



Living History Resource Guide

Helping living history organizations implement museological practices into their programming.



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About this Project

This project has been designed around creating a website that will serve as a free resource for living history organizations and reenactors to learn about museological practices. The goal is that the implementation of techniques discussed on this website will benefit their programming and community engagement. It is the culmination of the work completed for a Master of Arts thesis project by KD Williams at the University of Washington Museology Graduate program. It has been created in conjunction with the Northwest Viking Alliance and other local community members.

Project Purpose

This project aims to develop an online resource guide featuring museological practices that can enhance living history demos and programming. This resource guide will take the form of a website focused on sharing museological perspectives of living history and cultural programming that can help enhance public demos and community engagement, not just locally but also on national and international scales.

About the Author

In addition to her current pursuit for a master of arts in museology, KD Williams has an Associate of Arts from Pierce College at Fort Steilacoom, WA, a bachelor of arts double-majoring in Scandinavian area studies and anthropology focusing on archaeology while triple-minoring in Norwegian, geosciences, and Native American and indigenous studies from Pacific Lutheran University in Tacoma, Washington. She has worked for both The

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In living history communities, she is known as Lady Kára Agnarsdóttir. She has been a historical reenactor since 2003 and participated in numerous organizations, including the Society for Creative Anachronism (SCA), The Glamfolk (where she currently sits on the board of trustees), The Northwest Viking Alliance, Historical Medieval Battles (HMB), and the Empire for Medieval Pursuits (EMP).

Creating Effective Demos

What is a Demo?

A demo is a public exhibition created to give visitors an immersive experience where they feel they have traveled either back in time or to another place. For many living history organizations, the demos and lectures are the only places where they will have the chance to interact with the public on a larger scale. As such, the demo can serve as a focal point for the organization's larger mission and, in its role, act as a hub for showing off the organization's activities¹. In addition, demos can showcase the skill sets and knowledgebases of members within the organization and its partnering organizations, helping to fulfill short-term goals and serve as a tool to advance the long-term goals of the organizers².

When entering a living history demo space, visitors can expect something similar to that found at a living history museum such as Colonial Williamsburg, Connor Prairie, and O.K. Corral. Additionally, they can expect an immersive experience that combines historical authenticity and entertainment³. These experiences can also help visitors draw connections between the past and the present by relating what they are experiencing to their own lives while also creating and taking home "a mental souvenir that helps history stand out [in their mind]⁴." This is done by talking directly with costumed people, touching replica artifacts, try

¹ (Peacock, 2018, p. 255) (McKenna-Cress & Kamien, 2013)

² (Peacock, 2018, p. 255) (Nagata, 2017, p. 7) (Bedford, 2016)

³ (Howell, p. 14) (Gordon, 2016) (Bedford, 2016)

⁴ (Howell, p. 15) (Gordon, 2016) (Bedford, 2016)

out unfamiliar crafts and tools, listening to music and storytelling, watch reenactments, fights, and performances, and engage in all sorts of other interesting and exciting activities.⁵

Demos are unique in that they are rich in sharing emotional, bodily, collective, and relational learning – between both visitors and the demonstrators themselves; they also have the potential to teach about social justice issues, creativity, and the arts.⁶ Costumed historians and sometimes experts such as experimental anthropologists and archaeologists can make the past "come alive." They recreate artifacts using period tools and methodologies and visitors through various interactions highlighting social, cultural, and political connections.⁷ Displays are rich in sharing emotional, bodily, collective, and relational learning because they are grounded in lived experiences. Additionally, interpreters and visitors can teach each other about social justice issues, creativity, and the arts through shared experiences while also creating cherished memories; they can learn with their minds and bodies, hands, and hearts via playing, creating, performing, and performing and having fun.⁸

Authenticity at the demo

It is essential to be honest with visitors about your organization's authenticity standards and how authentic things actually measure up to those standards are at the demo. Remember, there is nothing shameful about being honest and transparent with visitors regarding how much is or isn't known about a particular subject or if specific

⁵ (Walter, 2019, pp. 122-123) (Lerch, 2016, p. 26) (Bedford, 2016)

⁶ (Walter, 2019, p. 126) (Anderson, 1984)

⁷ (Lerch, 2016) (Anderson, 1984)

⁸ (Walter, 2019, p. 123) (Anderson, 1984) (Magelssen, 2007)

accommodations had to be made for the sake of following modern laws and regulations (particularly those concerning visitor health and safety, which should always be a priority)⁹. Likewise, inaccuracies and best guesses in a display aren't necessarily a bad thing, but instead, they allow for an excellent opportunity to integrate "teachable moments" about the processes of balancing experimental archaeology, academic research, and how the historical record is merged with educated conjecture and any compromises you had to integrate into your programming so that you can present "a reasonable representation of the past¹⁰" to the visitor.

What is essential is maintaining trust with the public and making sure you don't damage that trust¹¹. Be honest when you don't know and recognize some circumstances where authenticity may need to be compromised. These can include but are not limited to:

- ADA Compliance
- "wrong" ethnicities of reenactors
- Terminology that might be accurate historically but inappropriate for modern sensibilities
- Period clothing materials and colors
- Accessories including things like glasses, shoes, assistive devices, etc.

⁹ (Howell, pp. 15-16) (Tyson, 2013)

¹⁰ (Howell, pp. 15-16) (Tyson, 2013)

¹¹ (Howell, p. 16) (Tyson, 2013)

Demos as "Pop-Up Museums" and "DIY Museums"

In the recent past, "Pop-Up" and "DIY Museums" have become popular, furthering credence to living history demos that might not be operated by trained experts and academics. A "pop-up" cultural experience refers to some sort of cultural engagement that is characterized by the temporary state or unexpectedness of an experience¹². Demos seem to fit the bill for both DIY museums and pop-ups, given that these events are generally temporary in nature and run by non-professionals. However, these events can also create a "fear of missing out" and "do not miss" phenomena as they only exist for a short time. This is especially the case with many living history demos, as few are precisely the same¹³.

Technically the pop-up museum is a temporary exhibition. So the demo, too, is a pop-up living history museum in a way. Still, by calling them a "museum," the project encourages people to rethink museum spaces and experiences. In addition, they offer a hands-on experience in which people can touch the objects and speak directly with the exhibitors¹⁴. When establishing pop-ups and demos nontraditional exhibitory spaces, you have the unique potential to physically unite location and theme. Contrastively, a pop-up museum or demo can also provide access to a site or culture at another time or place without the public needing to actually ever visit that time or place itself¹⁵. Because of their brevity, it can be challenging to maintain and sustain momentum for each pop-up experience. Fortunately,

¹² (Nagata, 2017, p. 4) (American Association of Museums, 2012) (Giordano, 2013) (Van Shaik, 2015) (Davis, Rice, Spagnolo, Struck, & Bull, 2015)

¹³ (Nagata, 2017, p. 5) (Hollwich, 2015) (Giordano, 2013, p. 461) (Hoffman, 2018) (Wang, 2018)

¹⁴ (Grant, 2015, p. 16)

¹⁵ (Peacock, 2018, p. 248)

serial pop-up museums and repeat demos have the advantage of reaching a larger audience and encouraging repeat participation¹⁶.

Similar to the Pop-up museum phenomena is the "DIY Museum," which are small, independent museums run by amateurs who practice "alternative ways of museum-making¹⁷." Similar to pop-up museums, demos can prove to be similar to that of the DIY museum. However, they are also generally run by amateurs with little to no help from outside museum "professionals," with most if not all of the displays and objects at the demo having been being constructed by the organization's members running it. The rise of the DIY movement also suggests that professionals and policymakers should start recognizing "non-professionals" as equal partners in their own right, and "professionals" should work to "balance and harness the bottom-up enthusiasm¹⁸" while panning cultural events and celebrations in their communities.

The personal connections that can result from creating "alternative ways of museum making" can affect not only the way the makers of the objects and displays interpret things but also can lead them to unique perspectives on historical understanding and inspiring them to encourage visitors to also come up with their own interpretations based on what is presented rather than blindly accepting what they are being taught "absolute truth" such practices can help strengthen ties with local communities¹⁹. However, it is essential to try to avoid idealizing the communities surrounding DIY setups. Individuals in these organizations

¹⁶ (Grant, 2015, p. 18)

¹⁷ (Taimre, 2013, p. 26)

¹⁸ (Baker & Huber, 2013) (Finn, 2014) (Taimre, 2013) (Wortham- Galvin, 2013) (McKenna-Cress & Kamien, 2013)

¹⁹ (Taimre, 2013, p. 32) (Nagata, 2017, p. 14)

all have their own motivations for participation which vary from group to group and individual to individual. Unfortunately, most organizations also have few checks and balances regarding fact-checking and information accuracy in their interpretive and educational activities²⁰. As few organizations and organizational alliances are holding individual groups to uniform authenticity standards.

Interactive Experiences

Interactive experiences are valuable tools for engaging audiences in the activities of a public display²¹. Especially useful are activities that can link different displays at a demo, such as scavenger hunts and passports. Visitors receive stamps in booklets at each preplanned station. Connecting activities take significant preparations as passport booklets, and other supplies must be produced long beforehand. Scavenger hunts can, however, be easy to integrate into multiple events and demos by having a preplanned set of objects that are part of a 'scavenger hunt kit' that can then be scattered around the displays (for example, the Burke Museum in Seattle, WA has a set of miniature stuffed huskies that they have hidden throughout their museum for children and adults to find) during setup.

Hands-on activities are perhaps one of the areas where living history demos particularly excel. Craftspeople showing what they are doing will often allow individuals to come and try their crafts out for themselves while visiting them. Such activities can include grinding grains into flour for bread, carpentry, paintings, sewing, weaving, trying on clothing,

²⁰ (Baker & Huber, 2013, p. 520) (Taimre, 2013, p. 33) (Nagata, 2017, p. 14)

²¹ (Bedford, 2016) (Summers, 2018) (Parman, Craig, Murphy, White, & Willis, 2017)

or merely handling replicas and actual tools and artifacts from the period(s) and cultures represented in the demo²². Somewhat less hands-on activities can include reading signage and labels and flip-up interactives with question & answer or true/false statements that can help learn new information²³. Giving out take-home materials for projects & workshops, "selfie stations," and photo opportunities for visitors to take pictures with the reenactors themselves have proven to be popular interactive experiences at a wide variety of living history demos.

Display Design

There is no one model or process that living history organizations follow when planning out and operating a demo. Demos are often relatively unique to the situation and availability of people and objects. To plan a successful and effective demo, one cannot ignore the importance of "the concept, the location, and creating a memorable experience" for the visitors²⁴. Additionally, demos allow for unique freedom to experiment with new interactive experiences and make visitor participation and contributions the center of the demo experience due to their temporary nature.

An orientation sign or greeter can help visitors acclimate to the time period(s) and Cultures being presented as they enter the demo space, introducing them to the type(s) of interpretation they will encounter, and helping to establish realistic expectations on what

²² (History, Innovation, Museum, & Village, 2009, p. 23)

²³ (Lerch, 2016, pp. 36-37)

²⁴ (American Association of Museums, 2012, p. 12) (Nagata, 2017, p. 7) (Davis, Rice, Spagnolo, Struck, & Bull, 2015, p. 95)

they might experience and learn²⁵. Additionally, this can serve as an ideal opportunity to warn about any potential safety hazards that might be present at your display, such as fire risks or the usage of authentic weapons and tools on site. Examples of verbiage for short orienting signs are "Costumed historians will help you understand the past and its relation to the present" and "Costumed historians may speak from a modern perspective to help you understand the past."²⁶ Safety signs, however, will likely need to be unique, highly visible, and address specific threats present at the demo.

A lot goes into setting up a quality demo for the public. While considering living history museums and historical sites with interpreters, Lerch states that "Four Key Factors underlie the staging and performance of living history sites and the [various forms of] learning that happens within them; 'scenography,' such as a staged space that is created to look 'as it was' at some point in the past; 'characterization,' which refers to costumed interpreters (educators) who act out historic character roles; 'narrative,' which centers around the storytelling which relies on 'personal history, myths, and legends' and 'instructional narratives designed to educate the visitor; and 'creating a collective experience,' where people connect to significant cultural or social practices or rituals characteristic of the site and time."²⁷ These can help to establish a baseline for designing compelling demos and temporary exhibitions as well.

²⁵ (Lerch, 2016, pp. 36, 37, & 38)

²⁶ (Lerch, 2016, p. 38)

²⁷ (Walter, 2019, p. 123) (Williams P., 2013) (McKenna-Cress & Kamien, 2013)

Site Locations

Mobility is a crucial feature of most living history organizations' demoing programs. Mobility allows the organization to actively reach out to its audience and meet them where they already are²⁸. While meeting audiences where they are is vital to community building, site locations are often selected based on choosing somewhere inexpensive and available, be it at a partner organization's physical location, a public gathering space, or on a privately rented property²⁹. Setting up the actual demo space transforms ideas into tangible forms and immersive experiences for visitors more than the ground it's set up on. However, settings can also significantly enhance and guide the types of displays that they are putting up.

Setting up displays

Most living history organizations have modular displays owned, operated, and managed by individuals within the organization; for example, a blacksmith will likely have a portable forge, tools, an anvil, and an assortment of forged goods; similarly, a cook will have foods and utensils used to prepare and cook food and a fire to cook it over. The logistics of transporting these goods can be complex for smaller organizations and led to inconsistent displays. Transport of displays tends to fall on the individuals who actually own the property in their modular display. In addition, the constant moving can be physically demanding not only on the individuals but also on their property, equipment, and vehicles³⁰.

²⁸ (Nagata, 2017, pp. 36-37)

²⁹ (Nagata, 2017, p. 37)

³⁰ (Nagata, 2017, p. 44)

Because of their pop-up nature, including temporality, mobility, and cost-effectiveness, demos are an ideal platform for experimentation with new exhibition ideas, rules, materials and even help promote change within the communities they are established in or work with³¹. In addition, demos need to reflect the changing stories of the topics they are addressing, so the modular approaches to most demos and displays are an excellent means of accommodating different spaces and topical needs³².

Signage & labeling

While some living history organizations will entirely forgo having any sort of labeling on their displays, stating that they take away from the aesthetic of authenticity of the experience, research shows that labeling can help contextualize objects within their surroundings without always asking an interpreter about it. Writing long narratives and posting them on a display can be tempting when writing labels and creating signs. Still, these can be overwhelming and consequently are short, while intentionally brief characters are more likely to be read³³. Similarly, too many objects together can also be overwhelming to visitors.

When considering printing signs, it is recommended they be printed on weather-safe materials using technologies that can withstand both weather and the abuse of repetitive use. Weatherproof signs and labels may be more expensive to produce initially; however, they can save money in the long run if they are reused with some regularity due to their

³¹ (Nagata, 2017, p. 6) (American Association of Museums, 2012, p. 12) (Hollwich, 2015, p. 126)

³² (Peacock, 2018, p. 251)

³³ (Lerch, 2016, p. 39) (Serrell, 2015)

durable nature. Examples of such signs include laminated or cardstock, professionally produced banners intended for weather, and hand-carved wooden signs and labels.

Contents

The demo's educational contents carry on the message(s) of the organization in various ways and help manifest the organization's mission and purpose for its audience. By their very nature, exhibitions include the objects on display with interpreters and active demonstrations of skills and activities that create immersive environments and multisensory experiences which integrate sight and hearing with smells, touch, and even sometimes taste³⁴.

It can be tempting to bring everything you have created in a particular craft to show off to the public at a demo, but remember, too much stuff can overwhelm both the physical space and the visitors trying to see, learn about, and understand all that is going on. The term "less is more" can really help out as visitors will be more likely to take in and remember one or two quality samples of a craft over twenty or thirty of the same thing. An added benefit here also means that objects can be cycled out to minimize wear and tear from transport and handling during demos. A possible solution for lack of space or too much clutter and crowding of objects on display surfaces can integrate and increase online exhibitions³⁵. Grants can be potential resources for funding projects such as implementing online integration into your demo spaces, as well as for expensive furniture, pavillions, tools, and signage needed for displays.

³⁴ (Nagata, 2017, p. 47) (Serrell, 2015)

³⁵ (Lerch, 2016, p. 41)

Health & Safety

The Health and Safety of both the interpreters and the visitors is simply something that cannot be skimmed on³⁶. While it can be relatively easy to train interpreters about the specific dangers they might face at a demo, visitors will need to be watched and managed for their own safety if not adequately oriented to potential hazards. Perhaps the most popular mode of ensuring visitor safety is installing barriers that will help keep visitors out of reach of potential hazards. Unfortunately, these barriers can become cumbersome hard to transport, and be unsightly away from the overall aesthetics of the event. Additional health measures can be taken to ensure public and interpreter safety, including hiring medical professionals such as EMTs to be on-site in case of a medical emergency and installing separate rest areas and quiet spaces for both interpreters and visitors to utilize if they become tired or overstimulated by all the activity going on around them.

Interpreter Health & Safety

Being a historical interpreter can be risky. Not only are there the inherent risks of dealing with the public, such as contracting an illness (such as the current COVID-19 worldwide pandemic has brought to the forefront of our minds) or an altercation happening with another person, but other real dangers can be hidden from the uninitiated. For example, organizations should ensure that their members understand the potential hazards of using synthetic materials in their costuming. Synthetic materials such as polyester, fake fur, vinyl, and 'vegan leather' all pose the risk of melting in extreme heat or even catching fire and

³⁶ (Rickey & Shapins, 2019) (Hanna, 2010)

melting to the skin, causing severe burns that will need professional medical interventions and most likely result in a trip to the hospital. Additionally, synthetic materials have poor breathability in heat, potentially leading to medical emergencies such as heat stroke. Alternatively, natural materials rarely melt if they catch fire and are easier to put out if they do. Natural materials such as linen or wool are also known for better breathability and heat retention than many of their synthetic counterparts.

It is easy to lose track of time while running a demo; therefore, interpreters must remember to take regular breaks throughout the day, eat regular meals, and stay hydrated. Creating a "backstage" area can be a nice respite from the stress of public-facing activities and constantly having to be "on" for the visitors to the demo³⁷. Additionally, establishing an interpreter as a 'breaker' who is responsible for ensuring everyone has breaks and covers the supervision of that person's area can help prevent medical emergencies and security risks.

During dangerous Activities

Perhaps the most popular way of helping to keep people safe at demos is by putting up railings, ropes, and barriers to identify spaces that are off-limits to visitors³⁸. While these are generally quite effective and require little instruction for visitors, it is recommended that an interpreter be stationed nearby to monitor the barrier rather than leaving it

³⁷ (Allison, 2016) (Tyson, 2013)

³⁸ (Hanna, 2010)

unsupervised. These barriers seem to suggest that an area is off-limits to daring visitors who will likely want to explore beyond the barriers³⁹.

Some demos have activities that can even pose enough risk to warrant the posting of legal disclaimer signs and/or the requirement of signing waivers before entry. Such waivers protect the organization from a lawsuit and individual interpreters and demo host sites. It is recommended that events with live animals or live-action fighting use all three protective measures. One lawsuit or injury could either make or break an organization, even if they have good liability insurance (Hanna, 2010). Warning signs and the earlier methods mentioned can even be used to warn and as teaching tools to express why particular tools, protective equipment, skills, and clothing may be required for a craft or activity. Such activities that benefit from clear warning signs and the teaching opportunities that they warrant include fire and heat safety issues, such as settings with hot iron & metalworking, hot glass & glassworking, open fires, and cooking displays. Similarly, suppose there is water at or near your location. In that case, you may wish to warn about things such as the risks of drowning, cold water, and hypothermia, and the potential for serious injury and even loss of limb when around potential pinch points between vessels and docks or mooring points.

While exciting and generally popular with audiences, live fighting demos are dangerous to the fighters and the audience if equipment malfunctions. It is not unheard of for a piece of a weapon or armor/protective equipment to break off and go flying into the audience!

³⁹ (Hanna, 2010)

Interpretation

Interpretive Techniques

Interpretation in living history environments generally falls in one or more of the following categories for historical interpretive techniques; first-person, third-person, and dramatic performance. It seems that most living history organizations overwhelmingly prefer presentation in the third person. Still, many also use other interpretive methods such as first-person and theatrical performances.⁴⁰

First-Person Interpretation⁴¹ interpreters dress in the clothing of the time period and pretend to be a specific person from the past, either real or composite. They speak as if they are an actual person from the period and culture they are representing. They often will avoid any references to the present time. Contrastively, third-person⁴² interpreters also dress in clothing typical of the period for a particular culture and social class they are interpreting. Still, they do not pretend to be someone living in that period. They can speak in modern dialects and for themselves and address both the past and the present.

Interpretation via dramatic performances is theatrically based performances with a script, actors, and director representing and interpreting a story of life in a historical time period. These experiences can be enhanced by subsequent Q & A style programming to help demystify any confusing parts of the programming for the audience. Dramatic performances

⁴⁰ (Howell, pp. 2, 8, & 15) (History, Innovation, Museum, & Village, 2009, p. 12) (Gordon, 2016) (Allison, 2016) (Roth, 1998)

⁴¹ (History, Innovation, Museum, & Village, 2009, p. 12) (Allison, 2016) (Roth, 1998)

⁴² (History, Innovation, Museum, & Village, 2009, p. 12) (Gordon, 2016) (Allison, 2016)

can be especially compelling when people want to relax for a while and just "hear a story" or distance themselves a bit from the interpreters by having "a little bit of a wall." It also allows for more of a group experience where the audience can "feel like a community that just experienced something together"⁴³. Additionally, this interpretive technique is familiar to and comfortable for most people as most people tend to "know the rules" for theatrical performances while allowing for a consistent experience for all visitors⁴⁴.

For the interpreter, it is easier to accommodate visitor needs, answer questions, control the presentation, and address controversial topics while using third-person interpretation rather than trying to do so while staying in character as deemed by the utilization of first-person interpretation⁴⁵. On the other hand, first Person interpretation can elicit a powerful emotional response in the visitor when done well. These emotions can be either positive or negative depending on the role of the reenactor; however, interactions can frustrate visitors more than third-person because they cannot easily ask questions or inquire about items and issues as easily with first-person interpreters⁴⁶. Other than requiring considerable acting skills, first-person interpretation requires character persona development and base knowledge circulating around a particular individual's life. First-person interpreters must also face the additional challenge of being handicapped in how they interact with visitors. Many first-person interpreters find people actively avoiding them as

⁴³ (History, Innovation, Museum, & Village, 2009, p. 25) (Allison, 2016)

⁴⁴ (History, Innovation, Museum, & Village, 2009, p. 56) (Allison, 2016)

⁴⁵ (Howell, p. 15) (Gordon, 2016) (Roth, 1998)

⁴⁶ (History, Innovation, Museum, & Village, 2009, p. 24) (Gordon, 2016)

they are intimidating to visitors who shy away from "playing the game" with the interpreter at the demo⁴⁷.

Numerous living history museum professionals advise that organizations should think carefully about their desired outcomes before selecting a particular interpretive method⁴⁸:

- For example, if the target is to have visitors learn and retain what they have learned, first-person interpretive practices work well⁴⁹.
- If your programming aims for visitors to connect with the past and remember that connection is in the long run, the first person is a good choice⁵⁰.
- If your aim is to get visitors to go and do something or make some sort of change as a follow-up to what they have seen or heard about, try third-person but not first-person⁵¹.
- If you are focused on building lifelong learners, all methodologies work well⁵².

Regardless of the interpretive methods used, interpreters should be well-versed in as many aspects of the time period and culture(s) they are representing as possible so that they are ready to face any questions that will be thrown at them by visitors.

⁴⁷ (Howell, p. 15) (Allison, 2016) (Roth, 1998)

⁴⁸ (History, Innovation, Museum, & Village, 2009, p. 8) (Fortier, 1991) (Allison, 2016)

⁴⁹ (History, Innovation, Museum, & Village, 2009, p. 8) (Fortier, 1991) (Allison, 2016) (Roth, 1998)

⁵⁰ (History, Innovation, Museum, & Village, 2009, p. 8) (Allison, 2016) (Roth, 1998)

⁵¹ (History, Innovation, Museum, & Village, 2009, p. 8) (Allison, 2016) (Roth, 1998)

⁵² (History, Innovation, Museum, & Village, 2009, p. 8) (Allison, 2016)

Educational programming

There are countless theories and studies regarding the ways people learn. However, when it comes to learning in living history museum settings, three perspectives seem to dominate, the sociocultural perspective, constructivist perspective, and the contextual model of learning⁵³. The sociocultural perspective states that learning is both an individual and group experience and that museum experiences are "inextricably tied to" both the cultural and historical contexts in which they happen⁵⁴. Constructivism suggests that individuals create their own understanding of the world by reflecting on their experiences⁵⁵. It also states that learning is a search for meaning rather than an accumulation of facts; thus, learning environments should consider the learner's interests⁵⁶. Finally, the contextual model identifies critical factors that influence learning within three contexts; personal, motivation, and prior knowledge; sociocultural, external, internal meditation; and physical, such as orientation and design⁵⁷.

Learning can happen in many ways, including enjoyment, entertainment, spending quality time with others, play, experiencing something unusual, taking part in culturally enriching activities, and through affective and emotional learning⁵⁸. Therefore, it can be

⁵³ (History, Innovation, Museum, & Village, 2009, p. 15)

⁵⁴ (History, Innovation, Museum, & Village, 2009, p. 15) (Leinhardt, Crowley, & Knutson, 2000) (Polly, Allman, Casto, & Norwood, 2018)

⁵⁵ (History, Innovation, Museum, & Village, 2009, p. 15) (Hein G. E., 1995) (Hein G., 1998) (Rounds, 1999)

⁵⁶ (History, Innovation, Museum, & Village, 2009) (Hein G. E., 1995) (Hein G., 1998) (Rounds, 1999)

⁵⁷ (History, Innovation, Museum, & Village, 2009) (Falk & Deirking, Learning from Museums: Visitor Experiences and the Making of Meaning, 2000) (Falk & Dierking, The Museum Experience, 1992)

⁵⁸ (History, Innovation, Museum, & Village, 2009) (Falk & Deirking, Learning from Museums: Visitor Experiences and the Making of Meaning, 2000) (Falk & Deirking, Lessons Without Limit: How Free-Choice

strongly argued that education and entertainment goals should not be seen as mutually exclusive but rather as interrelated and potentially as a requirement for visitors to feel their time has been spent in a worthwhile way⁵⁹.

Learning at Demos

Demos are unique because they are rich in sharing emotional, bodily, collective, and relational learning – between visitors and demonstrators themselves. Additionally, they have the potential to teach about social justice issues, creativity, and the arts.⁶⁰ Bautista and Nagata both argue that "[today's] infrastructure of [informal] education is rather a distributed mixed-mode learning environment" which can help to deliver "relatable experiences" to people of all knowledge and interest levels in the theme of the demo and serving as an "entry point" into the subject matter⁶¹.

With the general flexibility and low cost of demos, planning and implementing educational programming at a demo can become a valuable source of "experiential learning" for the event organizers and participants⁶². Costumed historians and sometimes even experts such as experimental archaeologists can make the past "come alive" with each other by addressing social, cultural, and political connections with the past in their interactions with visitors.⁶³

Learning is Transforming Education, 2002) (Falk & Dierking, *The Museum Experience*, 1992) (Hein G. E., 1995) (Hein G., 1998) (Freiler, 2008)

⁵⁹ (Falk, Moussouri, & Coulson, *The effect of visitors' agendas on museums and learning*, 1998) (Malcolm-Davies, 2004)

⁶⁰ (Walter, 2019, p. 126)

⁶¹ (Bautista & Balsamo, 2011) (Nagata, 2017, p. 16 & 32)

⁶² (Burgess, 2012, pp. 284-285) (Nagata, 2017, p. 7)

⁶³ (Lerch, 2016)

Demos can tell stories. When visitors are immersed in witnessing and listening to these stories, they can help co-create a narrative with interpreters and other visitors.⁶⁴ Instead of only imparting knowledge, these narratives create a dialogue that facilitates intellectual exchange between visitors and staff⁶⁵. The settings can illustrate and teach about various aspects of learning theories. Each involves collective and personal learning experiences with the potential for telling powerful living stories about people, places, and even learning itself.⁶⁶

At Demos, visitors can practice free-choice learning as they talk directly with costumed people, watch activities such as cooking, weaving, blacksmithing, touch replica artifacts, try out unfamiliar crafts and tools, listen to music and storytelling, watch reenactments, fights, and performances, and engage in all sorts of other interesting and exciting activities.⁶⁷ People can choose how to learn with their minds and bodies, hands, and hearts via playing, creating, performing, and having fun through curated and individualized experiences that they could choose for themselves.⁶⁸ "Visitors [at demos] engage in a rich array of informal adult learning; they gain new knowledge, participate in hands-on learning and role-playing, and at times even experience transformative learning... the development of trusting, authentic relationships and collective learning experiences are vital to transformative learning."⁶⁹

⁶⁴ (Walter, 2019, p. 122) (McKenna-Cress & Kamien, 2013)

⁶⁵ (Lerch, 2016, p. 43) (Ferentinos, 2014)

⁶⁶ (Walter, 2019, p. 126)

⁶⁷ (Walter, 2019, pp. 122-123) (Falk, Dierking, & Adams, 2011)

⁶⁸ (Walter, 2019, p. 123) (Anderson, 1984) (Magelssen, 2007) (Johnson, 2017) (Stockham, 2019, pp. 10-11)

⁶⁹ (Walter, 2019, p. 122)

Additionally, the body can be "the impetus and the site of learning, creating change and enacting new possibilities."⁷⁰ Embodied learning can also be used to help analyze, experience, and transform power relations related to class, race, gender, ability, and other forms of oppression alongside learning across the cultures of different times and places.⁷¹ Visitors can also learn about historical counter-narratives which can challenge commonly believed histories and stereotypes (such as "Christopher Columbus discovered America in 1492" – whereas significant evidence suggests many others predated his visit to the Western Hemisphere); additionally, people can also learn about formerly "invisible histories" of women, indigenous and racialized minorities, and working-class people.⁷²

The "nontraditional, innovative, and empathy-invoking approaches" to teaching and learning such as those that are available through the utilization of demos are both effective and perhaps even needed now more than ever in helping us to face new challenges in teaching about complex topics both past and present, particularly those that may be considered problematic or controversial such as issues regarding social justice, race, indigeneity & colonization, and more.⁷³ Moreover, due to their pop-up nature, informal structures, and frequently unusual locations, public demos can help break down imposing or authoritative cultural experiences commonly found in formal educational spaces such as schools and museums to accessible and relatable experiences⁷⁴.

⁷⁰ (Walter, 2019, p. 122) (English & Irving, 2012, p. 251)

⁷¹ (Walter, 2019, p. 122) (Freiler, 2008)

⁷² (Walter, 2019)

⁷³ (Walter, 2019, p. 126)

⁷⁴ (American Association of Museums, 2012) (Nagata, 2017, pp. 5-6) (Giordano, 2013, p. 461)

Authenticity Guidelines

Authenticity Guidelines are an agreed-upon framework that helps organizations guide how historical times and cultures are being represented⁷⁵. Authenticity guidelines should include clear goals about what materials, patterns, narratives, cultures, terminologies, and technologies are recommended and banned from public views during an organizational event.

Many organizations have even created tiers for authenticity standards to accommodate individuals who might not have their whole reenactment kit up to the ideal standards of the organization. These tiers can sometimes characterize the "authenticity level" acceptable from event to event (i/e are cell phones and cameras allowed? Can the reenactors wear modern shoes? What sort of tent are they permitted to have set up if camping?) By making clear-cut rules with multiple levels, confusion can be avoided, and more people can participate in lower-tiered events while others which are expected to be a higher echelon of authenticity will not be spoiled by having a screen printed and tie-dyed rayon tapestry or plastic cooler and beer cans pulling away from the immersive experience.

Why are authenticity guidelines important? First, it is essential to be honest with visitors about your authenticity standards and how authentic things are at the demo. Having policies can help to clarify how you explain this to visitors. Second, there is nothing shameful about being honest and transparent regarding how much is or isn't known about a particular subject or if specific accommodations had to be made for the sake of accommodating interpreters and following modern laws and regulations (particularly those concerning

⁷⁵ (History, Innovation, Museum, & Village, 2009, p. 26) (Tyson, 2013)

visitor health and safety, which should always be a priority)⁷⁶. Third, inaccuracies and best guesses in a display are an excellent opportunity to integrate "teachable moments" about the processes of experimental archaeology, research, and how the historical record is merged with educated conjecture and concern compromises into your programming so that you can present "a reasonable representation of the past"⁷⁷.

Working with museums & Other organizations

Developing reciprocal relationships with other museums and organizations is vital when your organization branches out to locations or communities that your organization or its members are unfamiliar with⁷⁸. Partners will have contacts and networks that can be used to ensure that the right skills are available;⁷⁹ they can be experts, museums, officials, government representatives, and more⁸⁰. The key is setting up an outreach element that the organizations you will need help from are involved in the decision-making. This can include coordinating with the academic output of a project at that organization and sharing support and contacts for various outreach elements in your work; most importantly, it is critical to keep everyone updated on the various happenings between the organizations involved⁸¹.

Temporary exhibitions and demos generally only have a short time to attract visitors. Partners will want to know that any financial support given was well-spent; frequently, this

⁷⁶ (Howell, pp. 15-16) (Rickey & Shapins, 2019)

⁷⁷ (Howell, pp. 15-16)

⁷⁸ (Nagata, 2017, p. 54)

⁷⁹ (Peacock, 2018)

⁸⁰ (Peacock, 2018, p. 250) (McKenna-Cress & Kamien, 2013)

⁸¹ (Peacock, 2018, p. 250) (McKenna-Cress & Kamien, 2013)

can be best demonstrated by showing the number of visitors⁸². Having a greeter who welcomes visitors to the demo will help make visitors feel more welcome and allow you to orient them to how things work and any potential dangers on-site. Still, additionally, this person can keep a tally of visitors via a counting tool such as a discrete hand clicker or even an abacus if the use of one is period-appropriate, adding to the ambiance of your demo.

Coordinated reciprocal promotion of partner organizations at different events and locations can help to increase the number of visitors and the overall impact of your organization and your partners' organizations⁸³. Additionally, Demos can be great opportunities to advertise for each other's future exhibitions, events, and social media accounts⁸⁴.

Marketing

Today Living History is at a crossroads; new technologies such as smartphones, virtual reality, and realistic videogames serve as alternate forms of replicating and teaching about the past⁸⁵. Having the internet and social media in the palms of their hands, visitors' senses of historical and cultural proficiency are emboldened, but their attention spans have gotten shorter challenging reenactors in their abilities to teach new information⁸⁶. Visitors

⁸² (Peacock, 2018, p. 251) (McKenna-Cress & Kamien, 2013)

⁸³ (Peacock, 2018, p. 251)

⁸⁴ (Peacock, 2018, p. 252)

⁸⁵ (Howell, p. 2) (Anderson, 1984)

⁸⁶ (Howell, p. 14)

not only want exciting and dramatic experiences, but they increasingly want to share them on social media⁸⁷.

Like public demos, a living history organization's website can showcase what is happening within the organization and its partnering organizations⁸⁸. The organization's website can be much more than a repository for contact information and basic details about booking your group; it can also serve as a possible solution for online exhibitions where your organization's members can share their knowledge about the past and their various crafts⁸⁹. Online resources should be easily accessible from your website's main page so that both the public and researchers will be able to access them; if they are hidden, they might as well not exist⁹⁰. Regular updates can help to create an appetite for more content and learning opportunities from your organization⁹¹.

The role of social media within the marketing strategies of living history organizations must be understood as well. The very nature of their temporary presence in public spaces relies on heavy marketing and viral sharing as a means of getting people to come to demos on the day of exhibitions⁹². Thus, many organizations see social media as a critical tool in their marketing strategies and even some of their programming, crediting it as a primary

⁸⁷ (Howell, p. 14)

⁸⁸ (Peacock, 2018, p. 255)

⁸⁹ (Lerch, 2016, p. 41)

⁹⁰ (Lerch, 2016, p. 42)

⁹¹ (Peacock, 2018, p. 252)

⁹² (Stockham, 2019, p. 11)

reason that attendance at their events or locations are at least "holding their own, if not increasing" overall⁹³.

Like public demos, a living history organization's social media presence can showcase what is happening within the organization and its partnering organizations or even help attract potential funders and new partnering organizations⁹⁴. In addition, coordinated reciprocal promotion of partner organizations at different events and locations can help to increase the number of visitors and the overall impact of your organization and your partners' organizations⁹⁵. Finally, regular updates can help to create an appetite for more content and learning opportunities from your organization⁹⁶. While holding public events, organizations can benefit from free marketing. The rich built environments of the demo are ripe opportunities for people and influencers to share their experiences and share them on various social media platforms such as Facebook, Instagram, Snapchat, and TikTok⁹⁷.

Funding

Sources of funding for initiating and operating a demo, lecture, or pop-up experience vary and can often change as partnerships and the projects themselves change⁹⁸. Fortunately, due to the temporary nature of most programming by living history organizations, needs can be met with fewer funding sources than those of museums, historical sites, or schools that have facilities they must maintain; that being said, funding is

⁹³ (Howell, p. 2)

⁹⁴ (Peacock, 2018, p. 255)

⁹⁵ (Peacock, 2018, p. 251)

⁹⁶ (Peacock, 2018, p. 252)

⁹⁷ (Wang, 2018) (Stockham, 2019, p. 11)

⁹⁸ (Nagata, 2017, p. 35)

frequently one of the most considerable barriers to expanding organizational programming

⁹⁹. Potential sources for funding can include

- Grants from private and public foundations
- Government grants
- Project partners
- Private benefactors
- Crowdfunding both online and in-person

An Introduction to Grants

What Is a Grant, and why should I apply for one?

A grant is a conditional award of money given by an entity such as a private organization or the government awarded to a specific person or organization for a particular purpose, which has been deemed a worthwhile endeavor for the public benefit. This money is not a loan and does not need to be paid back. Grants are most commonly funded by public (government) and private (foundations, organizations, corporations, and individuals) entities. Some of the most common types of Grants include:¹⁰⁰

- **Start-up grants** are given to help fund the establishment of a business or organization to help them get going and begin making an impact with their work¹⁰¹.

⁹⁹ (Nagata, 2017, p. 36)

¹⁰⁰ (Selvakumar, Introduction and Overview, 2021) (Thompson, 2011)

¹⁰¹ (Silverman, 1991)

- **General operating support grants** (also known as unrestricted or core operating support) are given to help fund the organizations with few restrictions. However, the actual use of the funds generally is left to the discretion of the awardee.
- **Capital Grants** are generally awarded as a means of adding capital to a business or organization. These are usually time-limited and used as a means of making a large purchase such as equipment, furniture, or in order to assist with renovations, historic preservation, and new construction.
- **Conditional Grants** are given under specific conditions such as funding a particular project, meeting a specific goal, or completing specific research. All funds allocated in a conditional grant are awarded under specific requirements/conditions which must be met, or the entitlement to the funds given is voided, and the funds can be liable for return to the grantee.
- **Specific Program Grants** are awarded to fund specific projects, programs, and activities of the grantee. They are usually tied to a specific project/program-based outcomes.

It may seem logical to grab at these sources of money instead of other funding sources. They can often be seen as sources of "free money," however, a lot goes into applying for any specific grant. Some individuals have even made careers out of writing grant applications due to the complexity of the application processes. Additionally, most grants are closely monitored and require significant documentation and effort to evidence any conditions or stipulations that are part of the grant award. ¹⁰²

¹⁰² (Floersch, 2017) (Community Centric Fundraising, 2021)

Grant Readiness – Is your organization ready?

Grants are excellent ways to help organizations with funding their missions, programs, and projects. However, it is essential to be mindful that they are most often very competitive and only awarded to those who the grantees feel will most effectively use the money towards fulfilling a particular goal set forth by the grant's funder(s). Therefore, it is recommended that you objectively ask yourself and analyze your organization if your organization is ready to pursue grants as a funding source.¹⁰³

Some useful questions to ask yourself before you start applying for grants include:

- *Do you do something important?*
- *Do you serve anyone in particular?*
- *Do you do what you do well?*
- *Do you make a difference?*
- *Are you a good partner?*
- *What's your edge?*
- *Will they want to work with you?*
- *Are you a wise investment?*

~Meena Selvakumar

Applying for Grants

The grant application process can be a long and arduous journey for many organizations – particularly if they are small and understaffed. It is easy to know you need money, but articulating why your organization needs money and for what can be extremely difficult. Most grants are usually given for specific projects or programming, so this article will focus primarily on the grant writing process for funding a particular project from here on out.¹⁰⁴

¹⁰³ (Floersch, 2017) (Grants Plus, 2021)

¹⁰⁴ (Silverman, 1991) (Przeworski & Solomon, 1988)

Common Application Process:

- *Search for available grants*
- *Check eligibility requirements*
- *Read the NFO*
- *Compose your Application*
- *Contact the org/staff if needed*
- *Submit your application*

~Meena Selvakumar

First, you need to have a grant-worthy project that you can outline in a project proposal. This means that the project activities and goals should be clearly defined. Every funder has its own priorities regarding how they want the grant funds to be used and which community needs they hope to benefit and fulfill. A good project proposal will show the funder a clear plan which outlines exactly what the project aims to

accomplish, which communities the project will benefit, and why they are the most effective choice for funders when they are selecting their awardees¹⁰⁵.

Funders of grants can vary, but most commonly are the Government (Federal, State, County, Municipal), Foundations, and Corporations (both for-profit and non-profit). When they want to give money via a grant, they will generally post a "Notice of Funding Opportunity" (NoFO); this can also be known as a request for Proposal (RFP), program announcements, requests for applications, notices of funding availability, solicitations, & more. These are generally publicly available documents through which a funder will make its intentions for awarding grants or cooperative agreements. These grants are usually awarded as the result of a competition for the funds via their application process¹⁰⁶.

¹⁰⁵ (Selvakumar, Funding Opportunities & Requests for Proposals, 2021) (Howlett & Bourque, 2016)

¹⁰⁶ (Howlett & Bourque, 2016)

When considering a grant, you should look up the grant's funder(s) and evaluate their missions, what they state they care about and compare it to your own organization's mission and goals. Funders care about addressing issues, not specific organizations. Additionally, before beginning the process to apply for a grant, you should consider their funding priorities, who they generally award funds to, and how much money they give out. While doing this research, you might even find other programs and grants they offer that might fit your program or project better.

"IT CAN BE HELPFUL TO WRITE A COMPELLING SUMMARY OF YOUR ORGANIZATION TO USE WHILE APPLYING FOR GRANTS OR WHEN APPROACHING POTENTIAL PARTNERS AND DONORS."

~Meena Selvakumar

Similarly, you should make sure that your organization also knows who they are and what they do. Knowing these things can help avoid wasting your time applying to the wrong sorts of grants. Not every person or organization is eligible for every grant; grant funders are commonly very specific in defining who they intend to award funds to.

Before you apply for a specific Grant

It is recommended that one establishes an overarching organizational buy-in before beginning the grant writing process. An effective way to do this is by having an internal meeting of those who would need to be involved in either the grant writing process or the execution of the programming you are seeking to fund by the grant. In this meeting, you should go over the problem you will be addressing with the implementation of this program and how the program will help address it. In addition, be sure that you have done your

research and looked to see if there are similar programs out there. If so, don't be afraid to contact them for info about their programming – you may learn something useful!

In your meeting, you should also endeavor to clearly define what goals and objectives you are hoping to accomplish, identify obstacles you may encounter, and figure out ways of addressing them. One thing that can be easy to overlook is determining what success in your endeavors will look like. Additionally, you should consider your organizational capacity and how you will sustain what you already have going on or if you will have to cut some programming elsewhere to accommodate this new project if it is funded.

GRANT SEEKING DATABASES:

- Grants.gov
 - Comprehensive government grants database
- GrantStation
 - Smaller dataset
 - Search tools / less targeted
 - A good set of available grants
- Foundation Directory Online
 - Larger dataset (accepting applications or not)
 - Many targeted search tools
 - Foundations, grants, and recipient info
- Foundation Grants to Individuals Online
 - Grants for individuals

~Meena Selvakumar

One of the primary goals of your meeting should be to establish a work strategy. To effectively do this, you need to figure out if everyone is on board and their roles throughout the process. You will need to know things such as who will be part of the writing team, who will be providing various pieces of information required for the grant, who will need to be part of the review and sign off on things, and who all will be involved in the project as a whole and what their roles are.

When you think you have found the right grant(s) to apply for, you should also meet together to read over the Request for Proposals (RFP). Be sure to note *all* of the requirements laid out in the RFP so that you don't miss anything. To do this, you may want to create a spreadsheet to track things and use a shared network or cloud drive (such as a shared google drive) to gather all the files. After the meeting has happened, it is also recommended that you email those involved in this process detailing their responsibilities and the due dates for their work. Additionally, you should be proactive and follow up on everyone involved, so you can make sure all of the work is getting done.

The application process

When applying for a specific grant, you should always check the foundation's website for detailed instructions for filling out your application. Most applications are quite extensive and involved and will require significant effort to finish. Therefore, it is *highly recommended* that you consult a professional grant writer or someone who has written a successful grant in the past. Additionally, it may be helpful to research more on each part of the grant application(s) you will be completing. Some examples of typical elements of grant applications include:

- **Proposal Summary** - A summary of the key objectives of your project or program. Usually only 2-3 paragraphs, this section should avoid any fluff and be factual and pragmatic.
- **Organizational background** - Also known as an introduction or applicant description, this section is an overview of your organization. Usually, this is no more

than a couple of pages; you should stick to providing information that bolsters your organization's credibility and ability to accomplish the goals set forth by the project.

- **Statement of Need/Justification** - This is where you will be identifying the problem informing the funders about it. You will want to clarify the entire problem, its causes, and how you propose to solve it. This is where you will want to tie the specific need in the community you are trying to address to the funder's involvement.
- **Goals and Objectives** - this section will help to define the specific goals and objectives of the project. Goals and objectives should be quantifiable and focused on outcomes rather than the processes involved in achieving them. Tying your goals and objectives to your need statement will help clarify how your project will be working on the needs you claim you are addressing.
- **Project Description/Activities/Work plan** - Here is where you will outline a logical step-by-step approach to meeting your goals and exactly what your project entails. This section includes establishing timelines, activities, goals, and outlines of what will happen at each phase of the project, by who, and how it is being done.
- **Evaluation & Dissemination/results/impact** - This section helps establish how you will measure your project/program's effectiveness, define the results of your efforts, and measure the actual impact of your work. Usually, this includes some specific deliverable report on your project so you can measure real success rather than just meeting a nebulous objective. In addition, stating how you will disseminate this report here (such as in a white paper, journal article, or at a conference) could be helpful.

- **Staffing** – This section shows who will be working on this project, their roles, and why they are the right fit for the job. (Having everyone's current resume here can be convenient while completing this section)
- **Budget** – Funders like to know precisely how you intend to use their money. A detailed and itemized budget for the project can help set you above any other applications that might skimp on detailing exactly how the funds will be spent. First, try to account for every dollar in the grant while also trying to avoid any sort of padding. Then, with each item, explain in simple terms why this item or service is helpful or necessary for the completion of this project. Some applications will require a narrative of how you arrived at these specific numbers on your budget.
- **Sustainability** – In this section, you will want to address your project's overall sustainability. How do you see making your project sustainable in the long term? This statement should generally address/acknowledge your operation budget, other involved funders, any potential revenue generation from the project, and, if possible, a lowered cost of delivery for the project. Additionally, some funders will want to know how your project affects the world around it? Will you be engaging in environmentally-conscious practices while executing this project?
- **Attachments/Enclosures** – Most grants will require additional information about your organization. This can include Tax statements, financial statements, statements of support from other organizations, estimates for services that will be rendered if the project is funded, and any other necessary supporting materials that the specific funder might request.

As you might well imagine, each of these sections can be pretty involved, so having a team involved in gathering the data and writing up each section can be extremely helpful. Always keep your funder and their mission(s) and goals at the forefront of your mind while writing. If you can find a way of addressing these and connecting your organization's work or, better yet, your project to this, then be sure to express that. It is highly recommended that you gather as much information and documentation as possible before you begin the writing process so that you can write without any significant delays and hangups. Some documents to have handy while writing the application/proposal include:

- Your organizational mission statement
- Certificate of Incorporation
- Most recent 501(c)(3)
- Employer identification number
- List of board members
- Annual record of contributions
- Most recent strategic plan
- Recent Press and Awards
- Organizational Charts
- Job descriptions for all positions
- Number of full-time and part-time staff, seasonal help, and volunteers
- Current resumes of management & key staff
- Brief "biographies" of key staff
- List of existing formal partnerships

- Recent needs assessment/evaluation reports
- Most recent (current & Previous year) overall organization budget
 - Individual program budgets
- Auditor's report
- Annual Report
- List of all current and potential funding sources
- Personnel Policies & procedures
- Disaster plan
- Any organizational boilerplate

Follow-up

Naturally, once you have submitted your application, you will want to hear back from them. However, waiting can be strenuous. Therefore, it is imperative that before you do any follow-up with potential funders, look and see if they have established any protocols for contacting them as not following such protocols could result in them not picking your project. In addition, many funders will be pretty busy reviewing all of the grant applications and project proposals they received alongside yours, and contacting them could be a distraction from their review process. If they do welcome follow-up, feel free to do so. Be professional, clear, concise, brief, and gracious. Recognize they are busy and respect that.

After the funders have chosen their grant awardee(s), be sure to send a note thanking them for their time. If you were not awarded the grant, it is highly recommended that you politely request feedback on how you could improve your proposal in the future. Just because your project wasn't chosen doesn't mean it was not a good one; there may have been

one that matched the funder's mission or the grant's intentions better than yours. The funder will often recommend you apply again or seek another source you might not have previously considered or known about!

Suppose you have been awarded the grant you applied for. In that case, you will likely need to remain in regular communications with the organization. Again, always be gracious and professional in your communication with them. Realize this is a professional partnership. The funder will likely have requirements for follow-up at various stages of the project's execution, including submitting further documents, receipts, photos, or reports. It is recommended you also ask them if they have any additional requests for communications during the process. Many times funders will like to hear about what you are doing beyond the bare minimums required by the grant. If you have any special events, such as a public demo, or lecture, be sure to send them an invitation and welcome them warmly. Contrastively, some funders specifically will only want to be contacted at certain times and in specific circumstances. If this is the case, respect their requests and only contact them in the ways they requested and when they asked for. Do not skimp on making sure any protocols and requests by the funder are fulfilled on schedule. Integrate any requirements your funders have laid out for you into your project's work plan.

Remember, it is not uncommon for funders to communicate with each other about organizations they have previously worked with when considering funding a project or awarding a grant. Therefore, you do not want to have anything for your previous funder(s) to say but positive things about working with you. Additionally, if you are seen as a valuable

and responsible investment by your funders, in that case, future funding opportunities may be opened up to you¹⁰⁷.

DEAI - Diversity, Equity, Accessibility, and Inclusion

DEAI stands for Diversity, Equity, Accessibility, and Inclusion. Generally speaking, when organizations refer to DEAI, they are talking about establishing and implementing DEAI policies. However, as DEAI policies and practices gain popularity, many organizations are concerned about the diversity and makeup of their public-facing staff and volunteers at living history sites, which rarely reflect today's multi-cultural mix and making it difficult to attract and engage with new audiences¹⁰⁸. It is easy to say that diversity is essential, but words need to be turned into actions. Unfortunately, actions can come about slowly and require time, money, and resources¹⁰⁹.

In a 2008 survey of visitors to various outdoor history museums, 69% of respondents said it was "extremely important" to them that "the stories of all cultures relating to a site or its objects should be shared," while an additional 26% of respondents said it was "only

¹⁰⁷ (Selvakumar, Funding Opportunities and Requests for Proposals, 2021) (Selvakumar, Introduction and Overview, 2021) (Selvakumar, Statement of Need and Ethical Frameworks, 2021) (Selvakumar, Letters of Inquiry, Relationship Building, Discussion and Wrap UP, 2021) (Selvakumar, Prospect Research, 2021) (Silverman, 1991) (Thompson, 2011) (Community Centric Fundraising, 2021) (Floersch, 2017) (Grants Plus, 2021) (Howlett & Bourque, 2016) (Przeworski & Solomon, 1988) (Purdue Writing Lab, n.d.) (Selvakumar, Budgets and Budget Narratives, 2021) (Selvakumar, Goals Objectives and Logic Models, 2021) (Selvakumar, The Narrative and Evaluation Sections, 2021) (Williams, Webb, & Phillips, 1996)

¹⁰⁸ (Howell, p. 10 & 13)

¹⁰⁹ (Lerch, 2016, p. 44)

somewhat" important. The remaining 5% said, "not important at all¹¹⁰." In this same survey, 62% of respondents said "uglier aspects of our past are an important part of history and should be shared with visitors," and 30% "preferred a more delicate approach¹¹¹."

Diversity & Demos

Public demos provide unique opportunities to teach about the past. Costumed historians and sometimes even experts such as experimental anthropologists and archaeologists can make the past "come alive" with each other and visitors through various interactions with social, cultural, and political connections with the past.¹¹² Demos can tell stories. When visitors are immersed in witnessing and listening to these stories, they can help co-create a narrative with demonstrator guides and other visitors.¹¹³ Instead of only imparting knowledge, these narratives create a dialogue that facilitates intellectual exchange between visitors and staff¹¹⁴. As different historic and frequently homogenous narratives are challenged. Cultural organizations should revisit and reevaluate how they interpret and represent history to reveal more inclusive narratives¹¹⁵.

Suppose visitors to a demo only encounter individuals of a particular ethnicity (such as all of the demonstrators being white); in that case, the demo itself is most likely missing critical ethnic and racial perspectives, which are part of the larger historical narrative.¹¹⁶

¹¹⁰ (Reach Advisors, 2008) (Lerch, 2016, p. 45)

¹¹¹ (Reach Advisors, 2008) (Lerch, 2016, p. 45)

¹¹² (Lerch, 2016) (Van Shaik, 2015, p. 11)

¹¹³ (Walter, 2019, p. 122)

¹¹⁴ (Lerch, 2016, p. 43) (Ferentinos, 2014)

¹¹⁵ (Lerch, 2016, p. 44)

¹¹⁶ (Lerch, 2016, p. 33)

Similarly, if only particular social classes and castes are represented (such as the exclusion of slaves, indigenous peoples, servants, or the working class and poor), critical perspectives are being overlooked, and The overall image of the past being presented is skewed and potentially misleading or completely false. Such omissions of representation can be detrimental to the organization as they can be seen as an organization that decisively cuts out or obscures real history for a romanticized and exclusionary version of history and therefore cannot be trusted as a reliable resource for learning.

Interpretation during events and demos should not only reflect the realities of history and the needs of the visitor but also should endeavor to push the boundaries of visitors' expectations¹¹⁷. When ethnic and racial diversity increases, interpreters can address minority perspectives and even attract a more diverse audience.¹¹⁸ However, striving for diversity and representation should not end with simply including ethnic and racial minority perspectives but also socio-economic minorities as well. For example, by representing poor and working-class populations in demos, those who might also identify as poor or working-class today can also connect with what is being presented on a deeper and more personal level.

Minority representation at demos can also be used to help participants analyze, experience, and transform power relations related to class, race, gender, ability, and other forms of oppression alongside learning across the cultures of different times and places.¹¹⁹ Visitors can also learn about historical counter-narratives which can challenge commonly

¹¹⁷ (Lerch, 2016, p. 14)

¹¹⁸ (Lerch, 2016, p. 20)

¹¹⁹ (Walter, 2019, p. 122) (Freiler, 2008)

believed histories and stereotypes (such as "Christopher Columbus discovered America in 1492" – whereas significant evidence suggests many others predated his visit to the Western Hemisphere); additionally, people can also learn about formerly "invisible histories" of women, indigenous and racialized minorities, and working-class people.¹²⁰

Does the ethnicity of the interpreter change the interpretive lessons of what they are trying to teach?

Depending on the times, cultures, and topics being addressed during a demo, the impetus for historical and cultural accuracy and representation might pose challenges for organizations putting on Living History demonstrations.¹²¹ Typically, each interpreter represents a larger historical group of people who lived in the time and place being represented. Considering that living history visitor experiences are generally focused on developing an immersive experience for the visitor where they can see, hear, feel, and sometimes even taste what life was like in the time being represented, the presence of minority populations can lead to confusion on the ratios of ethnicities in typical communities or settings being represented unless statistics on the actual percentages of peoples from different ethnicities during the period or at the location are being made readily available to the public.¹²²

It is essential to recognize that ethnically diverse audiences might not feel welcome at events and demos. This is often because they do not think their ethnicities or identities are

¹²⁰ (Walter, 2019)

¹²¹ (Lerch, 2016, p. 13)

¹²² (Lerch, 2016, p. 14)

being reflected by the staff or interpreters of the demo or event.¹²³ Similarly, it is essential to not practice tokenism in including minorities in their demos to prevent criticism and give the appearance that people are being treated fairly and equitably, nor should someone be made an expert on race because of their skin color or ethnicity.¹²⁴

The perspectives of various ethnic groups should not be invisible when running a demo, regardless of the actual percentage of individuals of that population that actually existed in the historical population being represented during the demo¹²⁵. It is possible to introduce diversity by simply including minority perspectives into the display based on historical research and evidence¹²⁶. This can help give people a direct role to play in helping to share their own related perspectives and knowledge.

Costumed historians have a unique power in exposing people to minority perspectives; simply by being visible and out in the open, people can have opportunities previously unavailable to ask questions and learn about what they are seeing¹²⁷. Generally speaking, if an interpreter is utilizing a third-person interpretive method, the ethnicity of the interpreter should not affect what they are teaching.¹²⁸ In addition, using third-person interpretation methods allows for costumed historians to maintain their modern identities and use contemporary language while addressing visitors; in doing so, they can also

¹²³ (Lerch, 2016, pp. 7-8)

¹²⁴ (Lerch, 2016, p. 9) (Sherrer, 2018)

¹²⁵ (Lerch, 2016, p. 14)

¹²⁶ (Lerch, 2016, p. 14)

¹²⁷ (Lerch, 2016, p. 20)

¹²⁸ (Lerch, 2016, p. 4)

acknowledge any sorts of ethnic discrepancies from the cultures and times they represent.¹²⁹ For example, Sue is a Polynesian woman who acts as a typical Norse woman from the Viking Age while at demos with her Viking Age reenactment organization. When someone asks about her ethnicity in relation to the peoples and time she represents, she can explain that while she is Polynesian, there were no known Polynesian individuals who directly interacted with the Norse peoples of the Viking Age.

Unfortunately, some visitors may fail to fully understand or accept individuals with different or mixed ethnicities as conduits to the past if they do not match the visitor's expectations.¹³⁰ Such misunderstandings can be amplified if someone has a hard time separating the racial identity of the interpreter from what they are trying to teach.¹³¹ Other drawbacks for ethnic interpreters include dealing with individuals who may have modern or historical misunderstandings about ethnicities in the times and places that they are trying to represent or even widespread racial prejudices about their ethnicity in general. It is the responsibility of all participants to organize and run an event or demo to make efforts to be aware of the various diversity issues that might affect anyone at the event; additionally, they should actively work to change how visitors to their programming might understand and perceive the participation of any culturally or ethnically diverse interpreters.¹³²

¹²⁹ (Lerch, 2016, p. 9)

¹³⁰ (Lerch, 2016, p. 9)

¹³¹ (Lerch, 2016, p. 9)

¹³² (Lerch, 2016, pp. 9-10) (Sherrer, 2018)

Accessibility & Inclusion

The assortment of ways in which the term 'accessibility' is understood and used varies widely; therefore, organizations must articulate their intentions to create 'accessible' spaces for their activities and present their subjects in both accessible and relatable mediums¹³³. For example, the pop-up and mobile style allows organizations to reach out to an audience that might not necessarily go to museums or seek related cultural experiences, including reaching out to those interested in a particular subject¹³⁴. Additionally, when creating "accessible" displays, organizers arrange exhibition contents to accommodate not only those with disabilities but also different types of audiences, encouraging them to directly interact with objects and immerse themselves in multisensory experiences normally unavailable in most formal museum gallery settings, including smells, sounds, touch, and sometimes even taste¹³⁵. These extrasensory experiences can help improve accessibility for those with sensory disabilities. For example, they can allow for the utilization of their stronger senses to experience the demo. Also, the physicality of being out and in the open away from traditional museum settings can help to improve accessibility to individuals who might be limited by their social status, financial situation, cultural affiliations, or time limitations.

¹³³ (Nagata, 2017, p. 31)

¹³⁴ (Nagata, 2017, p. 31)

¹³⁵ (Nagata, 2017, p. 48 & 50)

Other Stuff

COVID Concerns

The recent worldwide COVID-19 pandemic has proved to have unprecedented consequences across the world. There has been no published research regarding how the COVID-19 pandemic has affected and will affect the future of living history communities. Numerous conversations in living history social media outlets across multiple organizations have shown an overall shift to digital media from live events. While most of these events prove private, many events have been recorded and made publicly available via official and unofficial social media venues.

As vaccinations become more and more widespread worldwide and COVID-19 case numbers begin to plateau and drop, discussions surrounding post-pandemic demos and events are gaining steam. With the world starting to reopen for larger gatherings and public events, interpreters discuss how they might integrate masks into their costumes and the ethics of wearing personal protective equipment (PPE) and establishing sanitation stations at regular intervals while also trying to authentically depict the past. These conversations are happening as this article is being constructed. As such, there is not much available to report about it at this time.

Recommendations Further Research and Articles.

This thesis project only serves as a beginning to the Living History Resource guide and acts as a proof-of-concept. It has been created in collaboration with the Northwest Viking Alliance. It will continue to maintain ties with this organization and others who wish to help

expand the guide to grow and further integrate museological practices into living history activities. As this project is only at its starting point, much remains to be addressed, which can significantly help living history communities.

When this project began, the author decided to reach out to living history communities by creating a survey on Google Forms asking about individuals' interest levels in learning about different museological topics concerning living history activities and demos. In a matter of a few days, over 130 responses were received ranking different interest levels in the issues presented along with numerous other comments and suggestions for topics to cover. In the end, 160 respondents participated in the survey (See Appendix B). They helped create a prioritized list of issues to address in this resource guide (see Appendix C). Unfortunately, it simply was not plausible to address all of the suggestions and topics in the initial launch of this resource guide (as seen here presented in this document); however, these suggestions offer valuable insight into future content creation. In the future, this project intends to expand on numerous areas, including:

- Interactive Experiences
- Accommodating accessibility issues
- Interpreter Health and Safety
- Weather friendly displays
- Social media uses and management, including
 - Developing a social media plan & team
 - Teaching via social media
 - Recruiting via social media

- Marketing and fundraising for your org
- Living History in a post-pandemic world

Additionally, this project will also address the following subject areas:

- Working with the public
 - Dealing with Different Age Groups
 - Integrating children's activities into programming
- Evaluation
- Interpreter Burnout
- Non-profit Management:
 - Types
 - Formation
 - Management & Boards
 - Donations & Reporting
 - Insurance concerns
- Representing populations who were fundamentally challenged (i/e Nazis, slave owners, etc.)
- Viewing history from the perspectives of the loser
- Educating others around misinformation and myths
 - Unlearning "false facts."
- Decolonizing the Demo
 - Appreciation vs. Appropriation
 - Indigenous Perspectives on Living History

- Demonstrating Indigenous Diversity
- Documentation of research and sources
 - Primary vs. Secondary Resources
 - Citation Formats (MLA, APA, Chicago, etc.)
 - Turning Research into Presentations and classes
- Object Handling & Preservation
 - How to prevent rust, bleaching, etc.
 - How to safely pack & store items
- Managing Live Animals
 - Social & Legal ramifications of processing & slaughtering animals
- Compiling further resources such as:
 - Links
 - Vendors
 - Book reviews
 - Living History Organizations
 - Other educational resources

Acknowledgments...

I would like to express my gratitude to the Northwest Viking Alliance and the staff and students of the University of Washington's Museology Graduate program. This project would especially not have been possible without the extensive contributions of Professor Angie Ong of the University of Washington Museology Graduate Program, Professor Troy Storfjell of Pacific Lutheran University's Nordic Studies and Native American and Indigenous

Studies programs, Dena Cowlshaw, and everyone else in Northwest Viking Age Alliance who have contributed ideas and support for this project – it has taken many turns and forms as it evolved, but the excitement and generosity of acting as my "host site" for this project but insisting I develop it with the more extensive living history world community in mind are inspiring and speaks to the heart of the Northwest Viking Alliance's members and missions. Words can hardly express my gratitude, so I will just leave it at takk for alt and thank you all for your help!

In addition, I would like to thank not only the participants of the survey sent out in hopes of guiding research for this project. So many individuals hailed from all over the world and afforded insight from communities far beyond those I have been involved in. The commentary and notes I received from so many strangers telling me how grateful they are that I am doing this research and making it available to their communities truly inspires me to keep going with this work. Thank you!

Lastly and possibly most importantly, thank you to my partner Sergei who kept me fed and tolerated me through all the stress of working to achieve many challenging goals during a global pandemic. Thank you for your patience, kindness, late-night Coca-Cola runs, and salty Marine Corps dark humor – I couldn't have survived any of this without you.

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Appendix B: Survey and Automated Results

Living History & Museums Guidebook Thesis Project

I am currently in the process of completing my Museology (Museum Studies) Thesis Project for my Master of Arts in Museology at the University of Washington. As part of my project I am working to create a Living History Guidebook which highlights a variety of practices utilized in museums which can also be useful in setting up public demos and displays. This site isn't about historical facts and figures, but information that is used by museums to improve their ability to teach others about the past.

I am seeking any feedback from any Living history communities on what types of information they would like to see and to get any input from the community as a whole regarding this project. If you are a living history demonstrator or participant, I ask if you could please help me by filling out the following form.

If you have any questions, comments, or contributions, please feel free to contact KD Williams (aka Kára Agnarsdóttir in multiple Living History communities) at kirstina@uw.edu

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Google Forms

Living History & Museums Guidebook Thesis Project

* Required

Please rate your interest level

Please rate your interest level in each of the following subject areas. What do you want to learn about improving in your living history demonstrations and programming? Feel free to volunteer any new ideas in the last question!

Accessibility (making it approachable for all) *

	1	2	3	4	5	
Not at all interested	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely Interested

Authenticity Guidelines (Why they are important and how to establish them) *

	1	2	3	4	5	
Not at all interested	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely Interested

Creating effective displays for the public (i/e Demos) *

	1	2	3	4	5	
Not at all interested	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely Interested

Decolonizing the Demo & Respecting Indigenous Perspectives *

	1	2	3	4	5	
Not at all interested	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely Interested

Educational programming (creating educational programming for your org) *

	1	2	3	4	5	
Not at all interested	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely Interested

Evaluations (how to objectively look at how well you are accomplishing your goals) *

	1	2	3	4	5	
Not at all interested	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely Interested

Health and safety while showing dangerous activities (i/e dealing with fighting and crafting demos that could hurt people) *

	1	2	3	4	5	
Not at all interested	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely Interested

Interactive experiences (creating hands on activities for visitors) *

	1	2	3	4	5	
Not at all interested	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely Interested

Interpretive Techniques (Should I stay in Character?) *

	1	2	3	4	5	
Not at all interested	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely Interested

Mount making (creating custom mounts and stands to better display objects) *

	1	2	3	4	5	
Not at all interested	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely Interested

Object preservation/care (things like how to keep swords from rusting like they do in museums) *

1 2 3 4 5

Not at all interested Extremely Interested

Object handling (things like how to pack my pottery so it doesn't break in transit) *

1 2 3 4 5

Not at all interested Extremely Interested

Signage and Labelling *

1 2 3 4 5

Not at all interested Extremely Interested

Social media management for your org *

1 2 3 4 5

Not at all interested Extremely Interested

Visitor Safety & Comfort at Demos *

	1	2	3	4	5	
Not at all interested	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely Interested

Weather-friendly display tips (how to keep your display from dissolving in rain and other non-ideal weather situations) *

	1	2	3	4	5	
Not at all interested	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely Interested

Working with museums as an organization *

	1	2	3	4	5	
Not at all interested	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely Interested

Working with other organizations *

	1	2	3	4	5	
Not at all interested	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely Interested

Working with the public *

	1	2	3	4	5	
Not at all interested	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely Interested

Any other suggestions for topics to be covered that I haven't listed here?

Your answer

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Living History & Museums Guidebook Thesis Project

* Required

Would you like to help?

I've already been blessed with some amazing help both inside and outside of my living history and Museum communities that I am affiliated with, but that doesn't mean that I am not going to welcome more people's help! if you would like to help, I would love to hear about how you could contribute!

How would you like to help? *

- I will share this survey with my other living history friends
- Sorry, I am NOT interested in helping at this time.
- Preview the articles and suggest edits
- Preview the website and report any formatting issues, errors, and/or glitches
- I am a photographer and would like to contribute some photos for use on the website
- I am a museum professional who would like to contribute an essay or article
- Other: _____

Preferred Name (only required if you would like to be contacted about this project)

Your answer

Email Address (only required if you would like to be contacted about this project)

Your answer

THANK YOU!

Thank you so much for your helpful contribution to this project. If you are willing, please share this survey with any friends and family who also participate in Living History activities!

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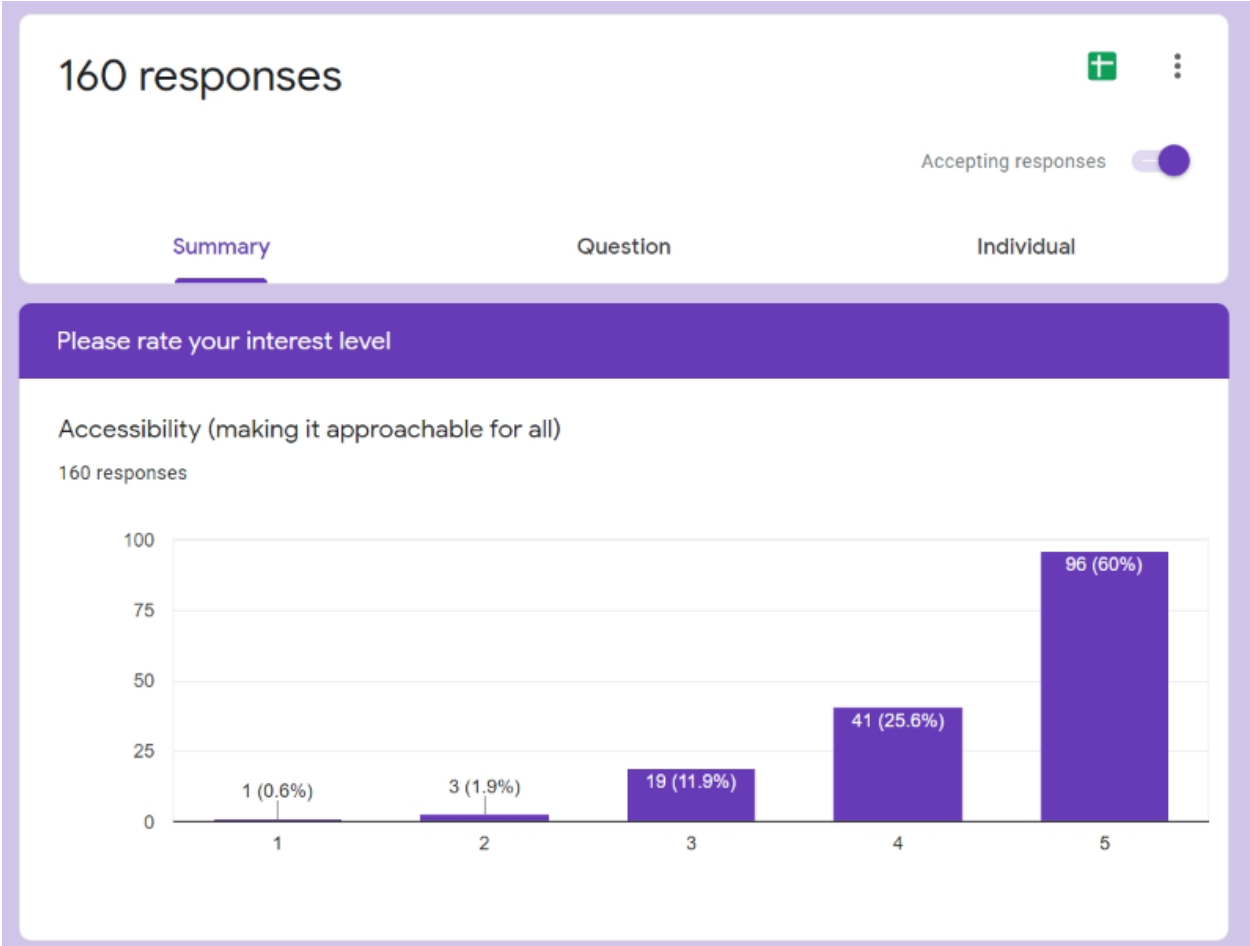
Submit

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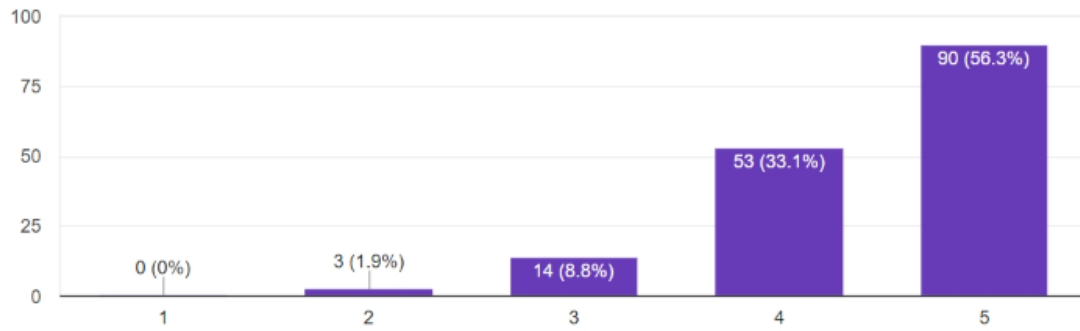
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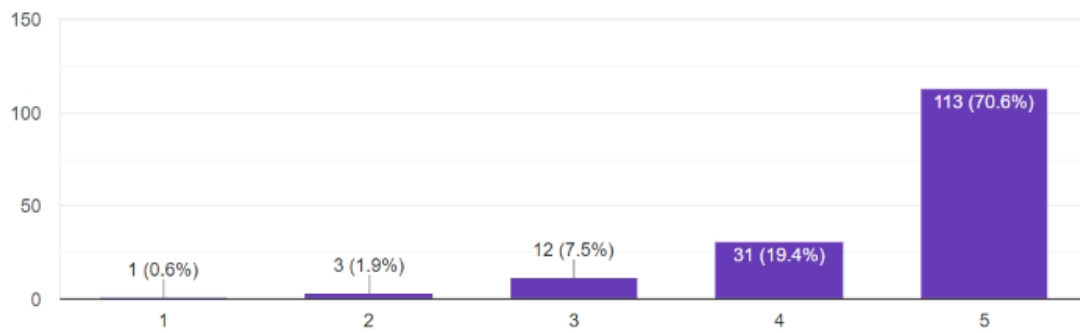
Authenticity Guidelines (Why they are important and how to establish them)

160 responses



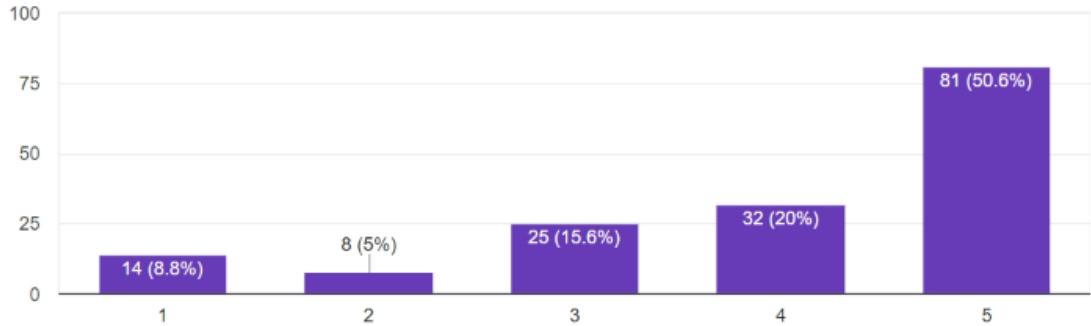
Creating effective displays for the public (i/e Demos)

160 responses



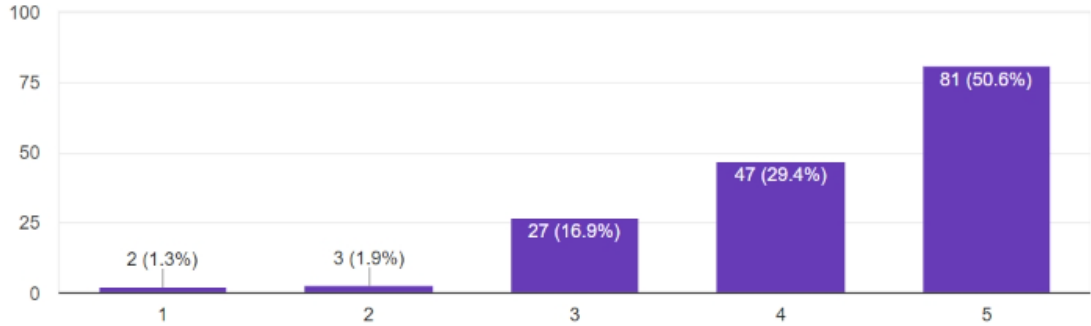
Decolonizing the Demo & Respecting Indigenous Perspectives

160 responses



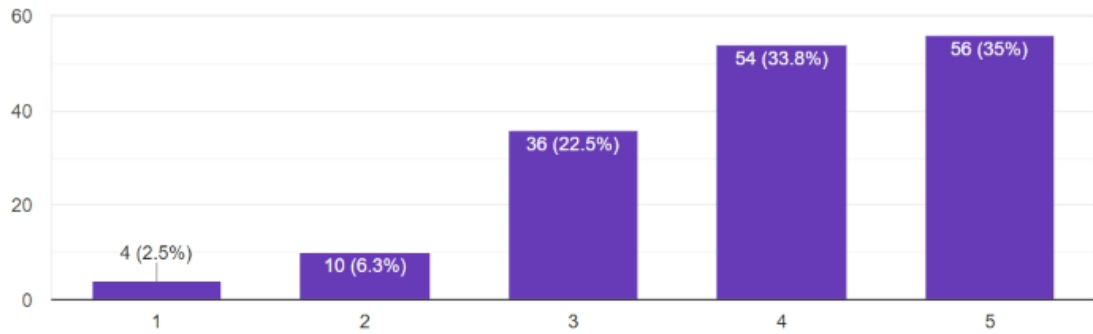
Educational programming (creating educational programming for your org)

160 responses



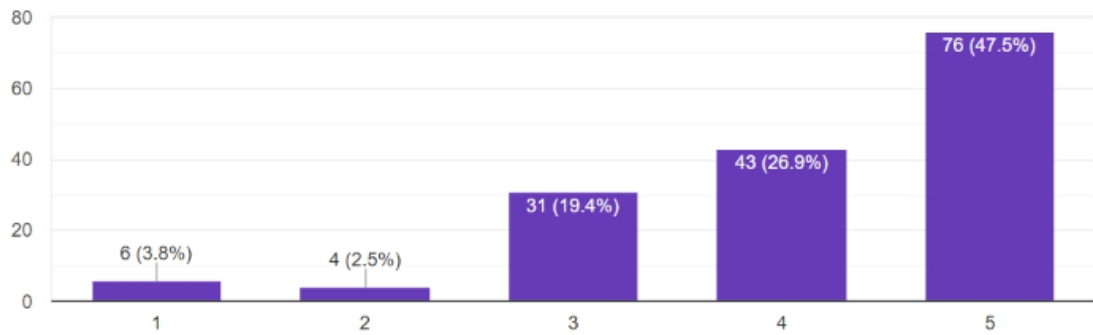
Evaluations (how to objectively look at how well you are accomplishing your goals)

160 responses



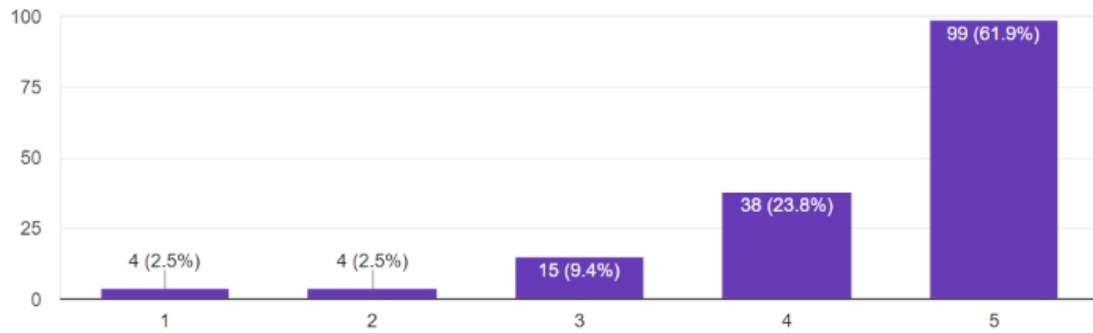
Health and safety while showing dangerous activities (i/e dealing with fighting and crafting demos that could hurt people)

160 responses



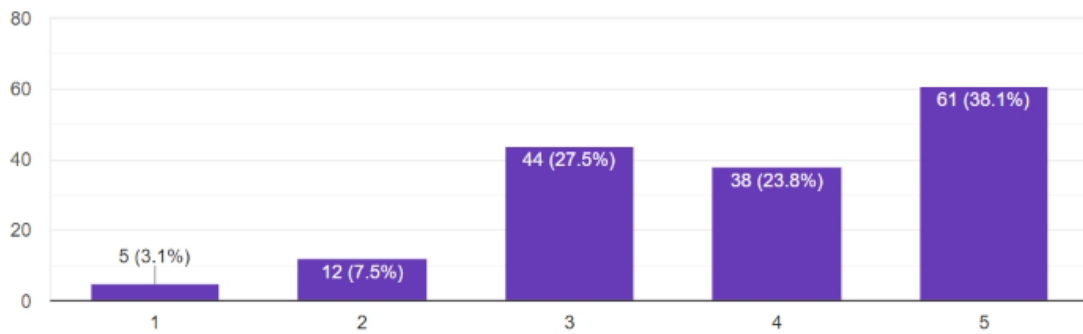
Interactive experiences (creating hands on activities for visitors)

160 responses



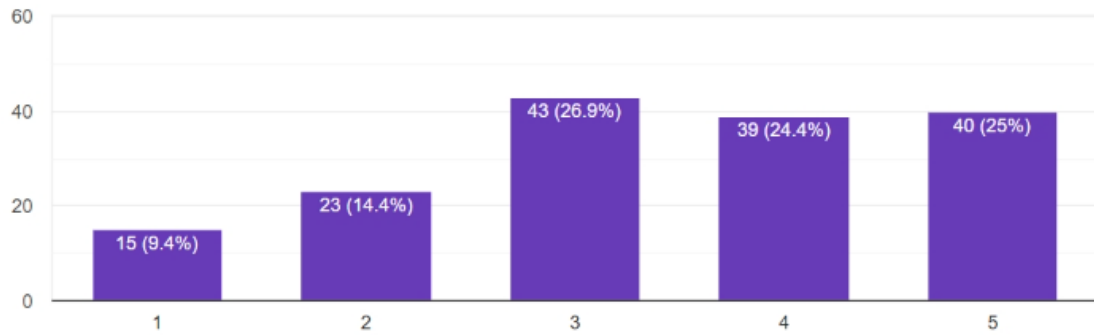
Interpretive Techniques (Should I stay in Character?)

160 responses



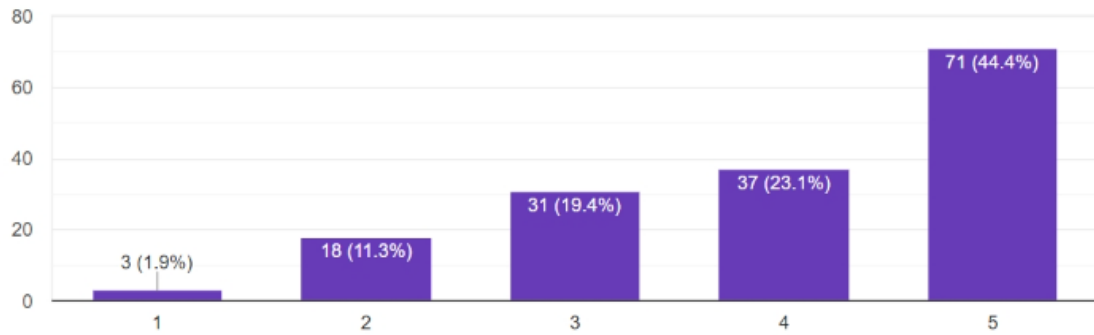
Mount making (creating custom mounts and stands to better display objects)

160 responses



Object preservation/care (things like how to keep swords from rusting like they do in museums)

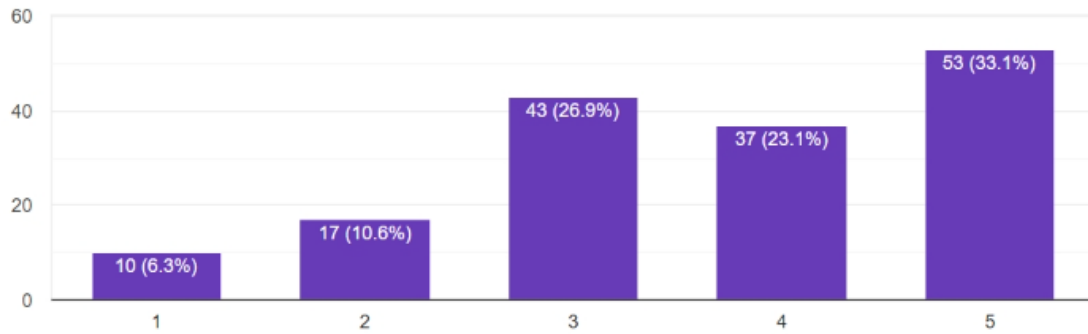
160 responses



Object handling (things like how to pack my pottery so it doesn't break in transit)

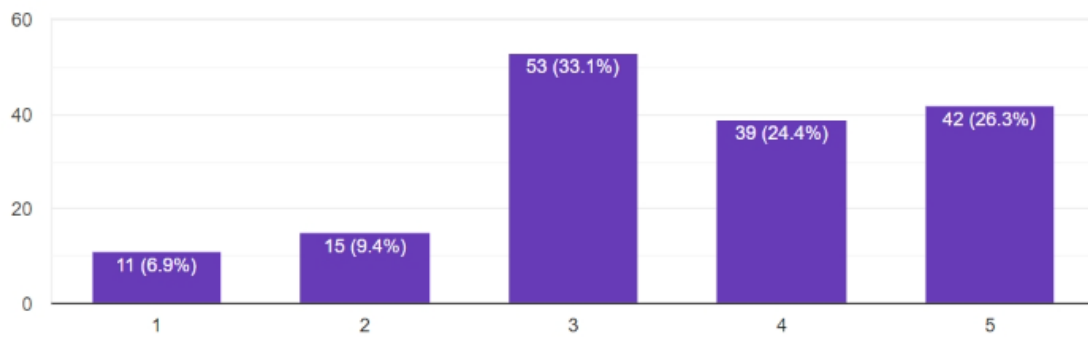


160 responses



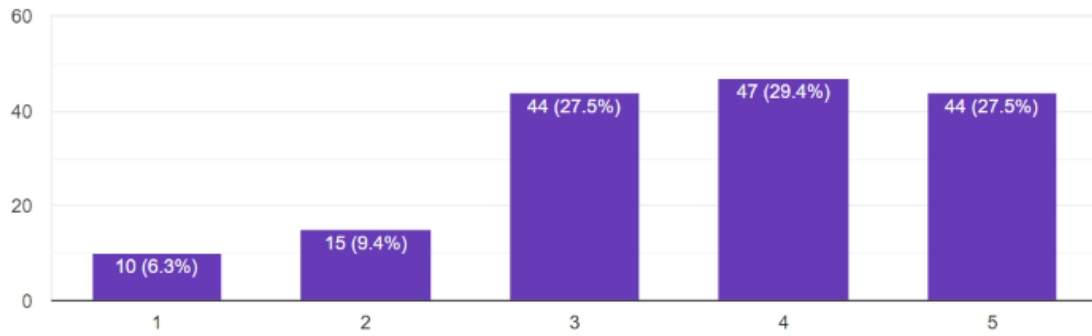
Signage and Labelling

160 responses



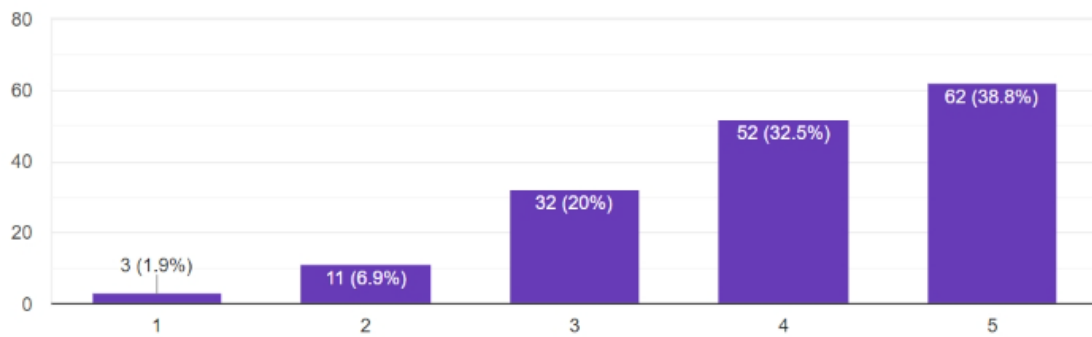
Social media management for your org

160 responses



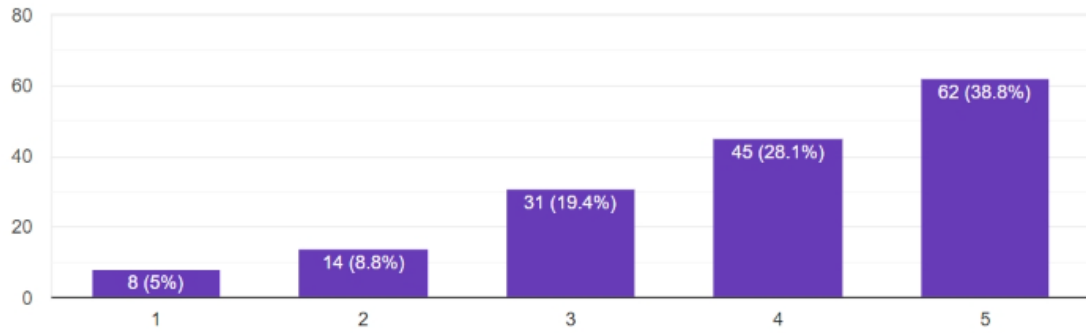
Visitor Safety & Comfort at Demos

160 responses



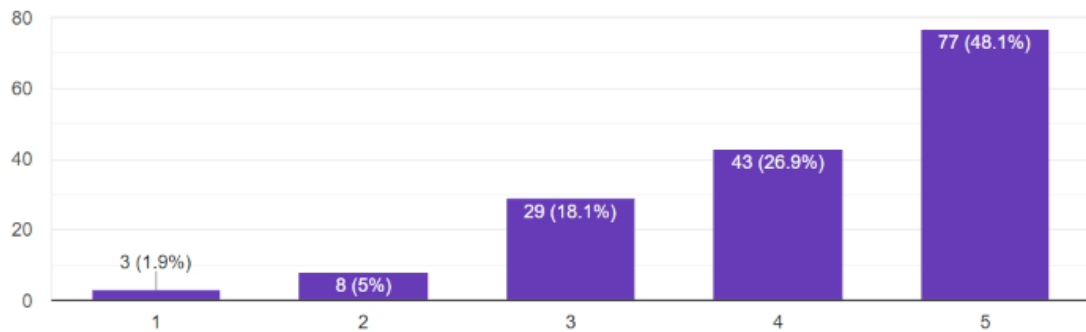
Weather-friendly display tips (how to keep your display from dissolving in rain and other non-ideal weather situations)

160 responses



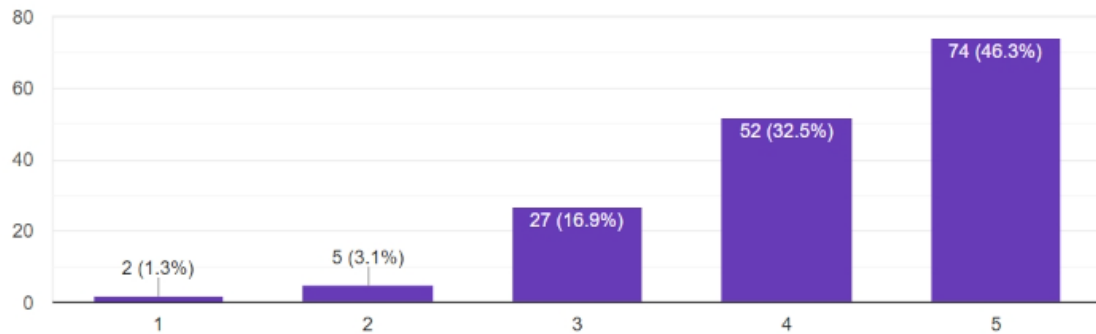
Working with museums as an organization

160 responses



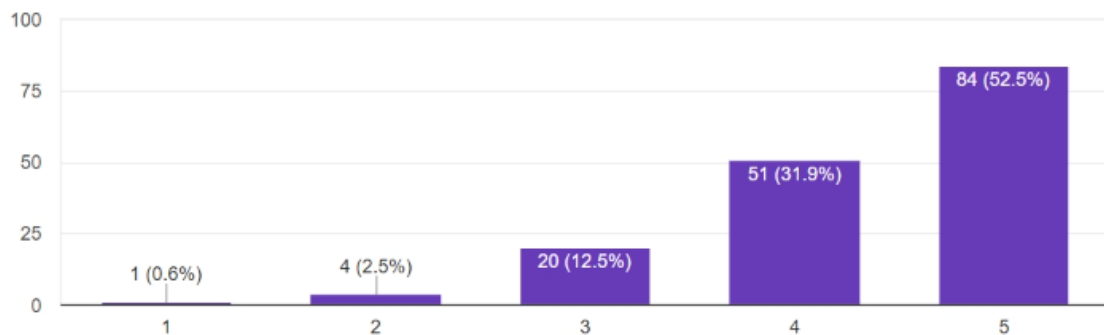
Working with other organizations

160 responses



Working with the public

160 responses



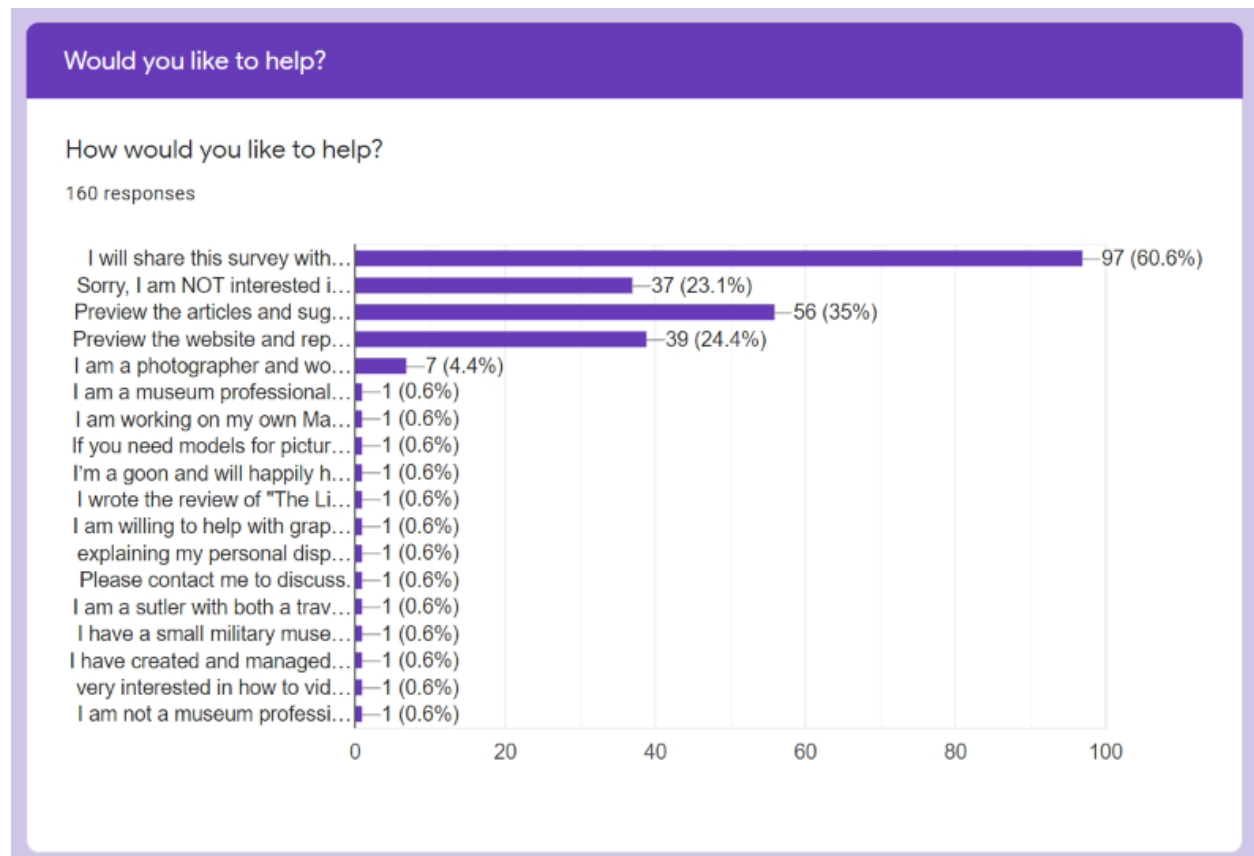
Any other suggestions for topics to be covered that I haven't listed here?

41 responses

- Included with decolonizing is What were other ethnicities doing at this time ie black Tudors or how different. Victorian England was from civil war USA since it was same time
- Showfight vs competitive fight
- The view of history not just from the victors but from the view point of the vanquished.
- How to research and cite the historic accuracy of your display/gear
- Decluttering and dispelling common myths and misconceptions.

- To - Decolonizing the Demo & Respecting Indigenous Perspectives - I would ensure that discussion of cultural appreciation versus appropriation would be pertinent and very important here. I can see it being easy for living history orgs to slip into the latter.
- Adjusting presentations to suite different age groups.
- More attention to accessibility for low vision people/
- Babe, I don't even fully understand the project since I'm not hip with museology, but I love museums and love to support learning!
- Marketing
- Addressing the safety of the individual reinactor (outfit materials) example: modern day shoes or boots worn by participants with narropothy.
- You can look at period paintings and photos to understand camp setups, they also have a treasure trove of archives that you can reach out for. Civil War has manuals, Rev War has well-documented material culture and such. Trying to create a single guidebook won't work for most events because it depends on the period, units, authenticity standards, etc. Most units have their own manuals and standards for display, if a group is not to a HA level of authenticity that can undermine how the public learns. Each unit is responsible for their standards and this manual should include links as a guide to those units if they have higher standards of teaching and care for history.
- Even-handedness... looking at a historical event from both sides, even if one side was clearly wrong, e.g., WWII
- Diversify the ranks of the living history community.
- Love the idea and hope to see how this turns out.
- Activities the link the different displays at events. ie- scavenger hunt, passports, etc.
- Know what you are talking about!
- I have a BA, MA and an MFA and I am unclear about the question above that says; "Mount making to better display objects " as in like a deer head mount?
- methods to keep people off of displays, without alienating them.
- Just want to note that 'accessibility' is a very big topic: There are barriers in money, in skill, in time, as well as [real or percieved] barriers in disability, race, gender, etc. as well as a variety of social barriers.
- I took the survey and am interested as a fellow grad student. My one suggestion would be to dump the term "decolonizing." That word had loaded identity politics implications that will obfuscate and obscure the broader points you are trying to reach and will alienate reenactors who veer to the conservative side of the spectrum. You may also want to look into making it an App as opposed to a physical book so as to attract younger folks
- Looks like you covered it all. Probably think of something later as normal!
- Historical accuracy (not taking publication visible shortcuts for personal convenience)
- none
- Have a suggested list of vendors for purchasing items to get started with your impression or a how to guide on making them yourself.
- The cost in \$ of getting your kit together often scares away prospects.
- Outreach and or Encouraging involvement of minoritiesof black

- We need to be careful with how we work in "Decolonizing the Demo & Respecting Indigenous Perspectives " depending on who we are portraying. We have to keep in mind who we are portraying and how they would have felt/what they would have done/how they would have acted and not always bow to modern sensibilities. History is messy, and studying it often brings up things that people don't want to deal with or think about in modern times. Bringing new facts to light is good, but just trying to appeal to modern people with hot button topics is poor for portrayal of an area/people.
- I checked 1 in one field because I need to know what you mean by the term decolonizing? Especially since you arbitrarily have required a volunteer surveyor to check something. Bias?
- Character and attire. Insurance. Safety and comfort are two different things.
- How important is it to have programming created and monitored by degreed historians?
- how personal creativity fits in with customization of your persona
- Costs/donations/501c3 reporting
- Providing factual clarity to counter perceived misperceptions of the public.
- What about COVID-19 issues? You touched on it with health and safety. Will be a challenge to do first person wearing a mask.
- Overcoming False "True Facts" as learned in school
- How to deal with the most sensitive topics, such as slavery and the cruelty entailed in it. And, the horrors of frontier warfare and the cruelties entailed in that, too. How to deal with the killing of animals, the processing of animals, such as deer and turkeys, into meat for consumption. In other words, how to do living history in an honest, forthright way without offending somebody, and if offense is taken, how to deal with it. What to do, for example, if a site is sued for processing a dead deer or turkey on site, as a demo. Is living history to be completely sanitized to suit contemporary tastes? In my parent's generation slaughtering hogs on the farm and processing the meat in the back yard and salting it and putting it into the smokehouse was a normal part of life, and if you wanted to eat you had to do it. Same with wringing the neck of a chicken and processing the meat. Children had to learn how to do it, so they could do it when they were grown and had children of their own to feed. Such activities are disgusting and cruel to many contemporary people, so how does a living history program that seeks to convey a faithful, authentic interpretation of the past deal with that?
- Good ways to form interactions with other types of organizations - example: Reenactors, curators, archiologists.. Reenactors can demonstrate wear patterns on equipment for archiologists for example.
- How to become a certified interpretive guide through NAI, which teaches many of these skills and has a huge resource library.
- Docent understanding of subject matter



----[Names and emails have been redacted to maintain
the privacy of the survey respondents]----

THANK YOU!

Appendix C: Ranked Topics List From Survey Results

1. Creating Effective Display for the Public
 - a. Demos as "Pop-Up" museums.
2. Interactive Experiences
 - a. Activities at demos that can link different displays (Passport, etc.)
3. Accessibility
 - a. Vision, hearing, mobility, special needs
 - b. Social, financial, cultural, time barriers
4. Authenticity Guidelines
5. Working with the public
 - a. Dealing with different age groups
 - b. Children
6. Educational Programming
7. Decolonizing the demo & respecting indigenous perspectives
 - a. Appreciation vs. appropriation
 - b. Minority Perspectives
 - c. Demonstrating Diversity
8. Working with Museums as an Organization
9. Health and safety during dangerous activities
 - a. Methods to keep people away from displays without alienating them
10. Working with other Organizations
 - a. Cooperative demos and events
 - b. Working with professional experts (archaeologists, etc.)
11. Object Preservation
 - a. How to avoid rust, bleaching, etc.
12. Visitor Safety and comfort at Demos
13. Reenactor Health and Safety
 - a. Materials Safety
 - b. Shoe inserts in period shoes and other tricks to be comfy
14. Weather friendly displays
15. Interpretive techniques
 - a. First vs. Third person
 - b. Viewing history from the perspective of the vanquished/losers
 - c. Representing populations who were "fundamentally challenged" (slave owners, Nazis, etc.)
16. Museum Evaluation for us!
17. Object Handling
 - a. How to pack/store/move objects

- b. Making custom storage boxes
- 18. Social Media Management
 - a. Teaching via Social Media
 - b. Recruiting via Social Media
 - c. Developing a Social Media Plan
- 19. Signage and Labelling
- 20. Mount making and display cases
- 21. Documentation of research/sources
 - a. Primary vs. secondary sources
 - b. Formats (MLA, APA, Etc)
 - c. Turning research into presentations
- 22. Dealing with misinformation and myths
 - a. How to unlearn "false facts."
- 23. Live animals
 - a. Dealing with slaughter and processing
 - i. Potential social and legal ramifications
- 24. Marketing your organization
 - a. Websites
 - b. Social Media integration
- 25. Managing Non-profits
 - a. Types
 - b. Formation
 - c. Management & Boards
 - d. Donations and Reporting
 - e. Insurance
- 26. Interpreter burnout
- 27. Demoing in a post-COVID-19 world
 - a. Masks and other PPE in costume
- 28. Glossary of terms
- 29. Further Resources
 - a. Links
 - b. Vendors for gear
 - c. Book Reviews
 - d. Orgs