97% of visitors' reported learning
Learning using objects (78%), the space (62%), historical facts (65%), themes (53%)

At two weeks, 97% reported learning
Learning using objects (45%), the space (48%), historical facts (45%), themes (59%)

At three months, 84% reported learning
Learning using objects (47%), the space (53%), historical facts (58%), themes (32%)

Making a Connection

On-site, 76% of visitors' reported a connection with the past
Connecting using objects (33%), the space (17%), historical facts (26%), themes (62%)

At two weeks, 24% reported a connection
Connecting using objects (10%), the space (7%), historical facts (3%), themes (10%)

At three months, 21% reported a connection
Connecting using objects (5%), the space (16%), historical facts (0%), themes (0%)

Continuing to Learn

On-site, 52% of visitors' had intentions to increase knowledge and skills

At two weeks, 35% reported increasing knowledge and skills

At three months, 47% reported increasing

knowledge and skills

Doing Something Related to the Visit

On-site, 5% of visitors' had intentions to follow-up on something from visit

At two weeks, 24% reported following up on something from visit

At three months, 68% reported following up on something from visit

Sharing the Visit with Family and Friends

On-site, 8% of visitors' had intentions to share their visit with others

At two weeks, 59% had shared their visit with others

At three months, 79% had shared their visit with others

Top Outcomes Reported by Visitors

I learned something new, reinforced something already known about how people lived in the past.

I felt like I was stepping back in time.

I enjoyed interacting with the interpreters.

Findings from Museum Theatre Interpretation

Description of Participation

Visitors had an average of 38 interactions across 36 minutes (the average for the study was 25 interactions across 21 minutes)

They interacted with objects (less than once), the space (1 time), historical facts (less than once), and the interpretive themes (27 times)

Those interactions included the interpreter (26 times) and members of their own groups (less than once)

Best Practices

Visitors experiencing theatre initiated their own interactions much less than they responded to someone/something else (7% proactive, 68% reactive)

The average number of best practices experienced

What Were Visitor Reactions to their Experiences?

	Overall N=255	1st Person n=87	3rd Person n=82	Theatre n=86
Positive Reactions	87% had from 1-9 comments	86% had from 1-7 comments	77% had from 1-6 comments	98% had from 1-9 comments
Negative Reactions	5% had from 1-6 comments	7% had from 1-6 comments	5% had 1-2 comments	3% had 1 comment
Stepping Back in Time	24% had from 1-3 comments	31% had from 1-3 comments	14% had 1-2 comments	26% had 1-2 comments
Enjoyed Interaction w/ Family, Friends	2% had 1 comment	2% had 1 comment	4% had 1 comment	No one had a comment
Enjoyed Interaction w/ Interpreters	76% had from 1-13 comments	79% had from 1-13 comments	90% had from 1-7 comments	61% had from 1-3 comments
Positive Reactions at 2 Weeks	39%	30%	24%	58%
Positive Reactions at 3 Months	96%	50%	90%	97%
Negative Reactions at 2 Weeks	6%	7%	3%	8%
Negative Reactions at 3 Months	9%	6%	21%	3%
Stepping Back at 2 Weeks	11%	20%	0	13%
Stepping Back at 3 Months	18%	6%	32%	17%
Enjoyed Interaction w/ Family at 2 Weeks	2%	7%	0	0
Enjoyed Interaction w/ Family at 3 Months	3%	6%	5%	0
Enjoyed Interaction w/ Interpreters at 2 Weeks	59%	87%	66%	31%
Enjoyed Interaction w/ Interpreters at 3 Months	69%	94%	84%	43%

What percentage of visitors learned something new?

	Overall N=255	1st Person n=87	3rd Person n=82	Theatre n=86
Total Learning	98%	99%	97%	99%
Total Learning Reported at 2 Weeks	85%	77%	97%	82%
Total Learning Reported at 3 Months	82%	89%	84%	77%
Learning through Objects	60%	81%	78%	21%
Learning through Objects Reported at 2 Weeks	28%	37%	45%	8%
Learning through Objects Reported at 3 Months	30%	28%	47%	20%
Learning through the Space	45%	56%	62%	19%
Learning through the Space Reported at 2 Weeks	23%	23%	48%	3%
Learning through the Space Reported at 3 Months	28%	17%	53%	20%
Learning through Facts	73%	64%	65%	88%
Learning through Facts Reported at 2 Weeks	45%	37%	45%	53%
Learning through Facts Reported at 3 Months	52%	61%	58%	43%
Learning through Themes	57%	33%	53%	86%
Learning through Themes Reported at 2 Weeks	51%	30%	59%	61%
Learning through Themes Reported at 3 Months	40%	33%	32%	50%

Did visitors feel like they made a personal connection to the past?

	Overall N=255	1st Person n=87	3rd Person n=82	Theatre n=86
Total Connections	75%	63%	76%	87%
Total Connections Reported at 2 Weeks	25%	17%	24%	32%
Total Connections Reported at 3 Months	28%	33%	21%	30%
Connections through Objects	23%	32%	33%	2%
Connections through Objects Reported at 2 Weeks	5%	3%	10%	3%
Connections through Objects Reported at 3 Months	5%	11%	5%	0
Connections through the Space	11%	12%	17%	5%
Connections through the Space Reported at 2 Weeks	5%	10%	7%	0
Connections through the Space Reported at 3 Months	6%	6%	16%	0
Connections through Facts	33%	27%	26%	46%
Connections through Facts Reported at 2 Weeks	7%	3%	3%	13%
Connections through Facts Reported at 3 Months	3%	0	0	7%
Connections through Themes	32%	6%	22%	67%
Connections through Themes Reported at 2 Weeks	12%	0	10%	24%
Connections through Themes Reported at 3 Months	12%	6%	0	23%

was 14 (with a range of 13 different BP's)

Best practices were incorporated into the script and roles of the actors, thus, most BP's were experienced most of the time

Least experienced were:
    Creates opportunity for family interaction (13%)
    Engages visitor in hands-on activity (8%)
    Creates opportunities for visitor discovery (2%)

Reactions of Participants

Visitors' reactions to their experiences were very positive (98% had one or more positive comments – only 3% had negative comments)

26% made comments about feeling like they were "stepping back in time"

61% had positive comments regarding interacting with the interpreters/actors

No one said they "enjoyed interacting with family/ friends"

At two weeks: 58% had positive comments, 8% had negative comments, 13% commented on "stepping back…" 31% enjoyed interacting with interpreters/ actors, and no one mentioned enjoying interaction with family/friends

At three months: 97% had positive comments, 3% had negative comments, 17% commented on "stepping back…",43% enjoyed interacting with interpreters/actors, and no one mentioned enjoying interaction with family/friends

Reported Knowledge Gained

On-site, 99% of visitors' reported learning
    Learning using objects (21%), the space (19%), historical facts (88%), themes (86%)

At two weeks, 82% reported learning
    Learning using objects (8%), the space (3%), historical facts (53%), themes (61%)

At three months, 77% reported learning
    Learning using objects (20%), the space (20%), historical facts (43%), themes (50%)

Making a Connection

On-site, 87% of visitors' reported a connection with the past

Connecting using objects (2%), the space (5%), historical facts (46%), themes (67%)

At two weeks, 32% reported a connection
    Connecting using objects (3%), the space (0%), historical facts (13%), themes (24%)

At three months, 30% reported a connection
    Connecting using objects (0%), the space (0%), historical facts (7%), themes (23%)

Continuing to Learn

On-site, 50% of visitors' had intentions to increase knowledge and skills

At two weeks, 13% reported increasing knowledge and skills

At three months, 40% reported increasing knowledge and skills

Doing Something Related to the Visit

On-site, 4% of visitors' had intentions to follow-up

on something from visit

At two weeks, 5% reported following up on

something from visit

At three months, 37% reported following up on

something from visit

Sharing the Visit with Family and Friends

On-site, 14% of visitors' had intentions to share their visit with others

At two weeks, 90% had shared their visit with others

At three months, 90% had shared their visit with others

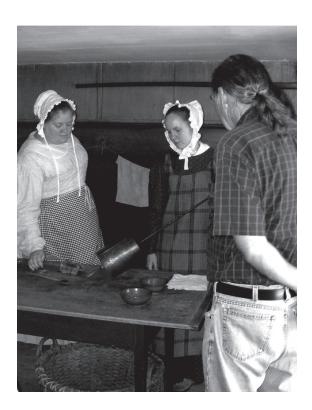## Top Outcomes Reported by Visitors

I realized something, reinforced something already known about issues people faced in the past.

I felt like I was stepping back in time.

I felt personally connected to the past.

71

Did visitors leave with intentions to increase their knowledge and/or skills, to do something related to their experience, to do or share something with others related to their experience, and to make a major life change? Did they act on their intentions?

	Overall N=255	1st Person n=87	3rd Person n=82	Theatre n=86
Intentions K&S	52%	54%	52%	50%
K&S at 2 Weeks	23%	24%	35%	13%
K&S at 3 Months	48%	61%	47%	40%
Intentions to Do Something	5%	5%	5%	4%
Did Something at 2 Weeks	12%	7%	24%	5%
Did Something at 3 Months	49%	6%	68%	37%
Intentions to Share Something with Others	9%	4%	8%	14%
Did Share at 2 Weeks	80%	86%	59%	90%
Did Share at 3 Months	85%	83%	79%	90%
Intentions to Make Major Life Change	0	0	0	0
Did Make Major Life Change at 2 Weeks	0	0	0	0
Did Make Major Life Change at 3 Months	0	0	0	0

When leaving the interpretive experience, what did visitors rank as their top three outcomes?

	Overall N=255	1st Person n=87	3rd Person n=82	Theatre n=86
Learned something new, reinforced something known about how people lived in the past	1st 18% 2nd 12% 3rd 15% Not Ranked 56%	1st 24% 2nd 10% 3rd 11% Not Ranked 55%	1st 18% 2nd 13% 3rd 15% Not Ranked 54%	1st 12% 2nd 12% 3rd 19% Not Ranked 57%
Was able to relate something of life in the past to own life today	1st 10% 2nd 11% 3rd 11% Not Ranked 67%	1st 10% 2nd 9% 3rd 14% Not Ranked 67%	1st 6% 2nd 11% 3rd 7% Not Ranked 76%	1st 15% 2nd 13% 3rd 13% Not Ranked 59%
Realized something, reinforced something known about issues people faced in the past	1st 15% 2nd 17% 3rd 13% Not Ranked 56%	1st 9% 2nd 13% 3rd 13% Not Ranked 66%	1st 11% 2nd 18% 3rd 11% Not Ranked 60%	1st 23% 2nd 19% 3rd 14% Not Ranked 43%
Felt like I was stepping back in time	1st 26% 2nd 15% 3rd 11% Not Ranked 48%	1st 28% 2nd 16% 3rd 11% Not Ranked 46%	1st 20% 2nd 15% 3rd 7% Not Ranked 58%	1st 30% 2nd 15% 3rd 13% Not Ranked 42%
Felt personally connected to the past	1st 8% 2nd 12% 3rd 12% Not Ranked 68%	1st 6% 2nd 11% 3rd 9% Not Ranked 74%	1st 8% 2nd 4% 3rd 7% Not Ranked 81%	1st 11% 2nd 21% 3rd 19% Not Ranked 49%
Enjoyed interacting with family/group	1st 5% 2nd 7% 3rd 6% Not Ranked 83%	1st 4% 2nd 5% 3rd 9% Not Ranked 83%	1st 11% 2nd 9% 3rd 4% Not Ranked 76%	1st 0 2nd 6% 3rd 6% Not Ranked 88%
Enjoyed interacting with interpreters/ actors	1st 11% 2nd 17% 3rd 14% Not Ranked 59%	1st 16% 2nd 25% 3rd 16% Not Ranked 43%	1st 12% 2nd 15% 3rd 23% Not Ranked 49%	1st 4% 2nd 10% 3rd 4% Not Ranked 83%
Learned something new about people with me today	1st .4% 2nd .8% 3rd 0 Not Ranked 99%	1st 2nd 3rd Not Ranked 99%	1st 2nd 3rd Not Ranked 97%	1st 2nd 3rd Not Ranked 100%
Learned something new about myself	1st 0 2nd 0 3rd .4% Not Ranked 99%	1st 2nd 3rd Not Ranked 100%	1st 2nd 3rd Not Ranked 99%	1st 2nd 3rd Not Ranked 100%
Became more curious about American history and want to learn more	1st 5% 2nd 8% 3rd 15% Not Ranked 72%	1st 4% 2nd 10% 3rd 17% Not Ranked 69%	1st 7% 2nd 8% 3rd 19% Not Ranked 66%	1st 5% 2nd 5% 3rd 10% Not Ranked 81%

Relationships Among Various Visitor Outcomes

1. WHAT CAN WE UNDERSTAND ABOUT FUTURE BEHAVIOR OF VISITORS FROM GATHERING INFORMATION DURING THEIR VISITS?

VISITORS WHO SAID, AT THE TIME OF THEIR VISIT:

"I enjoyed myself" were more likely to also report *feeling a connection to the past.*

"I learned something new" were also more likely to *feel a connection to the past* and to have *intentions to continue to learn something new.*

"I made a connection with the past" were more likely to have *learned something new during the visit,* have *intentions to learn something new in the future* and actually *learn something within three months.* They were also more likely to *share about their visit with someone else within two weeks.*

"I intend to learn something new" were more likely to do something to *increase learning within two weeks.*

There were not any outcomes related to: "I intend to do something as follow-up"

"I intend to share something about my visit with someone else" were more likely to *share about their experiences with someone else within two weeks.*

2. WHAT CAN WE LEARN FROM VISITORS BY GATHERING INFORMATION DURING ONE OR MORE FOLLOW-UPS?

WHEN INTERVIEWED AT TWO WEEKS, VISITORS WHO SAID:

"I did learn something new during my visit" were more likely to also report *new learning at three months.* They were also more likely to have already *done something at two weeks to acquire new knowledge* beyond that knowledge gained during their visits. And those visitors were also more likely to have *shared something of their visit with others within two weeks.*

"I felt a connection with the past during my visit" were more likely to also remember and report that *connection at three months.*

"I did something since my visit to increase knowledge" were more likely to remember what *they learned at the site, when asked at three months.* They were also more likely to report at three months that they had continued to *do something to increase their knowledge.*

"I did something to follow-up with my visit" were more likely to report that they continued to *do something to follow-up at three months.*

"I shared something about my visit with someone else" also reported doing something to *increase their knowledge.*

Relationships Between Visitor Demographics and Outcomes

Relationships Between Visitor Demographics, Experiences and Behavior, and Visitor Outcomes

Was the amount of time spent in the interpretive experience related to outcomes?

The more time a visitor spent during the interpretive experience, the more positive their reactions to their experience.

For visitors who experienced the 3rd Person interpretive experience, the more time they spent, the more they reported learning something new.

Did men differ from women on the types of outcomes they experienced?

Across the three interpretive methods, there were two differences:

Men had more feelings of connecting with the past (on-site)

Women reported more instances of seeking additional knowledge and skills (at three months)

Were visitors with both adults and children in their own groups different on the outcomes they experienced from those visiting with an adults only group?

Across the three methods, there were three differences:

Visitors in 'adults only' groups had more feelings of connecting with the past (on-site) and at three months and they also had more positive reactions to their visit.

Visitors with both adults and children in their own group had more intentions to share their experience with others.

Did the number of individuals in the visitor's own group make a difference in outcomes?

Across methods, the larger the visitor's group, the less the visitor felt connected to the past (on-site).

Did visitor outcomes differ across seasons (summer and autumn)?

Across the three methods, there were three differences in visitor outcomes, with those who visited in the summer reporting the most:

Learning (on-site)

Feelings of being connected with the past (at two weeks)

Intentions to seek additional knowledge and skill

In what ways did the nature of visitor interaction (proactive or reactive) or the specifics of their interaction (w/ interpreter, w/own group, w/objects, w/space, w/facts/information, and w/ themes) relate to outcomes?

Interaction with Interpreters

The more a visitor interacted with interpreters, the more positive reactions they had, the more they reported feeling a connection with the past and the more they shared something of their visit within two weeks.

Also, the more interaction a visitor had with interpreters, the more they interacted with the themes of the interpretation but the less they interacted with historical objects and space. They also interacted less with their own group when interacting with interpreters.

Interaction with Visitor's Own Group

The more a visitor interacted with his or her own group, the less they enjoyed themselves. However, more interaction with the group did relate to doing something as a follow-up within three months.

The more time visitors interacted with their own groups, the more they also interacted with historical objects and space, and with historical facts.

Interaction with Historical Objects

The more time visitors spent interacting with objects (looking, handling, etc), the more they reported they learned something, planned to do something as follow-up, and did something as follow-up within two weeks and again at three months.

The more time a visitor spent with historical objects, the more time also was spent interacting with historical space and facts but the less time with the themes of the interpretation.

Interaction with Historical Spaces

The more a visitor interacted with the historical space, the more he or she reported on-site learning and learning at two weeks.

The more a visitor interacted with the space, the more time was spent interacting with the visitor's own group, historical objects, and historical facts. There was an opposite relationship between space and interaction with interpreters and with themes.

Interaction with Historical Facts

The more time visitors spent with historical facts, the more they reported learning within two weeks

but, the less they enjoyed the experience.

As with interaction with Historical Objects and Spaces, the more visitors interacted with historical facts, they more they interacted with their own groups but the less they interacted with interpreters and themes.

Interaction with Themes

Visitors who interacted with themes were more likely to interact with interpreters, enjoy themselves, connect with the past, and share something with others about their experiences.

They were less likely to have learned something within two weeks. Also, the more they interacted with themes, the less they interacted with Historical Objects, Spaces, and Facts and with their own groups.

Proactive and Reactive Behavior of Visitors

Visitors with more proactive behavior were more likely to learn something new and, within two weeks, report learning and also doing something as follow-up to the visit.

Visitors with more reactive behavior were less likely to report learning something new within two weeks but more likely to have feelings of connection with the past and to enjoy their visits.

Differences Across Interpretive Methods

Introduction

Even though the study was not meant to competitively compare the three methods of interpretation that were studied, this section is provided to help readers understand important differences across these methods. The differences are not weaknesses but can be used when selecting a particular method for use in a specific setting or interpretation.

Were there variations in the ways in which visitor outcomes were related to one another across interpretive methods?

1st Person

- Visitors with more positive reactions were more likely to have reported learning (on-site), intentions to share with others, feelings of connection with the past (at two weeks) and reports of having learned during their visit (at three months).

- Visitors feeling a connection with the past were more likely to have shared with others within two weeks and express feelings of connection with the past (at three months).

- At two weeks, those who reported learning from their visit were more likely to report feelings of connection with the past; those who reported feelings of connection with the past (at two weeks) were more likely to again report those feelings at three months.

- Visitors who did something related to the visit or shared with others within two weeks were more likely to continue doing and sharing through the next three months. They were also more likely to report feeling connected to the past at three months.

3rd Person

- Visitors reporting learning (on-site) were more likely to report feeling a connection to the past.

- Visitors reporting feeling a connection to the past were more like to do something related to their visit within two weeks.

Theatre

- Visitors who reported feeling a connection to the past (on-site) were more likely to have intentions to share something of their visit with others and more likely to actually share with others within three months.

- Visitors who intended to do or share

something as a result of their visit were more likely to report feelings of connection with the past (at two weeks) and to have acted on their intentions as well. Those who reported doing or sharing something with others at two weeks were more likely to continue doing or sharing with others within the next three months.

- If visitors learned something new during their visit, they may or may not have reported it again two weeks or three months after their visit; however, if they did report learning something new when asked two weeks after their visit, they were more likely to report similar learning after three months.

Were there variations in how demographics of the visitor and site related to outcomes across the three interpretive methods?

Sex

For 1st Person:

- Men had more feelings of connecting with the past (on-site)

- Women reported more instances of seeking additional knowledge and skills (at two weeks)

For 3rd Person:

- At three months, women reported more sharing with others.

For Theatre:

- At three months, women reported more instances of feeling connected with the past during their visit.

Make-up of the Visitor's Group

For 1st Person:

- Visitors in 'adults only' groups had more feelings of connecting with the past (on-site).

For 3rd Person:

- At two weeks and at three months, visitors with both adults and children in their own group reported more instances of feeling connected with the past during their visit.

For Theatre:

- At three months, visitors in 'adults only' groups reported more instances of feeling connected with the past during their visit.

Did the size of the visitor's group relate to outcomes across the three interpretive methods?

- Visitors attending with larger groups had less positive reactions to their theatre experience.

Did the season relate to outcomes across the three interpretive methods?

For 1st Person:

• Visitors in the summer reported more learning (on-site) and at three months, had more feelings of connecting with the past (on-site), and had more intentions to seek additional knowledge and skills. They also had more positive reactions about their visits.

For 3rd Person:

• Visitors in the autumn reported more learning (on-site) and at two weeks, had more feelings of connecting with the past (on-site), and had more positive reactions about their visits.

• Visitors in the summer reported more intentions to do something related to their visit and, at three months, had more reports that they actually had followed up on those intentions.
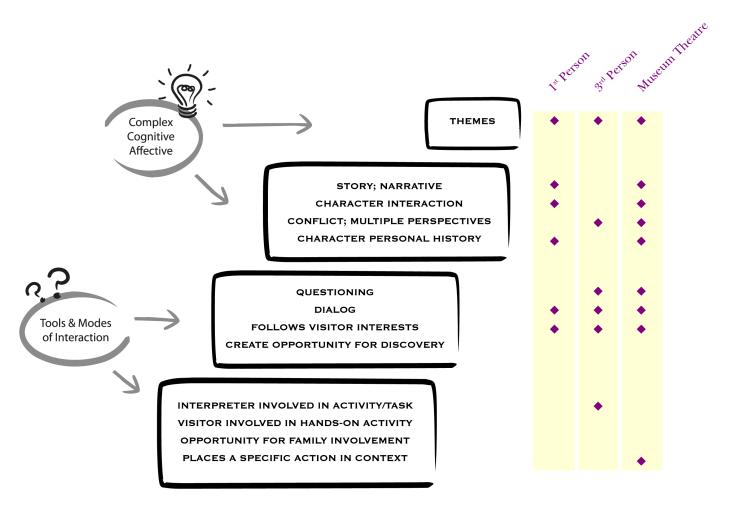
For Theatre:

• Visitors in the summer reported more feelings of connecting with the past at two weeks; they also had more intentions to do something related to their visits.

• Visitors in the autumn had more positive reactions to their experiences.

Best Practices Most Frequently Used in the Three Interpretive Methods

(See Illustration below.)

	1st Person	3rd Person	Museum Theatre
THEMES	◆	◆	◆
STORY; NARRATIVE	◆		◆
CHARACTER INTERACTION	◆		◆
CONFLICT; MULTIPLE PERSPECTIVES		◆	◆
CHARACTER PERSONAL HISTORY	◆		◆
QUESTIONING		◆	◆
DIALOG	◆	◆	◆
FOLLOWS VISITOR INTERESTS	◆	◆	◆
CREATE OPPORTUNITY FOR DISCOVERY			
INTERPRETER INVOLVED IN ACTIVITY/TASK		◆	
VISITOR INVOLVED IN HANDS-ON ACTIVITY			
OPPORTUNITY FOR FAMILY INVOLVEMENT			
PLACES A SPECIFIC ACTION IN CONTEXT			◆

Complex Cognitive Affective

Tools & Modes of Interaction

Did the relationships between best practices and outcomes differ across the methods of interpretation?

Visitor Outcomes

1st Person

THEMES

• Reactions
• ST/LT Learning
• LT connection
• Behavior (ST increase knowledge)
• Intend to share
• Behavior (ST/LT share)

Best Practices

STORY; NARRATIVE
CHARACTER INTERACTION
CONFLICT; MULTIPLE PERSPECTIVES
CHARACTER PERSONAL HISTORY

• LT learning
• LT connection
• Intend to share
• Behavior (ST/LT share)
• Behavior (NOT ST/LT Do/increase knowledge)

QUESTIONING
DIALOG
FOLLOWS VISITOR INTERESTS
CREATE OPPORTUNITY FOR DISCOVERY

INTERPRETER INVOLVED IN ACTIVITY/TASK
VISITOR INVOLVED IN HANDS-ON ACTIVITY
OPPORTUNITY FOR FAMILY INVOLVEMENT
PLACES A SPECIFIC ACTION IN CONTEXT

• Immediate Learning
• ST/LT connection
• Behavior (ST/LT do)
• Behavior (ST/LT share)
• Behavior (NOT LT increase knowledge)

• Intend to do
• Behavior (LT do)
• Behavior (ST increase knowledge, NOT LT increase knowledge)
• Behavior (NOT ST/LT share, NOT LT learning)

Did the relationships between best practices and outcomes differ across the methods of interpretation? (Continued)

3rd Person

Visitor Outcomes

Best Practices

THEMES

- ST learning, connection, & behavior (increase knowledge, share)
- LT connection, behavior (increase knowledge, share)

STORY; NARRATIVE
CHARACTER INTERACTION
CONFLICT; MULTIPLE PERSPECTIVES
CHARACTER PERSONAL HISTORY

QUESTIONING
DIALOG
FOLLOWS VISITOR INTERESTS
CREATE OPPORTUNITY FOR DISCOVERY

- Immediate connection
- Intend to increase knowledge
- LT learning
- LT connection
- Behavior (LT increase knowledge, share)

INTERPRETER INVOLVED IN ACTIVITY/TASK
VISITOR INVOLVED IN HANDS-ON ACTIVITY
OPPORTUNITY FOR FAMILY INVOLVEMENT
PLACES A SPECIFIC ACTION IN CONTEXT

- LT connection
- Behavior (NOT LT increase knowledge
- Behavior (LT do, LT share)

- NOT ST learning
- Intend to increase knowledge
- Intend to do something
- Behavior (ST/LT do, ST share)

Did the relationships between best practices and outcomes differ across the methods of interpretation? (Continued)

Visitor Outcomes

Museum Theatre

THEMES

- NOT ST learning
- ST connection
- Intend to do
- Behavior (LT share)

Best Practices

STORY; NARRATIVE
CHARACTER INTERACTION
CONFLICT; MULTIPLE PERSPECTIVES
CHARACTER PERSONAL HISTORY

- Immediate learning
- Behavior (LT do something)
- Behavior (NOT ST/LT share)

QUESTIONING
DIALOG
FOLLOWS VISITOR INTERESTS
CREATE OPPORTUNITY FOR DISCOVERY

INTERPRETER INVOLVED IN ACTIVITY/TASK
VISITOR INVOLVED IN HANDS-ON ACTIVITY
OPPORTUNITY FOR FAMILY INVOLVEMENT
PLACES A SPECIFIC ACTION IN CONTEXT

- Immediate connection
- ST learning

- NOT reactions
- Behavior (ST increase knowledge

G. Discussion and Recommendations

THIS PAGE INTENTIONALLY LEFT BLANK

Which Interpretive Method Won?

During the interview process with interpreters, one person said: "At first, thinking about implications of the study, we all [the interpreters] wondered, who's gonna win, but in the end, we all did." This was the common belief about the study; that one interpretive method would 'win' and the implications, at the time, were frightening. Would museums have to change their interpretive methods to the 'best one'?

A methodological competition was never the purpose of the study, and all three methods were found to have strengths that could help interpreters and program managers choose the best methods based upon the audience and desired outcomes.

Using the outcome, on-site learning as an example, all three methods scored very high on on-site learning. What might be more informative would be to view the trends in learning retention across the three data collection periods (on-site, at two weeks and at three months after participation). Visitors that participated in either 3rd Person or Theatre had downward trends in knowledge retention. In this study, though, the trend for 1st Person learning is best represented as a 'U' shaped curve; visitors participating in 1st Person started out very high in learning, then started a downward trend at two weeks but numbers were on their way back up at three months. We can extrapolate that the trends represented here would continue.

The same pattern occurred with feeling connected to the past. Visitors in Theatre and 3rd Person had downward trends in their feelings of connection with the past across the three time periods but 1st Person data represented the 'U'

> ❋ ❋
>
> "AS VISITORS CHANGE AND GROW, WE TOO NEED TO CHANGE AND GROW."
>
> *All quotes in this section were taken from interviews with site staff and interpreters.

shape again. For other outcomes, there were also interesting differences in trends across methods.

When asked if they planned to do something to follow-up with anything they saw or heard, most visitors said 'no' (a meager 5% said 'yes' in 1st Person; 5% said 'yes' in 3rd Person; 4% said 'yes' in Theatre). But, when looking at the trends across time periods the situation was different for each method. Apparently visitors from 1st Person meant i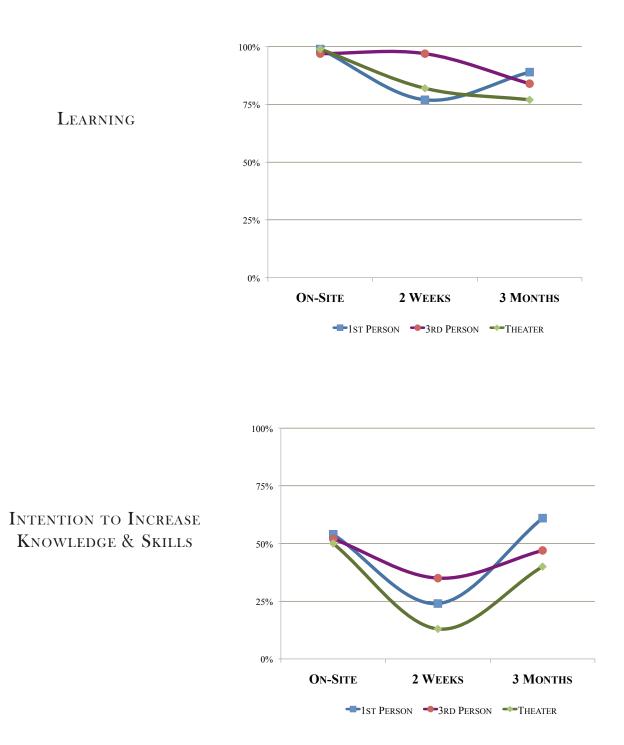t when they said 'no' on site, because across the two follow-ups, the percentage of those who did something were 7%, and 6% - essentially a flat line. Theatre participants started out similarly: 4% on site and 5% at two weeks, but at three months, 37% had actually follow-up with something from their experience. And for visitors in 3rd Person, they moved upward from 5% to 24% to 68%.

The trend for sharing the experience with others was similar for all three methods. All had upward trends, but very few visitors started out with intentions to share (4%-14%) but at three months, most (79%-90%) had actually shared.

One more interesting trend related to intentions to gain more knowledge and skills. Again, all three methods had the same trend, but it was a 'U' shaped curve. For all three methods, about 50% of visitors indicated that they intended to gain more knowledge and skills related to their visits. At two weeks, though, not many had done so (1st Person – 24%, 3rd Person – 35%, Theatre – 13%). But at three months, the percentages of visitors for each method were close to or higher than the percentage of visitors who said initially that they planned to gain more knowledge and skills (1st Person – 61%, 3rd Person – 47%, Theatre 40%).

Tracking Visitor Outcomes Across Time and Method of Interpretation

LEARNING

INTENTION TO INCREASE
KNOWLEDGE & SKILLS

Recommendations

1. Results about outcomes and methods suggest there are differences across methods for some outcomes, but not all of them. Professionals must think carefully about their desired outcomes before selecting a particular method. For example:

- If the target is to have visitors learn and retain what they learn, then all things being equal, try 1st Person.

- Want people to share their experiences with others? All methods work well.

- Interested in building life long learners? All methods work well.

- Want visitors to connect with the past and remember that connection long term? 1st Person is a good choice.

- If the target is getting visitors to do something as follow-up related to what they saw or heard about, 3rd Person is an excellent method to try.

While these findings are specific to this study they suggest, "They [all visitors] leave here with a rich experience they can take ownership of…" regardless of the method of interpretation they experienced.

2. Sites that traditionally use one particular interpretive method may want to experiment with the other methods in order to expand the opportunity for visitors to experience different types of outcomes.
3. Sites that focus on one method might partner with other sites that have successfully used different interpretive methods in order to learn how to incorporate different methods into interpretation.
4. Larger sites that successfully use multiple interpretive methods may want to create mentoring relationships with smaller sites.
5. As sites create these relationships with each other, be sure to take into account the time period of each site but do not assume that the sharing of interpretive methods are limited to museums of the same historical period.

Were the Best Practices Used in this Study Truly Best Practices?

"What visitors come away with may be surprising." Best practices definitely impacted 'what visitors came away with' and the findings were indeed surprising. All the best practices were used in each of the three interpretive methods but the extent to which they were employed varied across methods.

The pattern in which best practices statistically clustered into four groups seemed to represent the degree to which a visitor must use higher order thinking and greater emotional empathy to meaningfully participate in the interpretation. The following describes the four clusters of best practices and the outcomes most frequently associate with those best practices.
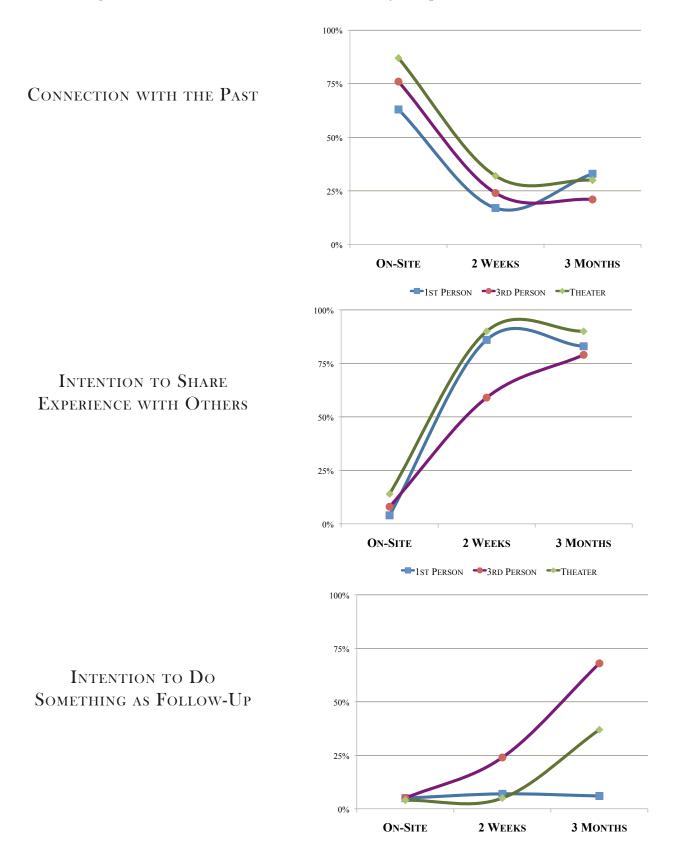
"The Sensory Best Practices"

Cluster One best practices can be thought of as "attention-getters". They include the following four best practices: interpreter involved in activity, visitor involved in activity, interpreter creating opportunity for family interaction, and placing specific action in a context.

Using these best practices, which tend to stimulate less cognitive and affective interactions and present as more sensory in nature, was related to visitor intentions to do something as

> INTERPRETER INVOLVED IN ACTIVITY/TASK
> VISITOR INVOLVED IN HANDS-ON ACTIVITY
> OPPORTUNITY FOR FAMILY INVOLVEMENT
> PLACES A SPECIFIC ACTION IN CONTEXT

follow-up to the visit. They were also related to actually doing something as follow-up. In terms of learning, there was short-term retention of learning at two weeks but at three months, there was actually an inverse relationship (the more the visitor experienced this cluster of best practices,

Tracking Visitor Outcomes Across Time and Method of Interpretation (Continued)

Connection with the Past

Intention to Share Experience with Others

Intention to Do Something as Follow-Up

the less knowledge they retained at three months).

This finding was also true for visitors sharing their experiences with others at two weeks and three months after the visit: the more the visitor experienced these best practices, the less they shared their experience with others. These best practices are sensory; the visitor is immediately involved in the experience. The use of objects, the space, and simple sets of historical facts engage the visitor in the "here and now". For example, if the visitor is watching the interpreter make bread, or is making bread him or herself, then the 'take away' is a desire to do something tactile as follow-up.

There are two major reasons an interpreter might choose to use these best practices.

- The interpreter wants the visitor to engage at a sensory level and leave with a specific desire to follow-up with a similar activity. When selecting these types of best practices, be sure these are the outcomes for which your program or site is looking.

- The second reason to use this cluster of best practices is to gain the attention of visitors, and then lead them through the process of building a deeper level of engagement and meaning.

"The Cognitive Best Practices"

Cluster Two could also be called 'the hook'. After gaining the attention of the visitor using Cluster One best practices, the interpreter leads visitors into a deeper-themed experience using Cluster Two best practices in a logical sequence to move them in that direction. The sequence begins with 1) following the visitor's interest while at the same

> QUESTIONING
> DIALOG
> FOLLOWS VISITOR INTERESTS
> CREATE OPPORTUNITY FOR DISCOVERY

time, the interpreter looks for an opportunity, through 2) questioning and 3) dialogue, to 4)

create an opportunity for the visitor to make a discovery. The discovery leads to more questions and dialogue and soon, the visitor is on the path the interpreter has planned for – they're hooked!

These best practices are related to immediate learning and short-term retention of knowledge. Visitors also do something as follow-up to their visit and they share their visit with others. Visitors feel connected with the past on-site, at two weeks and at three months.

"The Emotive Best Practices"

Cluster Three includes the techniques that personalize the interpretation and bring historical characters or composites to life. Interpreters do this through: 1) using stories and narrative, 2) characters interacting with each other, 3) injecting conflict and providing multiple perspectives into the interactions, and 4) making the character a real person by sharing the character's personal history. The introduction of real people into the interpretive experience is a way to have the visitor relate one-to-one with an historical person and his or her experiences with life issues. These best practices are the "meaning-makers".

> STORY; NARRATIVE
> CHARACTER INTERACTION
> CONFLICT; MULTIPLE PERSPECTIVES
> CHARACTER PERSONAL HISTORY

The outcomes that visitors experience as a result of interpreters using these best practices relate mostly to learning and connection. There was actually an inverse relationship between the use of these best practices and both doing something short and long term to follow-up on the visit and sharing with others. These best practices appear to be what help make the visitor transition from history in general to 'my history'. This study supports one interpreter's beliefs that at some point in the interpretive experience, "History [becomes] a very personal thing."

"The Empathic Best Practices"

Cluster Four, the use of themes, requires the most sophisticated and complex type of participation from the visitor. Other clusters, however, seem to lay the groundwork for the successful use of themes. It would be very difficult to offer a themed experience without using many of the other best practices during the interpretive experience. The theme emerges when an interpreter combines historical objects, spaces, facts, and characters to create a story filled with both historically and currently relevant issues.

THEMES

For example, interpreters begin by catching the visitor's interest with sensory experiences and then getting them hooked using questions, dialogue and facilitating discovery. They are able to keep the visitor engaged by introducing the human element through character interaction, stories, and sharing personal information about the character or composite. Every best practice used in this example is orchestrated with one or more themes in mind.

Themes play a critical role in communicating the purpose or mission of the outdoor living history site. Living history museums have a small number of key interpretive messages that are consistently interwoven throughout the site and its activities. Any theme used in a particular interpretive experience illustrates, in a very tangible way, one or more of those key messages. For this study, the four themes (westward movement, travel in the 1830's, women's roles, and death as a part of life) supported key messages of each of the two participating sites. But, in addition, the themes connected the two sites in such a way as to create one continuous story that spanned both sites.

Upon examining the use of themes to attain outcomes, the findings suggest that the more a visitor interacted with one or more themes, the more they enjoyed the visit, were able to connect to the past, shared their experiences with others and had long-term retention of what they learned during the visit. And the more a visitor interacted with an interpreter, the more they experienced themes. This study suggests that themes do not happen without live interpretation.

Recommendations

1. It is through the use of all the best practices, in different ways and times, and in a planned, coordinated effort, that an interpretive experience brings history alive. "History helps people learn, be hopeful, make better choices; it makes for a better world." Embrace all best practices but be selective and purposive in employing each.
2. Begin with the end in mind – what is it that the site wants for and from its visitors? Select best practices that will move visitors thorough a meaningful experience and help them arrive at the goal.
3. A best practice is only a best practice if the interpreter understands the purpose behind its selection and is skilled in its use. Even though professional interpreters use many of the best practices identified in this study on a regular basis, they may appreciate a refresher on the why's and how's. They may also find it useful to have specific time set aside to reflect upon their own use of best practices, receive feedback from peers, and participate in professional discussions among their colleagues.
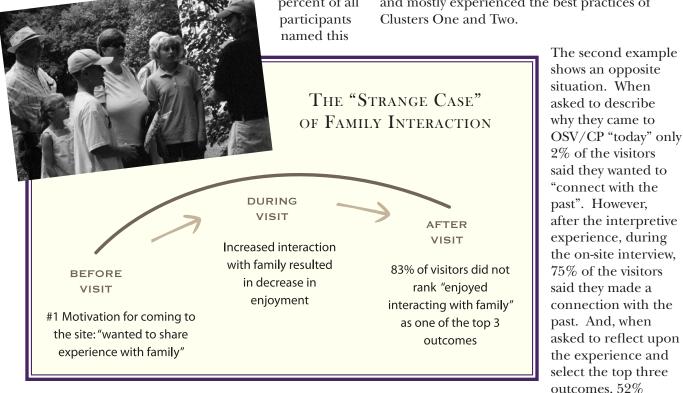
Moving Through The Interpretive Experience

The theory of participation and persistence in non-formal education suggests that people assess and adjust their perceptions and motivations throughout the experience. Why a person decides to participate in non-formal education is not necessarily why they continue to participate. In this study, for some visitors, their original beliefs about why they came to the site fell aside to make room for the reality of their experiences.

There are two examples that stand out.

The first is interaction with their family and friend group. When visitors in the study were

asked why they decided to come to OSV / CP "today", the number one answer for attending was "I wanted to share the experience with family / friends. Thirty-nine percent of all participants named this

Additionally, the more a person interacted with their family/friend group, the less they interacted with the interpreters and themes and the more they interacted with objects, space, and historical facts. They were more proactive in their behavior and mostly experienced the best practices of Clusters One and Two.

THE "STRANGE CASE" OF FAMILY INTERACTION

DURING VISIT

Increased interaction with family resulted in decrease in enjoyment

AFTER VISIT

83% of visitors did not rank "enjoyed interacting with family" as one of the top 3 outcomes

BEFORE VISIT

#1 Motivation for coming to the site: "wanted to share experience with family"

The second example shows an opposite situation. When asked to describe why they came to OSV/CP "today" only 2% of the visitors said they wanted to "connect with the past". However, after the interpretive experience, during the on-site interview, 75% of the visitors said they made a connection with the past. And, when asked to reflect upon the experience and select the top three outcomes, 52% chose "felt like I was stepping back in time" and 32% selected "felt personally connected to the past".

as their primary motivation. However, the results of the study suggested that the more a visitor interacted with their family / friend group, the less they enjoyed the overall experience. And, at the time of the exit interview, when asked to reflect on their visit and rank the top three outcomes, 83% of the participants did not choose "enjoyed interacting with family/group" as one of their top three outcomes.

The study suggests that people attend living history sites with family and friends expecting a certain type of positive experience; otherwise, they would most likely choose to do something else. According to the statistical analysis of visitor responses, interacting with their family and friends actually reduced their enjoyment. Then when asked about their top three outcomes of the visit, very few listed enjoyment of interaction with family and friends.

Recommendations

1. The results of this study suggest that visitors don't come to living history sites with expectations related to making a connection with the past. But the majority of visitors leave having experienced some type of connection with the past and many still feel connected with the past three months after their visits. Sites that gather information on visitor motivations to attend should also gather information throughout the visit to determine if and how those initial motivations change at the different motivational decision points. This information has direct implications for marketing verses actual programming.
2. The same recommendation can be made about outdoor living history museums

marketing and programming for families. In this study, people came to the site to share it with their families. Their actual enjoyment of their experiences was not related to interacting with their family but with the interpreter. Upon leaving the site, very few people indicated that one of their top three outcomes was enjoyment of interacting with their family.

Participating in the Project Changed Peoples Lives

This project confirmed one interpreter's belief that "History is a very personal thing." Participating in this project changed peoples' lives. The interpreters themselves are more skilled, their knowledge more integrated. They learned new techniques and they had fun. They grew professionally. They used the new techniques at their home sites and shared them with others with whom they worked. Their toolboxes are now loaded with new ideas.

The sites are more collaborative and open to new ideas for interpretation. One interviewee described what he believed happened as a result of his site being a part of the project: "I think we rediscovered our mission."

The project was full of professional 'ah-ha' moments for the professional staff and one interpreter explained, "It's rare that 'the field' gets feedback…we don't have the time or take the opportunity to reflect on our practice." This project was clearly a very special type of professional development for those who participated.

And, even though, as professional interpretation staffs try to work toward those life-changing moments for visitors, they rarely have the opportunity to hear about them. Here is one example of how a visitor's experience in this project changed her life (as described by the visitor in the on-site interview):

It happened during 3rd Person interpretation when two interpreters were sharing about a typical situation a mother and daughter might

find themselves in the 1830's. As the story unfolded, the visitor began to identify with it. The dilemma for the historical family involved the daughter facing the choice of either staying with her widowed mother or going out west with her beau. There were three themes interwoven in the story, travel, the westward movement, and women's roles. The visitor, who happened to be facing a similar set of choices, began to relate with the historical characters in the story and the more she interacted with the interpreters, the more insight she developed about her own situation. During the interview with the visitor after the interpretive experience, she stated that her discussion with the interpreters (about the historical mother and daughter) provided the insight she had been searching for in order to make her own tough decision.

Recommendations

1. There were other personal discoveries that visitors shared during on-site interviews, most not as profound as the one described above. But there is still ample compelling evidence to say that experiencing living history interpretation can be life changing for visitors. Sites should be aware that visitors sometimes have life changing experiences as a result of an interpretive experience. Perhaps the recommendation is to be sure site professionals become aware of their potential impact on visitors and remind them to feel good about the work they do.
2. One major finding from this study was the positive impact participating in the study had on the professionals. The profession in general and sites specifically can look more closely at these experiences, identify the transferable elements, and incorporate them into staff development.
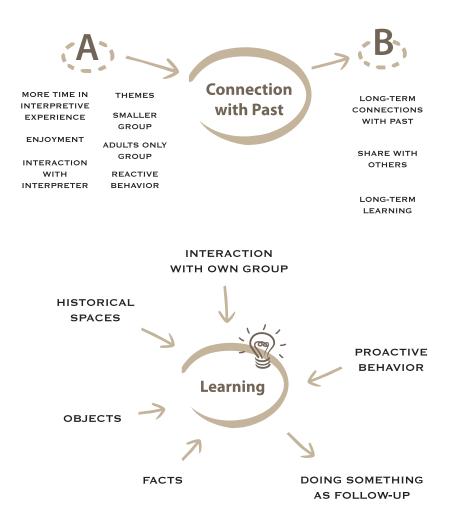
Connecting with the Past is Key to the Future

The field of living history interpretation describes many different outcomes a visitor could have and, in fact, does experience as a result of visiting outdoor living history museums. Of all the outcomes studied in this project, connecting with

the past seems to have the most inferences to the visitor's experience. Here are just a few thoughts about what is associated with visitors' feelings of being connected to the past:

- Interpreter's use of complex best practices (Clusters Three and Four)

- More interaction with the interpreter and less with the visitor's group

- Sharing the experience with others

- Intentions to learn more

- Enjoyment of the experience

- Long-term retention of knowledge

- Visitor groups are smaller and with adults only

- A longer time spent in the interpretive experience

Recommendations

1. Keeping visitor groups small and separating adults only groups from groups with children should provide a more enjoyable experience for visitors.
2. Each interpretive method varied in the average time spent in the experience. This study showed that the longer visitors stayed in the interpretive experience, the more they enjoyed their experience and connected with the past. Interpreters may want to build experiences that take visitors through the progression of best practices. For this study, visitors who experience the entire range of best practices were also those who had longer experiences, creating the most enjoyment and connections to the past.

93

"AN EXCITING PART OF THE PROJECT IS THAT WE ARE PARTICIPATING IN CUTTING-EDGE RESEARCH."

Recommendations for Future Research

Costumed and Non-costumed 3rd Person

There was much discussion regarding the differences between 1st and 3rd Person interpretation and that 3rd Person interpreters were in full costume rather than or in addition to being in uniform. There were beliefs that they may have been differences between costumed and non-costumed 3rd Person in addition to the differences between costumed 1st and 3rd Person interpreters.

The Fine Line Between Costumed 3rd Person and 1st Person

What are the real differences between these two methods of interpretation?

Impacts on Findings based on Purposeful Selection of Institutions, Interpreters, and Major Themes

Would the findings be different with randomly chosen institutions, interpreters, and themes?

Impacts on Interpreters

What types of professional development strategies could mirror the experiences of this project and what would the impact on interpreters be? What were the transferable elements of the experience and how can they be utilized in less costly ways? How important was the travel to each site?

Impacts on Visitors

What outcomes were related to participation in interpretation verses participating in an important study? What additional demographics could be gathered to help explain their participation and outcomes?

Various Formats for Museum Theatre

Would experiences and outcomes vary across different theatre formats? What are the best ways to build all of the best practices into Museum Theatre?

Theatre – Actors or Interpreters

Would findings be different if interpreters instead of professional actors performed the Museum Theatre? How would the orientation and rehearsals be different?

Cost per Participant

What methods, approaches, and best practices are most efficient for attaining desired outcomes? What quality, if any, is lost?

Nature of Interpreter Relationships

Was the camaraderie amongst the interpreters and site coordinators unique to this study and set of personalities or were there elements that can be studied and shared in other types of professional development?
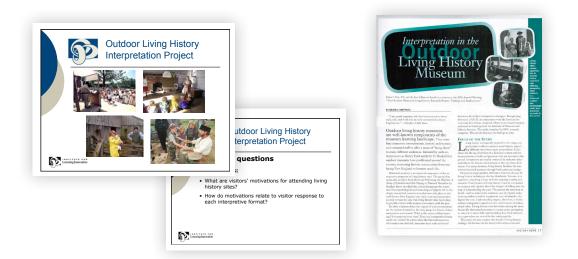
H. Dissemination to Date

THIS PAGE INTENTIONALLY LEFT BLANK

Dissemination To Date

History News, March 2007, Vol. 61, #3, "Research News: The Outdoor Living History Museum Interpretation Research Project", Dale Jones.

Visitor Studies Association Annual Meeting, July 2007, Ottawa Ontario Canada, "Visitor Identity-Related Motivations: An exploration of the theory, findings and potential of this research construct for understanding visitor learning and for promoting more effective use of museum resources", Jill Stein.

American Association for State and Local History Annual Meeting, September 2007, Atlanta, GA "Living History Research Update: Design, Collaboration, and Implementation Panel", Dale Jones, Chair.

American Association of Museums Annual Meeting, April 2008, Denver CO "The Outdoor Living History Museum Research Project: Findings and Implications" Emma Norland, Chair.

American Association for State and Local History Annual Meeting, September 2008, Rochester NY, "Interpretation in the Outdoor Living History Museum", Beverly Sheppard, Chair.

Midwest Outdoor Museum Coordinating Council Fall Conference, November 2008, Spring Mill State Park, Mitchell IN, "Outdoor Living History Museum Research Project", Jim Willaert.

History News, Winter 2009, Vol. 64, #1, "Interpretation in the Outdoor Living History Museum", Beverly Sheppard.

Historic Administration Program Association of Eastern Illinois University, March 2009, Charleston IL, "Outdoor Living History Museum Research Project", Jim Willaert.

The Association for Living History, Farm and Agricultural Museums Annual Conference, June 2009, Old Salem, NC "What Recent Research says about Best Practices in Live Interpretation", Dale Jones.

THIS PAGE INTENTIONALLY LEFT BLANK

I. References

THIS PAGE INTENTIONALLY LEFT BLANK

Absher and Graefe. 1997. "Trip Motives of Interpretive Program Attendees and Nonattendees." Journal of Interpretation Research 2/1.

Ajzen and Fishbein. 1980. Understanding Attitudes and Predicting Social Behavior. Prentice-Hall, Inc.

Alsford and Parry. 1991. "Interpretive Theatre: A Role in Museums?" In Museum Management and Curatorship, 10, 8-23.

Anderson, Janet A. 1993. Assessment of an Outdoor Museum Staff's Knowledge of the Institution's Audience. Ph.D. dissertation (Utah State)

Anderson, Jay. 1991. A Living History Reader, AASLH.

Anderson, Jay. 1984. Time Machines: The World of Living History, AASLH.

Ashmore, Andrew. 1999. "Turning an Actor into an Interpreter." In Case Studies in Museum, Zoo, and Aquarium Theater. Washington, DC: American Association of Museums.

Balling, Falk, and Aronson. 1980. "A perspective on field trips: Environmental effects of learning." Curator, 23/4, 229-40.

Baum and Hughes. 2001. "Ten Years of Evaluating Science Theater at the Museum of Science, Boston," Curator 44/4, October 2001.

Beard and Ragheb. 1983. "Measuring Leisure Motivation." Journal of Leisure Research, 15/3, 219-28.

Bicknell and Mazda. 1993. "Enlightening or embarrassing? An evaluation of drama in the Science Museum," Volumes 1 and 2. National Museum of Science and Industry.

Blatti, Jo., ed. 1987. Past Meets Present: essays about historic interpretation and public audiences. Washington, DC: Smithsonian Institution Press.

Bruner, Edward M. 1989. "Tourism, creativity, and authenticity." Studies in Symbolic Interaction, 10, 109-114.

Burbules and Bruce. 2001. Theory and Research on Teaching as Dialogue. In Handbook of research on teaching, Volume 4. Washington, DC: American Educational Research Association.

Cohen, Erik. 1988. "Authenticity and commoditizsation in tourism." Annals of Tourism Research, 15, 371-386.

Crandall, Rick. 1980. "Motivations for leisure." Journal of Leisure Research 12/1, 45-54.

Crompton, John. 1979. "Motivations for pleasure vacation." Annals of Tourism Research, 6, 408-24.

Dierking, Cohen Jones, Wadman, Falk, Storksdieck, and Ellenbogen. 2003. "Broadening Our Notions of the Impact of Free-Choice Learning Experiences." Informal Learning Review.

Ehrentraut, Adolf. 1993. "Heritage authenticity and tourism in Japan." Annals of Tourism Research, 20, 262-278.

Erikson, Rebecca J. 1995. "The importance of authenticity for self and society." Symbolic Interaction, 2, 121-144..

Falk, John. 2005 (in review). "The Impact of Visit Motivation on Learning: The Theory of Self Selection," Curator.

Falk, John and Lynn Dierking. 2002. Lessons without Limit: How Free-Choice Learning is Transforming Education. Walnut Creek, CA: Altamira Press.

Falk, John and Lynn Dierking. 2000. Learning from Museums: Visitor Experiences and the Making of Meaning. Walnut Creek, CA: Altamira Press.

Falk, John and Lynn Dierking. 1992. The museum experience. Washington, DC: Whalesback Books.

Falk, Moussouri, and Coulson. 1998. "The effect of visitors' agendas on museum learning." Curator 4 1/2.

Ham and Shew. 1996. "A Comparison of Visitors' and Interpreters' Assessments of Conducted Interpretive Activities." Journal of Interpretation Research 1/1.

Handler and Gable. 1997. The New History in an Old Museum: Creating the Past at Colonial Williamsburg. Duke University Press.

Harvey, William Robert. 2004. "Authenticity and Experience Quality Among Visitors at a Historic Village," M.S. thesis, Virginia Polytechnic Institute and State University, Blacksburg, VA.

Hayward and Brydon-Miller. 1984. "Spatial and conceptual aspects of orientation: Visitor experiences at an outdoor history museum," Journal of Environmental Education 13/4, 317-332.

Hayward and Larkin. 1983. "Evaluating visitor experiences and exhibit effectiveness at old Sturbridge Village." Museum Studies Journal 1/2.

Heimlich, Bronnenkant, Witgert, and Falk. 2004. "Measuring the Learning Outcomes of Adult Visitors to Zoos and Aquariums." Bethesda, MD: American Association of Zoos and Aquariums.

Hein, George. 1998. Learning in the museum. London, U.K and New York, NY: Routledge.

Hood, Marilyn, 1983. "Staying away—Why people choose not to visit museums." In Reinventing the Museum, Anderson, ed. Reprinted from Museum News, April 1983

Hood, Marilyn, 1989. "Leisure criteria of family participation and non-participation in museums," In Museum Visits and Activities for Family Life Enrichment. Haworth Press.

Hudson, Kenneth. 1975. A Social History of Museums: What the Visitors Thought. London: MacMillan Press.

Hughes, Catherine. 1998. Museum Theatre: Communicating with Visitors through Drama. Heinemann: Portsmouth, NH.

Jones, Dale. 1995. "Living History in the City." History News. Summer 1995

Korn, Ades, and Graft. 1995. "Evaluation of an Experimental Interpretive Program at Colonial Williamsburg," History News, Fall 1995.

Leinhardt, Crowley & Knutson. 2000. Listening in on museum conversations. Walnut Creek, CA: Altamira Press.

Leinhardt, Tittle, and Knutson. 2002. "Talking to Oneself: Diaries of Museum Visits." Learning Conversations in Museums. Mawah, NJ: Lea.

Loomis, R. 1996. "How do we know what the visitor knows?: Learning from interpretation," Journal of Interpretation Research, 1/1, 39-45.

McIntosh and Prentice. 1999. "Affirming authentiticy: consuming cultural heritage." Annals of Tourism Research, 26, 589-612.

Macdonald, S. 1993. Museum Visiting. Sociology and Social Anthropology Working Papers, no. 1. Keele, Germany: Keele University.

Machlis and Field, eds. 1992. On Interpretation: Sociology for Interpreters of Natural and Cultural History. Oregon State Univ. Press.

Malcolm-Davies, Jane. 2004. "Borrowed robes: the educational value of costumed interpretation at historic sites." In International journal of heritage studies, 10/2, 277-293.

Merriman, Nick. 1991. Beyond the Glass Case: the past, the heritage, and the public in Britain. New York: Leicester University Press.

Miles and Uzzel, eds. 1989. Heritage Interpretation, Vol. 2: The visitor experience. London: Bellhaven Press.

Morganstern, Donna. 1996. "The sociocultural impact of portraying the past: Old Tucson and Plimoth Plantation," Visitor Studies: Theory, Research, and Practice 7/1.

Moussouri, Theano. 1998. "Family agendas and the museum experience." In Museums for the 21st Century, Denford, GT, ed. Society for Museum Archaeologists, The Museum Archaeologist, vol. 24, Liverpool, England, 20-30.

Moussouri, Theano. 1997. Family Agendas and Family Learning in Hands-On Museums, PhD dissertation, University of Leicester.

Munley, Mary Ellen. 1982. "Buyin' Freedom: An Experimental Live Interpretation Program." Dept. of Social and Cultural History, Smithsonian National Museum of American History.

Packer , Jan. 2002. "Motivational factors and the experience of learning in educational leisure settings" (unpublished manuscript; Queensland University of Technology, Brisbane)

Packer and Ballantyne. 2002. "Motivational Actors and the Visitor Experience: A Comparison of Three Sites." Curator 45/3, July 2002.

Pekarik, Doering, and Karns. 1999. "Exploring Satisfying Experiences in Museums." Curator 42/2, 152-173.

103

Prentice, R., Davies. A., and Beeho, A. 1997. "Seeking Generic Motivations for Visiting and Not Visiting Museums and Like Cultural Attractions." Museum and Curatorship 16/1: 45-70.

Roschelle, J. 1995. earning in interactive environments: Prior knowledge and new experience." In Public institutions for personal learning, edidted by J.H. Falk and L.D. Dierking, 37-51. Washington, D.C.: American Association of Museums.

Rosenthal, Ellen and Jane Blankman-Hetrick. 2002. "Conversations Across Time: Family Learning in a Living History Museum." In Learning Conversations in Museums, eds. Leinhardt, Crowley, Knutson.

Rosenzweig, Roy. 1998. The Presence of the Past. New York: Columbia University Press.

Roth, Stacy. 1998. Past into Present: Effective Techniques for First-Person Historical Interpretation. Chapel Hill: The University of North Carolina Press.

Rounds, J. 1999. "Making Meaning in exhibits." Exhibitionist (Fall).

Silverman, Lois. 1997. "Personalizing the Past: A Review of literature with implications for historical interpretation." Journal of Interpretation Research, 2/1, 1-12.

Silverman, Lois. 1995. "Visitor meaning-making in museums for a new age." Curator 38.

Silverman, Lois. 1993. "Making meaning together: Lessons from the field of American history," Journal of Museum Education 18/3, 7-11.

Snow, Stephen Eddy. 1993. Performing the Pilgrims: A study of ethnohistorical role-playing at Plimoth Plantation," Jackson, MS: University Press of Mississippi.

Storksdieck, M. & Tanguay, M. (2003). Formative evaluation report: Current Science Theater/ Forums at the Current Science & Technology Center (Museum of Science, Boston). Annapolis, MD: Institute for Learning Innovation.

Stover, Kate. 1989. "Is it real history yet? An update on living history museums." Journal of American Culture, 12, 13-17.
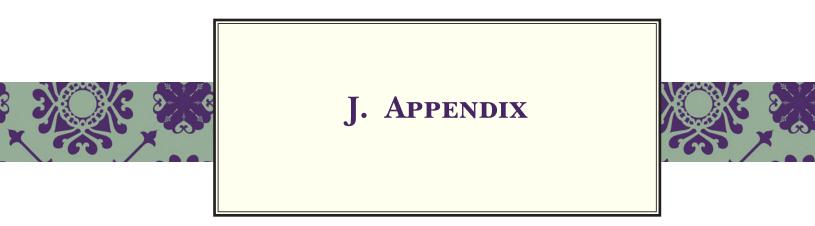
Underhill, Roy. 2000. Khrushchev's Shoe: and other ways to captivate audiences from one to one thousand. Cambridge, MA: Perseus Publishing.

Waitt, Gordon. 2000. Consuming heritage: perceived historical authenticity. Annals of Tourism Research, 27, 835-862.

Wells, Adams, and Wright. 1995. Evaluating Interpreting: An Annotated Bibiliography. Center for Recreation Resources Policy, George Mason University.

Woodward. 1985. "Assessing the Interpretive Effectiveness of Historic Sites." Journal of Interpretation 10/2.

Yalowitz and Loomis. 1999. "What cognitive characteristics tell us about visitor satisfaction," Current Trends in Audience Research and Evaluation, AAM, April 1999.

J. Appendix

THIS PAGE INTENTIONALLY LEFT BLANK

Listing of Documents

Appendix - A:

Original Project Proposal

Interpreter Best Practices Rubric

Data Tables: Exploration of Key Concepts

Data Collection Instruments

Museum Theatre Script

Control Elements

Briefings on Research Findings

Appendix - B:
Dissemination Products

Selected PowerPoint Presentations

History News Article