

TALES OF THE CRYPT



A LIVING HISTORY PROJECT FOR THE PRESERVATION
OF ARKANSAS'S HISTORIC CEMETERIES



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INTRODUCTION



Acknowledgment

Organizational information for the "Tales of the Crypt" program was compiled and tested by the Arkansas Historic Preservation Program (AHPP), an agency of the Department of Arkansas Heritage, in cooperation with the Mount Holly Cemetery Association and Parkview Arts and Science Magnet High School. Having seen a demonstration of a similar presentation in Mississippi, the AHPP staff knew that the state was an ideal place for this innovative program of living history utilizing historic cemeteries. Mount Holly was selected as the premiere site for the following factors: it is the oldest city cemetery located within the capital city, it contains an outstanding collection of gravestones, and many diverse and prominent Arkansans are interred there. Parkview was chosen for this trial production because of the school's theatrical program and the willingness of three instructors to take on a somewhat unusual project.

After many months of organizing, planning, development and practice the three groups were ready to share with the public. On October 12, 1995, "Tales of the Crypt" made its premiere at the Mount Holly Cemetery in Little Rock. Over 1,000 persons toured the historic cemetery in a two-hour period. The overwhelming response and interest was unexpected, but certainly appreciated by those involved with this new endeavor.

As a result of the apparent statewide interest in the "Tales of the Crypt" program, the AHPP created the following binder. The binder is an outline that will assist in planning a program that is tailored to fit your community resources. You will find information on organization, development of scripts and fact sheets, materials and supplies, how to publicize your event, methods of financing, and evaluation methods. There are numerous examples and checklists to aid your efforts. Other binders in the AHPP cemetery series are a basic "how to" guide to cemetery preservation for cemetery associations, historical societies, schools and others entrusted with the physical maintenance and interpretation of historic cemeteries and an educational unit suitable for secondary school students.

The AHPP hopes that you will enjoy this project. We think that you will find it to be a rewarding endeavor, and, in most cases, a project that the entire community will support. In the meantime, we encourage all participants of the "Tales" program to keep in touch with the AHPP. Let us know of your successes, questions and comments by calling (501) 324-9880, TDD (501) 324-9811, or writing the Education Coordinator at 1500 Tower Building, 323 Center Street, Little Rock, AR 72201.

WHAT IS "TALES OF THE CRYPT"?

What is "Tales of the Crypt?" (TOTC) On it's most basic level, TOTC is a living history presentation set in an historic cemetery. Characters are drawn from individuals buried on the grounds. Whereas many living history productions focus on a specific time period or event, TOTC allows for a wider span of time and range of issues to be portrayed at one historic site.

This program allows towns across the state to learn their local history in an interesting manner. Beyond teaching residents of their past, it draws attention to the cemetery as a historic site worthy of preservation efforts. The only historic resource remaining from an early community often is the old burial ground. Today a number of these important places are in danger of being lost. Weather, neglect, and vandalism are only a few factors that threaten older cemeteries.

Whereas modern memorial gardens have a funded perpetual care program, older sites often must find innovative methods to finance maintenance, repairs, and upkeep. TOTC can help generate funds to assist with these efforts.

Although creating a funding source and increasing awareness are important aspects of this program, a number of other benefits are derived from staging a TOTC production. Individuals that perform research and write scripts acquire skills that can be used for a lifetime. Once they have completed their portion of the program they will be able to trace family roots and place important sites on the National Register of Historic Places. Local archives and libraries will benefit from the research performed to develop a cast of characters. Community partnerships will form to help supply and publicize the event. Groups that would never have an opportunity to "get to know one another" will become acquainted through the development of a TOTC program.

We at the Arkansas Historic Preservation Program hope that in the future there will be a TOTC performance in every county across the state. Currently, the Mount Holly Cemetery in Little Rock, holds a yearly production in October. Fort Smith's Oak Cemetery schedules a Memorial Day program each year. A number of other communities have expressed interest in developing their own presentations.

The following information will assist any group in creating a TOTC program. Please feel free to call and share your successes and problems for future updates of this manual. We hope that you will have as much fun creating your own event as we have had developing this project for the state.



SECTION 1

CREATING A FRAMEWORK



CREATING A FRAMEWORK

When it is first suggested that your group sponsor a living history production in the local cemetery, you may receive a number of odd responses. In the following text, you will find a basic survival guide for planning with information, alternative approaches and examples of how presentations were conducted at Mount Holly in Little Rock and Oak Cemetery in Fort Smith.

The first meeting should introduce the project by using the five Ws: What, When, Where, Who, and Why. It might be helpful to give each attendee a copy of "What is Tales of the Crypt." The AHPP education coordinator can speak to your group about on the merits of the program and provide a video example of a few performances. To guarantee that your own program will be a productive event, give yourself plenty of time to work out your framework and develop your program. Done correctly, this program can take up to a year to plan and organize.

The basic concept in planning a successful living history program is to build a framework for an event that fits the goals, expectations, and resources of the sponsoring group. A number of factors, which vary from site to site and group to group, will influence event design. The following information will assist you in defining the goals and needs for your local production of "Tales of the Crypt."

An effort has been made to point out potential problems, as well as list possible alternatives for consideration in designing your own special night of living history. Worksheets to help plan, organize and present a "Tales of the Crypt" program will be found throughout this binder.

Many communities worry that productions in nearby towns will keep their program from being successful. Remember, each cemetery and community are unique and your presentation will greatly differ from other groups that use this program in their cemetery.

PLANNING A SUCCESSFUL PROGRAM

CHOOSING COMMITTED COORDINATORS

SELECTING THE SITE AND TIME

DEFINING GOALS

SELECTING PERFORMERS AND TOUR GUIDES

FINDING SOURCES FOR FUNDING AND SUPPLIES

PUBLICIZING THE EVENT

EVALUATING THE EVENT

1. CHOOSING COMMITTED COORDINATORS:

*Make a commitment that you, with or without the help of a sponsoring organization, will direct and coordinate the project. In this section, you will find a sheet titled "Creating Partnerships Contact Sheet" to help record

Lead Coordinator-

- 1) The lead coordinator will oversee the various parties involved in the production, ensuring that all tasks have been assigned and performed in a timely manner.
- 2) The lead coordinator will be the final voice in defining the parameters of the project. The parameters will be outlined in a proposal that should be shared with all parties involved in the program.
- 3) The lead coordinator will call and lead meetings.
- 4) The lead coordinator will be in charge of seeking funds and donations for the project.
- 5) The lead coordinator will design and distribute evaluation forms during the event, tally responses, and create a final evaluation report.

**The Arkansas Historic Preservation Program served as the lead coordinator during the Arkansas premiere of "Tales of the Crypt." Members of such groups as the local historical society, Chamber of Commerce, City Council, Cemetery Board or school may choose to initiate and coordinate this project in their community.*

*Select a group of willing volunteers to assist with your production. Each group of volunteers will need to define the amount of funds needed to complete their assigned tasks and report this figure to the lead coordinator. Following is a list of assistant coordinators with task descriptions.

Research Coordinator-

- 1) Compile a list of personalities that the sponsoring group would like to see developed into scripts. This is only a starting point for selection of characters. Script writers may find an individual that interests them more and should be allowed to develop that character into a monologue.
- 2) Make a list of local research sites such as libraries, cemetery records, archives, universities, and people.
- 3) Provide a guided tour of the cemetery, including information on the history of the site and interesting features found in the landscape.
- 4) Once research begins, this person should help field questions that arise and suggest sources such as living relatives that may not be found on the original research list.
- 5) Serve as a contact between the sponsoring group and potential actors. Relay information about the time, date, etc. for the event and gather pertinent data, such as costume size, script drafts, and location of personalities to be portrayed.

Costume and Prop Coordinator-

- 1) Compile a list of local sources for costumes.
- 2) Get actor measurement sheets from research coordinator.
- 3) Perform research to select accurate costumes for the characters and review this information with the group of organizers.
- 4) Once costume selections have been made and located, the costume coordinator will set up appointments for fittings. It may be necessary to find a second selection if the first choice is not suitable.

- 5) Locate props for actors.
- 6) Gather and deliver costumes for dress rehearsal and production.
- 7) Return costumes and props after the production.

Site Coordinator-

- 1) Make arrangements for the site to be clean and clear of debris for the orientation tour, the dress rehearsal and the program.
- 2) Locate sources for items needed for your production such as lighting, if it is a night production, or flowers/decorations for day productions.
- 3) Serve as the tour guide coordinator. Using the data supplied by the research coordinator, a map of the tour should be created and distributed to the coordinating group, the actors and the tour guides. Materials and information should be gathered to assist the tour guides in developing a tour script.
- 4) For the orientation tour, help collect cemetery brochures, make out and send invitations to participating groups, such as actors, tour guides, and others that are involved with the production, and arrange for refreshments.
- 5) For the dress rehearsal, locate a source to supply lunch for the actors, create a schedule for rehearsal tours, and check with actors to see if the site is free of hazards.
- 6) For the program, arrange for volunteers to work during the production and set up the site for the performance.

Publicity Coordinator-

- 1) Create a list of all those that should be targeted through invitations. Have invitations designed, printed, addressed and

placed in mail.

2) Define what types of publicity to seek: radio, television, newspaper advertisements and/or flyers and posters. Make a list of the range and location that the advertisements should cover. Help design or locate a designer for the printed notifications.

3) Design and print programs to be distributed at the performance.

4) Find someone to video tape the program during dress rehearsal and/or the performance.

5) Help create signage for the event such as a title sign, sponsor sign, a sign asking for donations, etc..

2. SELECTING THE SITE AND TIME:

*Select the cemetery or cemeteries that are potential sites for your event. The number of sites will depend upon the size, location and the way you choose to conduct the program. Following are some alternative approaches in selecting sites for a "Tales of the Crypt" production.

1) If you feel that your cemetery is too small or too "out-of-the way," it is recommended that you conduct a survey of rural historic cemeteries within your area. Small sites within a county could be linked through a driving route with presentations occurring on the same night. You could build partnerships between county schools, chamber of commerce organizations, or other community based groups to develop two to three characters at each site. If these places are difficult to locate, a bus could be used to link the various stages.

2) Towns often have more than one large historic cemetery. Each can reflect different religions, time periods, and cultures. Staging the event to occur at two or three of the large city cemeteries will provide a better perspective of the town's past.

3) If you feel that your cemetery is too large or you may be overwhelmed with a large crowd, divide the cemetery into sections and

offer more than one tour at the same site.

*You will need to obtain permission from the cemetery's governing board for use of the site. Write a proposal that explains the project in detail and present this information to the governing board in a meeting. At the meeting, or soon after, the board should outline the parameters for use of the cemetery. You will find a copy of the proposal used to gain permission of the Mount Holly Cemetery in the following pages of this section.

**Mount Holly Cemetery Association granted permission for use of the cemetery for the 1995 premiere. The association also contributed a list of those buried at Mount Holly who would be suitable for the program and provided a guided tour of the project site.*

* In selecting a date, consider the weather conditions, holidays, and other nearby events that could complement or deter from your potential audience. The best time is at dusk but rural terrain or an obscure location may preclude that option. Other factors you need to consider when selecting a date and time are possible insect problems, alternate rain dates, and other factors that could cause discomfort to the audience. Below are a few suggestions as to dates that would be suitable for a "Tales" presentation.

1) A time that seems to suit overall program design is during the fall months, around Halloween. Many people will be visiting the traditional haunted house, but you will have something unique to offer, ghosts of personalities of the past providing a look at community heritage. TOTC is an educational and entertaining experience that helps take the "scary" out of the place.

2) If you have a military cemetery, Memorial Day could be a good time to focus on the life's of the interned.

3) If it is a site that conducts a decoration day, a clean-up day or a reunion day, a small production could serve as entertainment for the event.

4) Many historic cemeteries are planted with heirloom flowers and shrubs, which would make spring an ideal time for these sites.

**Mount Holly selected a date during the second week in October to conduct their evening event. In Fort Smith, Oak Cemetery hosted a daytime event on*

Memorial Day or Decoration Day.

*You will need to decide the number of days that the production will run.

**Mount Holly staged a onetime production. However, many people said they wanted to come but were unable to attend on that particular night. Thus, the program could go for two nights with no lack of an audience.*

3. DEFINING GOALS:

*Several goals can be achieved through this program. The Arkansas Historic Preservation Program designed this program to be twofold. We recommend that it be used to create awareness of the importance of local historic cemeteries and a method to generate funds for preservation of these special sites.

*The 1995 "Tales of the Crypt" program had a different goal. The first program was used to help create statewide guidelines for development of this binder. In this first production, individuals were not charged an admission fee. Instead, a place was set aside to accept donations for use in site improvements and future productions. This was well received by the touring visitors.

*Free admission is advised for the first year the program is enacted within a community. Just as some of the sponsors were skeptical about public desire to experience a program within a cemetery, some potential visitors may have reservations as well.

*It is especially important to define the goals of your project when seeking funds and donations as well as in developing publicity material for the event. Potential sponsors want to know how you will spend or use their money. If an admission fee is required, some donors will want to know the plan for use of the collected funds.

*If you choose to use the funds for site improvements, you should assess and define the preservation needs of the chosen cemetery. There are a number of worthy projects where funds could be utilized. Some examples are completing a survey, funding survey photography, hiring a stone conservator, or funding general maintenance and up keep.

*There will always be secondary goals, such as the opportunity for students to perform historical research under the guidance of professional historians, the opportunity to apply learning in an interesting public program, the opportunity for students to learn life long skills associated with genealogy, the opportunity to form relationships between diverse segments of the community, or the chance to introduce the town to its past, thus creating heritage awareness.

4. SELECTING PERFORMERS AND TOUR GUIDES:

*Performers will research, write and perform the living history monologues\dialogues. A good source for actors\actresses will be your local high school. The project provides an excellent educational opportunity. Students will benefit in a number of course areas such as English, history, and fine arts. The program will provide students with an opportunity to demonstrate their talents to the local community. The more juniors and sophomores that participate in the first production, the better. These students can help out in the future. Another factor to consider is that many seniors will already have gone through graduation if the program is late in the school year.

**During the 1995 premiere Parkview Arts and Sciences Magnet High School provided the actors, actresses, and tour guides. The English and Theater Arts departments helped coordinate the activity, providing guidance and incentive. Be sure, if you are working with a school group, to make contact and arrangements early. Teachers often must find a way to fit the program into state-prescribed curriculum.*

*If schools are not available to participate, look elsewhere in your community. There are always people interested in local heritage projects. Community theater groups might be a good local resource. Other possible living history participants could be the cemetery association, community theater group, church group, or local historical society. Remember the performance must feature an accurate portrayal of the depicted person.

*You may have only a few individuals interested in portraying a character or you may have overwhelming interest in the program. If either of these situations occurs, you will need to make adjustments. Following are some suggestions for adjustments.

1) Script can be lengthen, but should not be shorter than five minutes.

2) Three or four ten-minute monologues will provide a good tour by a small group of actors. If the cemetery is small, the personalities could present dialogue in an ensemble fashion and stage four or five presentation of a thirty or forty minute program.

3) If the cemetery is large, multiple tours could be offered to accommodate a large crowd or a large number of actors. A last resort is to cut interested individuals by holding auditions to narrow the number of skits. If anyone is cut, offer them an opportunity to work in some other area.

*Tour guides should not be an after thought. You will need at least twice as many tour guides as you need actors. These guides must be familiar with the layout and history of the cemetery, the personalities that will be portrayed, the location of the actors' sites, and interesting tidbits of information on local/ state burial traditions, beliefs surrounding death, etc. Tour guides should be paired into groups of two, one being a student with the other a member of the cemetery association or other sponsoring group.

*The tour guide presentation should be used to increase the awareness of the public to the goal of the project.

5. FINDING SOURCES FOR FUNDING AND SUPPLIES:

*Although each group will have different supply needs, there are a few basic items that all groups will find essential for the performance. A list of supplies that were used for the 1995 production at Mount Holly and a check off list for Oak Cemetery in Fort Smith can be found in Section 3.

*The best method for obtaining the needed items is to seek donations from the community. Remember, the project helps define the early history of the community and promotes community pride. Many potential donors will be happy to give to the cause since the funds will be spent to benefit and enhance the local area.

*Supplies also can be borrowed from area merchants or organizations. Costumes will be essential in the living history portrayal. Your local high school might have just what you need. If they don't, then the school's theater department may know an inexpensive method for creating costumes.

Suggestions for locating other items may be found in Section 3.

*Another way to acquire supplies is through grant money. Some organizers may want to apply for funding to buy supplies that can be reused yearly. A number of tips to help write an effective grant are included in Section 4 and locations of various grant funds for in-state use are supplied as well.

*Funds can be generated through the sale of items during the event such as books about the cemetery, flowers to place on graves, refreshments, T-shirts, ball caps, posters, and postcards with images of the site or the event. Don't forget that T-shirts are walking advertisements!

6. PUBLICIZING THE BIG EVENT:

* The final component of creating a successful event is publicity. After you have done all the hard work, you want to share your own "Tales of the Crypt" program with the public. Make sure to contact as many sources as possible to get the word out.

* Invitations and press releases were the two publicity methods used during the first production. Invitations helped to direct information to the targeted audiences and were sent to historical societies, preservation organizations, schools, city\state officials, relatives, and members of the arts community. Press releases were sent out to state and local newspapers, radio and television stations. Several opportunities were provided for the press to interview and photograph the participants.

* Publicity was one of the most expensive items incurred. Printing and mailing the invitations are a necessary cost if you plan to inform the people that would most benefit from the presentation. Interested parties can be informed from media sources that report on "Tales of the Crypt." A list of other possible avenues for publicity is included in Section 3.

*You will need to explain the value of the program and create partnerships between diverse segments of the community.

7. EVALUATING THE EVENT:

*Evaluation of the program is essential if you plan to make this an annual

event. You know the old saying that practice makes perfect, but practice won't help if you do not evaluate the problems as well as the successes of each stage of the project.

*Potential problems with scripts were discovered during the writing phase in round table discussions of individual progress. Dress rehearsal, conducted a week before the actual event, revealed problems with costumes, tour timing, and traffic flow.

*After the presentation, a number of issues will need to be discussed with a diverse evaluation committee. Problems with site access, crowd control and other identified issues will need to be covered. Suggestions will help create a plan for improvement of the next year's program. Be sure to seek involvement from participants, sponsors, targeted audience members, and the crowd at large.

Following are several worksheets and examples that can be used to ease the task of planning your "Tales of the Crypt" program. The *Creating Partnerships Contact Sheet* can be used to list all of the parties involved in the program. This form will provide easily accessible information for programs and press releases, as well as serving as a contact sheet for program participants. The *Proposal Outline* serves as an initial planning tool for the sponsoring groups and coordinator. It can be used as a source of discussion on the general parameters of the project. Completion of the proposal will provide a plan of action. This document can serve as a record of duty assignments, descriptions, and time lines. If your group seeks funding from an outside source, this document will be extremely helpful in filling out necessary forms. The *Original Proposal* for the 1995 Mount Holly presentation provides a streamlined proposal sample. It was used to seek permission for use of the historic site. (Other examples for proposed "Tales" projects are located in the chapter on funding.)

In the following sections, you will find a number of beneficial discussions and worksheets. Section 2 contains items that can serve as an instruction packet for actors and tour guides. "What Else Do We Need Besides Actors?" will help with site and program preparation. The section identifies human tasks and material resource needs. Possible funding methods and sources are found in the Section 4, "We Need Money?" Evaluation procedures are discussed in Section 5, "How Well Did We Do?" Make sure you take a look at the Appendix for miscellaneous information that will help with your production.



CREATING PARTNERSHIPS

1. NAME OF GROUP THAT WILL COORDINATE AND ORGANIZE THE PROGRAM:

NAME: _____

ADDRESS: _____

PHONE: _____

2. NAME OF LEAD COORDINATOR:

NAME: _____

ADDRESS: _____

PHONE: _____

3. NAME OF RESEARCH COORDINATOR:

NAME: _____

ADDRESS: _____

PHONE: _____

4. NAME OF COSTUME AND PROP COORDINATOR:

NAME: _____

ADDRESS: _____

PHONE: _____

5. NAME OF SITE COORDINATOR:

NAME: _____

ADDRESS: _____

PHONE: _____

6. NAME OF PUBLICITY COORDINATOR:

NAME: _____

ADDRESS: _____

PHONE: _____

7. SECURING THE SITE. NAME OF THE ORGANIZATION THAT GOVERNS\OWNS THE CEMETERY:

NAME: _____

CONTACT PERSON: _____

PHONE: _____

NAME OF GROUP: _____

CONTACT PERSON: _____

PHONE: _____

[illegible][illegible]

10. LOCATING SPONSORS AND DONATIONS. LIST OF POTENTIAL
COMMUNITY SPONSORS AND TYPE OF CONTRIBUTION.

NAME: _____
CONTACT PERSON: _____
PHONE: _____
TYPE OF SUPPORT: _____

NAME: _____
CONTACT PERSON: _____
PHONE: _____
TYPE OF SUPPORT: _____

NAME: _____
CONTACT PERSON: _____
PHONE: _____
TYPE OF SUPPORT: _____

NAME: _____
CONTACT PERSON: _____
PHONE: _____
TYPE OF SUPPORT: _____

NAME: _____
CONTACT PERSON: _____
PHONE: _____
TYPE OF SUPPORT: _____

NAME: _____
CONTACT PERSON: _____
PHONE: _____
TYPE OF SUPPORT: _____

11. LISTING LOCAL RESEARCH SOURCES. NAMES AND
LOCATIONS OF POSSIBLE RESEARCH SITES AND SOURCES:

NAME: _____
ADDRESS: _____
TYPE OF INFORMATION: _____

NAME: _____
ADDRESS: _____
TYPE OF INFORMATION: _____

NAME: _____
ADDRESS: _____
TYPE OF INFORMATION: _____

NAME: _____
ADDRESS: _____
TYPE OF INFORMATION: _____

12. IMPORTANT INFORMATION, DATES, AND MISCELLANEOUS
DATA. USE THE BLANK SPACE BELOW TO RECORD IMPORTANT
INFORMATION FROM MEETINGS.

PROPOSAL OUTLINE

1. PROJECT TITLE: _____

2. TYPE OF PROJECT: _____

3. PROGRAM DATE(S), INCLUDING RAIN DATE(S): _____

4. PROJECT COORDINATOR NAME, ADDRESS, AND PHONE NUMBER:

5. PROJECT GOAL:

6. DESCRIPTION OF PROJECT- INCLUDE THE FOLLOWING INFORMATION:

What are you going to do? (brief description):

What do you hope to accomplish? (objectives):

Who will be served by this project? (target audience):

Where will the program be held? (location)

List all the steps to be taken in order to carry out project, give a brief outline of activities involved in each step, and state the target date of completion for each step. (procedures and time line)

List the resource people and describe the types of assistance they can provided. (resources-people)

List the locations and types of resources that need to be gathered to prepare for this project. (Resources-research\writing materials)

List any special equipment you will need for this project. (supplies)

7. DESCRIPTION OF PUBLICITY PLAN-INCLUDE TYPES AND PLACES:

8. DESCRIPTION OF EVALUATION PLAN-INCLUDE WHO AND METHOD:

9. DESCRIPTION OF BUDGET AND DEFINE SOURCE OF FUNDING:

Include the following items (Deemed necessary to define for funding from the Arkansas Humanities Council): Time spent by personnel, travel, supplies and materials, printing and duplicating, postage and telephone, equipment rental and/or purchase, facilities rental, advertising, other. These items may be funded through donations by participating group, donations from an outside party, or funding from an outside source.

Proposal given to the governing body of the Mount Holly Cemetery Association in January, 1995, for the first "Tales of the Crypt" program

"Tales of the Crypt, 1995" Mount Holly Cemetery, Little Rock, AR

Purpose: To make citizens and students of Little Rock aware of the valuable cultural resources that can be found within historic cemeteries through living history. Not only are they places for reflection and meditation, but they are visible reminders of our history and heritage. Monuments attest to status, wealth, family origins, and roles played within society and government. "Tales of the Crypt" will successfully bring both history and preservation together for one evening (or evenings) in the month of October, 1995 by utilizing the resources of the Mount Holly Cemetery, the Arkansas Historic Preservation Program, the arts and theater community, and Parkview Arts and Sciences Magnet High School.

Goal/Result: To create guidelines for a statewide cemetery program based on the experiences from the Mount Holly test program. This program will entail historical research and role-play that can be used at historic cemeteries for preservation purposes. The target audience will include members of the preservation, arts, education, and history communities throughout Arkansas.

Procedure: The monuments located in Mount Holly have been surveyed by the AHPP and Mount Holly Cemetery Association. Known as the "Westminster Abbey" of Arkansas, this cemetery lends itself to conducting the first program due to the wealth of information collected about its interred. The following steps will be taken:

- "Tales will use students from Parkview Arts and Sciences Magnet High School that are interested in history, English, or acting;
- Initial contact is made with the drama and English teachers by the Education Coordinator from AHPP. Students will then meet with the teachers, AHPP staff, and the Mount Holly Cemetery Association for an explanation of the "Tales of the Crypt" program. If there is sufficient interest, students will be invited to visit the cemetery with the AHPP/Mount Holly staff;

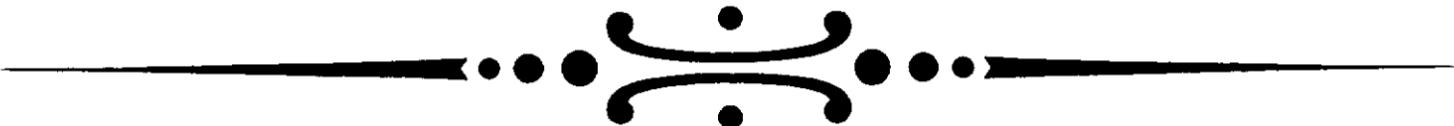
- The first visit to the cemetery for the students will take place in May, 1995. Students will hear a monologue from a living history actor as an example of what is expected from them during the October program. Afterwards, students, AHPP, and Mount Holly staff will tour the cemetery and choose personalities they can begin to work on during the summer months. The media will be invited to this event;
- Students will receive historical research tips from the Arkansas History Commission, in addition to visiting the site in Little Rock. After becoming acquainted with the AHC sources, the students will begin researching and will be given a deadline for completing the monologues when school begins in the fall. Preparation, review, editing, and revision will take place during the four-week time period leading up to the program. The AHPP staff will meet periodically with the students and teachers to monitor their progress;
- In the fall, the cast will be "cut down" in number based on the quality and timing of their monologues. The remaining students will be offered positions as tour guides and will begin working on a separate program based on the history of the cemetery;
- In October, the participating students and guides will be costumed as the personalities they are portraying. These costumes and props (if any) will be obtained through a variety of sources;
- The route for the visitors will be mapped several weeks before the program based on where the personalities are located and the easiest flow of traffic. This route will be placed in the program given to the visitors. Guides should, at this point, become familiar with the route and trace it several times before the program (as well as prepare their own program);
- A dress rehearsal will take place before the program. Media will be invited, as well as any student classes from Parkview Arts and Sciences Magnet High School. Guides should be prepared to present their program for the media and school classes on that day, as well. This is an excellent time to practice the timing of the groups that will be going through the cemetery based on the length of the monologues. Be prepared to work out the problems, if necessary, on this day;

- Students will present five-minute to eight-minute monologues for the visitors at dusk in the Mount Holly Cemetery in October, 1995;
- Details, such as lighting, press coverage, costumes, props, etc. will be handled by AHPP (the main sponsoring agency) as the need arises in the planning stages. All sponsoring parties should call the AHPP with questions, requests, etc., in a timely manner;
- On the night of the program, guests will filter through the main gate on Broadway and be counted off by members of the AHPP staff. Groups of 25-35 (maximum) will be allowed to tour at appropriate intervals;
- Security will be provided by the Little Rock Police Department. AHPP will arrange for law enforcement officers to be present prior to, during, and following the program;
- The Mount Holly Cemetery Association will provide for a small reception behind the bell house for visitors;
- Clean-up of program items (candles, candle stands, props, etc.) will be provided by the AHPP staff the day following the program. All costumes and borrowed items will be returned in a timely manner by the AHPP;
- The AHPP will conduct student, teacher, and visitor evaluations following the program. These evaluations will help to give ideas for what the public would like to see changed, improved, etc. in the future.

Please contact the AHPP Education Coordinator at (501) 324-9880 with questions.

(The original proposal was written by Lea Baker, who also produced the first program at Mount Holly Cemetery.)





SECTION 2

DEVELOPING SCRIPTS
AND
TOUR FACT SHEETS





CHOOSING A CHARACTER

One of the most difficult decisions in establishing a "Tales" program is selecting a group of characters to research and develop into interesting monologues. Several different approaches can be pursued, but remember, most cemeteries provide an opportunity to present a comprehensive view of a community's history. Although there are a number of living history programs available in the state, "Tales of the Crypt" is unique for it allows for a wider time span and range of issues to be portrayed. Following are some concepts to consider in selecting a cast to develop into presentations:

HOW WILL THE PERSONALITIES BE SELECTED? :

The following steps should be taken when choosing a personality for the "Tales" program. All participants should:

- 1) Visit the cemetery as a group. Arrange for a guided tour of the site by a member of the cemetery association or a person who is knowledgeable in the history of the cemetery and locale.
- 2) Provide an example of the type of presentation expected to be developed by the actors. Review the following : length of presentation, fact verses fantasy (make sure everything is grounded in research), various ways to present material (monologue, dialogue, etc.), and various concepts to use for discussion (social, religious, cultural, etc.).
- 3) After the guided tour, allow group members to roam at their leisure, writing down the name, birth and death date and location of personalities they think might be interesting. Actors should not be told who they should portray. Instead, the individual should be given some options. Following are a few ideas and considerations that should be taken into account when actors are selecting personalities.
 - A) The group most familiar with the cemetery, usually the sponsoring group or the cemetery association, can generate a list of possible candidates for the actors to consider. During the guided tour, a brief summary can be given as to why the group feels the selected individuals might be interesting to portray. The group should not

insist that only the characters on their list be used. Actors may find a person with whom they can identify and develop into an outstanding skit. Each year a new list of possible candidates should be given to the group.

B) The actors can use the tour, cemetery caretaker, and/or a burial index to help select a few personalities that are of interest to them.

C) A map of the site should be made available so that when an individual selects one or two personalities, the location within the cemetery can be marked. The distance between the different personalities should be a factor in making a final roster for your "Tales" program. If the personalities are all grouped in two rows, it will be difficult to hear any presentation. If your actors will be spread across the cemetery, making the tour a two mile hike, you may need to reduce the distance between selected plots.

D) Once everyone has made their selections, possible personalities should be reviewed to see if a good overview of the town and its inhabitants will be represented in your program. A guideline to the types of people that should be included in your presentation follows.

WHO WILL BE PORTRAYED ?:

1) Select people who have stories that illustrate how state, national and international events effected one locale. An example is to depict a few individuals that fought in various wars (Civil War, World War I, World War II, Korean War and the Vietnam War).

2) Look for a cross section in economic levels and professions. Try to find individuals who were employed by organizations that helped shape your area. Was your town the result of the railroad, mining industry, logging, or in the heart of cotton country?

3) Find individuals that represent the various ethnic and religious groups that settled in your area, such as Methodist, Catholic, Jewish, and Baptist settlers, or immigrants from Italy, Germany, Ireland, and China.

4) Portray the citizens who founded and helped establish your town, as well as the ones that gave the town something to talk about. The first settler, the mayor who helped bring in an industry, or the man who robbed the local bank are a few examples to consider.

Once the characters are selected, participants should fill out the *Character Information Sheet*. This sheet will be used to help with publicity and costuming efforts. Both actor and tour guide have been provided *Guides* to help research and write a script/ fact sheet. The local coordinator should supply a list of the closest research facilities to locate relevant information. The actor is supplied with two sheets, a *Pedigree Chart* and an *Individual Worksheet*, to help organize collected data. The tour guide will be assisted in collecting data by using the *General Cemetery Survey Form*. It is strongly recommended that the tour guides borrow the slide program, "*Grave Knowledge*," available from the AHPP, to assist with the survey of their historic cemetery. The *Checklist* lists activities that will be performed by the actor and tour guide and provides a handy way to keep track of all major deadlines. The appendix contains examples of scripts for the actors and a National Register nomination for the tour guides.



INFORMATION SHEET FOR "TALES OF THE CRYPT" PROGRAM

NAME OF STUDENT _____

NAME OF CHARACTER _____

CHARACTER BIRTH/ DEATH DATES _____ TO _____

BIOGRAPHICAL SUMMARY (TO HELP WITH PRESS RELEASES AND COSTUME SELECTION):

COSTUME INFORMATION:

HAT SIZE: _____ NECK MEASUREMENT _____

ARM LENGTH _____ CUFF MEASUREMENT _____

CHEST MEASUREMENT _____ WAIST MEASUREMENT _____

HIP MEASUREMENT _____ INSEAM MEASUREMENT _____

DRESS SIZE _____ SHOE SIZE _____

PROPS :



RESEARCH METHODOLOGY, RESOURCES, AND SCRIPT TIPS FOR THE ACTOR

Sources, sources everywhere! Where should the search begin? How should information be collected? What if little data can be found on your character? What if you locate too much information? How should you organized the collected material? How should the script take shape?

All of these issues can be confusing to a beginning living history participant. Guidance is provided in the information below. Topics will cover what to look for in research endeavors, where information can be located, how to organize the gathered information, and what to consider in writing a biographical sketch.

The actor and tour guide will approach research with a different means and ends. The actor will concentrate on collecting information related to a person and the time period in which they lived. The final product of the actor's research endeavor will be a script for use in a public performance. Tour guides will focus on the place, its transition through time, and short introductions to each vignette to create a fact sheet for use during the tour. The actor will work individually, the tour guides will conduct research as a group.

RESEARCH FOR ACTORS:

Research methods and sources used to flesh out a character's life are much like those used by genealogists. For our purposes, you will not need to utilize all of the available sources for a biographical research. Your search should focus on two things: the individual and the time period.

RESEARCH TIP 1: Research thoroughly the lives of these individuals. Some personalities are going to be considered "famous" in local, state, or national history and it will be easy to converse about their lives in short monologues. Make sure that you look at both primary sources (first-hand accounts such as diaries, letters, newspapers, tombstones...something from the period being discussed) and secondary sources (printed materials like history books, web sites... items written after the event). In many cases, information will differ and the researcher must make some decisions regarding accuracy of viewpoint. During the resource search, gathered information might exceed expectations or make the historian diligent in finding interesting "bits and pieces" that can be developed with secondary sources.

RESEARCH TIP 2: Ask lots of questions while you research your character. This strategy will help direct the focus of your research. A community can be presented with a broad overview of its historical past. Was this person a merchant, doctor, town founder, slave, housewife, farmer or lawyer? Monologues can be developed from a person profession. Other scripts can explore religious affiliation, cultural traditions, ethnic origins, settlement patterns, health issues, significant state and national events, the list is endless. Look for a focus that when combined with other monologue and dialogue presentations will represent the wide spectrum of personalities located in the chosen cemetery. Remembering this tip will help if very little is written about a personality. For example, it will be difficult to locate primary information on women and minorities of the nineteenth century. Therefore, look at a particular aspect of the person's life that is unique or use them to discuss other members of the family. Another way to continue research with an individual that has little personal information is to use secondary resources that present issues such as town growth or decline or epidemics or other local events that occurred during the life of the individual.

CONDUCTING PRIMARY RESEARCH:

As listed in, How To Trace Your Family Tree by the American Genealogical Research Institute Staff, information can be found on selected individual in the following places: the family, printed sources for genealogists, local records, state records, federal government research sources, and miscellaneous records such as churches, cemeteries, lodges, and heraldry records. The following list of primary materials will provide the most helpful information to create an accurate sketch of the chosen personality. These materials are listed in the order they should be encountered by the researcher.

STEP 1: Tombstones will give the name, birth date, and death date. Sometimes other information such as an occupation or membership in an organization are noted in the inscription or sculptural design. Family relationships can be constructed from a careful survey of nearby stones. The appendix provides valuable keys to aid with interpretation of collected tombstone information such as symbols, shapes of stones, and epitaph style. Remember, the information was carved by a human, so there is always the possibility of an error. It will be necessary to use a second source to confirm the tombstone data.

STEP 2: Census Records, depending on the date, can provide a bounty of information and help verify the dates that were found on the tombstone. You can find information on family relationships, possessions, occupations and backgrounds from a census. The following information, found in *National Register Bulletin 39: Researching a Historic Property*, discusses keys to locating information in census records. The official census, undertaken by the federal government of the United States every ten years, began in 1790. Don't worry about locating an address on federal census records that date prior to 1880, most omit a reference. A fire destroyed the 1890 regular census, yet one can find other special surveys such as veterans records. Once again, remember the human error factor and realize that this was the beginning of massive record keeping by the federal government.

In the beginning of the American census movement, the requested information goes through several transitions. Many individuals were not surveyed due to the extreme living distances between people. From 1790 to 1840 some if not all of the following information was submitted during the census survey: Name of the head of the family. Number of free white males and females. Number of free black people. Number of slaves. Number of free white males and females under/between /over. Number of aliens naturalized. Numbers of people engaged in agriculture, commerce, and manufacturing. Number of all people except Native Americans not taxed. Number of persons engaged in various professions. City, county, ward, township, town, parish, precinct, or district. Names and ages of pensioners from Revolutionary War or military service. Number of deaf, dumb, and insane white people/ black people. Information about schools. Numbers of aliens not naturalized.

By 1850 you can find a drastic format change to: Name, age, sex, and color of each person in household. Profession of each person over 15 years. Value of real estate owned. Place of birth, including the name of the state, territory or country. Weddings within the past year. Listing of individuals who attended school in the past year. Value of personal property. As the population grows the census contains less information.

Other federal records that can help bring your character to life are veterans' records such as pension records and bounty-land records. If your character cannot be located in any census data, visit the county courthouse for birth, death, and marriage records. These records can also be obtained from the Arkansas Department of Health, 4815 W. Markham Street, Slot 44, Little Rock, AR, 72205.

Local places to find census information are major city libraries and the Arkansas History Commission, One Capitol Mall, Little Rock, AR, 72201. If you have plenty of time you can contact the National Archives and Records Service at

NNC, Washington, D.C., 20408 for census records before 1880. Censuses between 1890 and 1970 can be obtained for a small fee from the U.S. Department of Commerce at the Bureau of the Census in Pittsburgh, Kansas, 66762.

STEP 3: Obituaries Using the confirmed date of death, the next step is to look at local and state newspaper obituaries and articles about the individual. The research material will begin to take on life with descriptions of associations with various life endeavors. With only five to eight minutes allotted for each presentation, the researcher should focus on some important, informative, or unusual aspect of life. The approach should be discussed among the group of researchers to create a program that illustrates a number of ideas, traditions and concepts from the past.

You can seek further information from history accounts by private institutions, organizations, and church records that are cited in association with the character. A living relative often can be located from reading related newspaper articles. But more often than not, the surest way of developing the selected personality is a look at the short passage that honors their life: the obituary. Newspaper collections can be found in your local archives, libraries, historical societies, university archives or the Arkansas History Commission.

STEP 4: Family and Personal Records You might be surprised at the number of individuals that maintain a record of family heritage. Genealogical study is one of the nation's favorite past times. Since you will need to attempt contact of any known living relative, you might as well ask about family records that may lead to a better understanding of your character. This information could come in a number of forms. Personal reflections can be found in letters, diaries, ledgers, quilts, photographs, school diplomas, passports, or samplers. The collected data can help with verification and serve as a lead to other sources. Family records and remembrances can be found in transcripts or videotaped oral histories, family bibles, and personal genealogical projects. As with all historical research, information collected from family members should be verified through other sources. Allowing family members to "edit" a monologue for content is not suggested. Memories should be checked with other records.

CONDUCTING SECONDARY RESEARCH:

To help provide a context for your character you will need to conduct further research using secondary sources. You should explore topics found during your biographical search such as fraternal organization membership. The

secondary source search, or information written after the event, should be on general and regional topics associated with the specific time period in which your character lived. Examples of secondary materials are books and web sites on state and local history, cultural perspectives, religious histories, or prevailing social customs.

SOURCES TO LOCATE INFORMATION:

PRIMARY RESEARCH SITES

No source, no matter how small, should be discredited in your historical research. Look up information at the local historical societies and libraries to find relevant information. Many towns and communities have county or local history museums that house collections- such as valuable papers or biographical files about local citizens.

Following is a list of some of the larger archives that will be helpful in conducting primary research. Archives are many times arranged differently than a library and have a stringent set of rules. One example is that most archives require the use of pencils while handling research materials. It would be advisable to call ahead for information on facility use:

- **Arkansas History Commission (AHC)**, Little Rock, AR, (501) 682-6900.
- **Arkansas State University**, Jonesboro, AR, (501) 972-3077.
- **Henderson State University**, Arkadelphia, AR, (501) 230-5258.
- **Southwest Arkansas Regional Archives (SARA)**, Washington, AR, (501) 983-2633.
- **Southern Arkansas University**, Magnolia, AR, (501) 235-4170.
- **University of Arkansas Systems**, Fayetteville (501) 575-5577; Little Rock (501) 569-3120; Monticello (501) 460-1080; and Pine Bluff (501) 543-8411.
- **University of Arkansas for Medical Sciences**, Little Rock, AR, (501) 686-6730 (use for medical research only).
- **University of Central Arkansas**, Conway, AR, (501) 450-3129.

SECONDARY RESEARCH SITES AND RESOURCES

Below is a sampling of resources that may be helpful in providing a general background in Arkansas history. Many of the books with a statewide focus can be

found in the regional section at local libraries or bookstores. It would be advisable to review the bibliography for additional resources. The listed web sites can provide information on line or addresses for additional materials. By no means is the following list complete.

Although not listed, many counties have histories that were produced for the 1976 Bicentennial and the state's sesquicentennial. Local historical societies journals are an outstanding resource to understanding a town or area's history. A list of county and local organizations can be found in the appendix. Chamber of Commerce sometimes have materials related to the history of a specific place.

BOOKS:

GENERAL HISTORY:

- 1) Goodspeed Biographical and Historical Memoirs of Arkansas, 6 volumes, Goodspeed Publishing Company, 1890.
- 2) Historic Arkansas, Ferguson and Atkinson, Arkansas History Commission, 1966.
- 3) A Documentary History of Arkansas, Williams, Bolton, Moneyhon, and Williams, University of Arkansas Press, 1984.
- 4) Historical Atlas of Arkansas, Hanson and Moneyhon, University of Oklahoma Press, 1989.
- 5) An Arkansas History for Young People, Baker and Browning, University of Arkansas Press, 1991.

EARLY ARKANSAS:

- 1) Colonial Arkansas: 1686-1804, Arnold, University of Arkansas Press, 1991.
- 2) Territorial Ambition: Land and Society in Arkansas 1800-1840, Bolton, University of Arkansas Press, 1993.
- 3) Arkansas, 1800-1860, Remote and Restless, Bolton, University of Arkansas Press, 1998.

THE CIVIL WAR AND RECONSTRUCTION:

- 1) Rugged and Sublime, Christ, University of Arkansas Press, 1994.
- 2) Arkansas and the Civil War, Ferguson, Pioneer Press, 1965.

THE VICTORIAN ERA:

- 1) Arkansas in the Gilded Age: 1874-1900, Moore, Rose Publishing, 1976.
- 2) Arkansas and the New South, 1874-1929, Moneyhon, University of Arkansas Press, 1997.

THE EARLY 20TH CENTURY:

- 1) The WPA Guide to 1930s Arkansas, introduction by West, University Press of Kansas, 1987.
- 2) Deep'n as It Come: The 1927 Mississippi River Flood, Daniel, University of Arkansas Press.
- 3) War and Wartime Changes: The Transformation of Arkansas, 1940-1945, Smith, University of Arkansas Press.

WEB SITES:

- 1) Arkansas Historical Association, <http://www.uark.edu/depts/histinfo/history/>
- 2) Arkansas Archaeological Survey, <http://uark.edu/campus-resources/archinfo>
- 3) Arkansas Democrat Gazette, <http://www.ardemgaz.com/>
- 4) Arkansas Educational Television Network, <http://www.aetn.org/>
- 5) Arkansas State Government, <http://www.state.ar.us>
- 6) Civil War Roundtable of Arkansas, <http://www.civilwarbuff.org>
- 7) Department of Arkansas Heritage, <http://www.heritage.state.ar.us>
- 8) The History Net, <http://thehistorynet.com>
- 9) Persistence of the Spirit: The African-American Experience in Arkansas, <http://www.aristotle.net/persistence>
- 10) University of Arkansas Library System, <http://www.uark.edu/libinfo>

ORGANIZING YOUR RESEARCH FINDINGS:

Once your search begins, you may find it necessary to use organizational aids to provide order in compiling the biographical information. A valuable tool in organizing your findings will be the use of charts used by genealogist. Two forms have been provided for your use: the individual character worksheet and the five-generation pedigree chart. The individual worksheet will allow all vital statistics to be recorded in one place. The five-generation pedigree chart, which does not need to be fully filled for this project, will help keep order to family relationship. You may find it helpful to fill out an individual sheet on relatives that will be discussed in your monologue.

For further aids, you might search the Internet for information on the

methodology of constructing family trees or contact a historical society or local archive such as the Arkansas History Commission for recommendations on research methodology. There are a number of computer programs created specifically for genealogical research, such as "The Family Tree Maker."

As for the research to provide a context for your personality, it will not be necessary to document every detail from a specific time period. As you search through the primary data, clues will appear regarding areas that need further investigation. Even with all of the technological advancements in this day and age, note cards may still be the best method of collecting and organizing context data.

WRITING A BARE BONES BIOGRAPHICAL SKETCH:

WRITING TIP 1: Creative interpretation of your character is unacceptable. What you present should be based on research findings, not on entertainment value. Embellishing life accomplishments, personal beliefs, or family relationships, without proper research and verification can lead to a number of problems. Remember, many members of the community who witness the "Tales of the Crypt" program are liable to have known the people or events portrayed. Lying, making up a story where there was none, or making assumptions about a historical event where no primary evidence exists is a violation of one of the goals for the program. This goal is the opportunity for participants to develop valuable research and interpretation skills in creating a historically accurate script.

WRITING TIP 2: Be careful about dragging skeletons out of the closet. Certain issues concerning the life of the character may be hard for family members to hear in public. If the issue is only a small portion of the person's story, don't even allude to the controversy. If it is the main story, take into consideration the feelings of the family and find another personality to portray.

There are several ways to format the script. Some of the factors that will affect the type of script to be written will be the setting, the number of actors and the type of tour to be presented. Actors can write monologues, dialogues, or act in an ensemble. The ensemble is best suited for a small site with few actors. If the cemetery is large it would be better to present monologues and dialogues. An overwhelming number of interested participants could be reduced through tryouts, but it would be wise to offer those that did not make the cut an opportunity to participate in another function such as tour guide or program distributor.

Each year the program should present new personalities to help maintain

public interest and to share more local history. If the site allows for two tours, or additional tours are necessary because of an expected large number of attendees, one tour could use scripts from the previous year while the second tour introduces new characters. At the end of the presentation, a copy of all scripts should be sent to the cemetery and the city and/or county library. After a number of years a nice resource on local personalities will develop.

Prepare monologues that are five to eight minutes in length (ten is too long if you plan to have several speakers). The monologue should be presented to the "Tales" organizers, who can provide constructive advice on the narrative. Do not be alarmed if the monologue changes shape several times during the weeks before the performance. Remember, a good historian will revise and edit his or her work many times before a public presentation. A good rule to deciding the length of each script is to plan for a program that will last one hour. Remember to count the time taken to walk to each presentation site along with the number and length of the scripts. (Look in the appendix for examples of scripts.)



INDIVIDUAL CHARACTER WORKSHEET

NAME In full: _____

BIRTH date: _____

place: _____

OCCUPATION(S): _____

MILITARY SERVICE: _____

DEATH date: _____

BURIAL date: _____

place: _____

MARRIAGE date: _____

place: _____

SPOUSE'S name in full: _____

FATHER'S name in full: _____

MOTHER'S name in full: _____

RESIDENCES:

Town	County	State	Dates
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

ADDITIONAL BIOGRAPHICAL DATA (baptism, religious affiliation, etc.)

REFERENCES & SOURCES USED FOR RESEARCH & VERIFICATION

<div>1 My name Born: Where: Died: Where:</div>		<div>2 My father Born: Where: Died: Where:</div>	
<div>3 My mother Born: Where: Died: Where:</div>		<div>4 My grandfather Born: Where: Died: Where:</div>	
<div>5 My grandmother Born: Where: Died: Where:</div>		<div>6 My grandfather Born: Where: Died: Where:</div>	
<div>7 My grandmother Born: Where: Died: Where:</div>		<div>8 My g. grandfather Born: Where: Died: Where:</div>	
<div>9 My g. grandmother Born: Where: Died: Where:</div>		<div>10 My g. grandfather Born: Where: Died: Where:</div>	
<div>11 My g. grandmother Born: Where: Died: Where:</div>		<div>12 My g. grandfather Born: Where: Died: Where:</div>	
<div>13 My g. grandmother Born: Where: Died: Where:</div>		<div>14 My g. grandfather Born: Where: Died: Where:</div>	
<div>15 My g. grandmother Born: Where: Died: Where:</div>		<div>16 My g. g. grandfather Born: Where: Died: Where:</div>	
<div>17 My g. g. grandmother Born: Where: Died: Where:</div>		<div>18 My g. g. grandfather Born: Where: Died: Where:</div>	
<div>19 My g. g. grandmother Born: Where: Died: Where:</div>		<div>20 My g. g. grandfather Born: Where: Died: Where:</div>	
<div>21 My g. g. grandmother Born: Where: Died: Where:</div>		<div>22 My g. g. grandfather Born: Where: Died: Where:</div>	
<div>23 My g. g. grandmother Born: Where: Died: Where:</div>		<div>24 My g. g. grandfather Born: Where: Died: Where:</div>	
<div>25 My g. g. grandmother Born: Where: Died: Where:</div>		<div>26 My g. g. grandfather Born: Where: Died: Where:</div>	
<div>27 My g. g. grandmother Born: Where: Died: Where:</div>		<div>28 My g. g. grandfather Born: Where: Died: Where:</div>	
<div>29 My g. g. grandmother Born: Where: Died: Where:</div>		<div>30 My g. g. grandfather Born: Where: Died: Where:</div>	
<div>31 My g. g. grandmother Born: Where: Died: Where:</div>		<div>32 My g. g. grandfather Born: Where: Died: Where:</div>	

Name of spouse



HOW TO DEVELOP TOUR GUIDE FACT SHEETS

What type of data should the tour guides collect? Should each tour guide work independently or should all contribute a portion of research for tour information? What should be the focus of tour guide research? How should the script be written? How should the information be relayed to the public?

The actor and tour guide will approach research by different means to reach different ends. The actor will concentrate on collecting information related to a person and the time period in which they lived. The final product of the actor's research endeavor is a script for use in a public performance. Tour guides will focus on the place and its transition through time to create a fact sheet for use during the tour. The actor will work individually, whereas the tour guides should conduct research as a group.

RESEARCH FOR TOUR GUIDES:

The tour guide will approach research much like that of a historic preservationist preparing a nomination for the National Register of Historic Places. The research will concentrate on the site, its evolution through time with special attention to periods of significance, its importance to the local area, common and unusual site features, brief introductions to those buried on the grounds, and information about the goals of the event.

RESEARCH TIP 1: Development of a dialogue that enhances the educational experience of the audience should be delivered by the tour guides. It is important not to neglect this aspect of your program. If the tour guides are only given a map of the tour route to lead the audience from skit to skit and out the gate, the sponsoring organization will fail to teach the general public about the overall importance of the site.

RESEARCH TIP 2: Working as a team will lighten the research load and allow a variety of issues and facts to be discovered as to the importance of the cemetery. Tour guides can compile the gathered information to create fact sheets. Each guide will be able to tailor their discussion to fit their pace, their designated route and to fill blocks of time between skits. After the event, the cemetery may use the collected data in various projects to benefit the site, such as self-guided brochures, picnic experiences, thematic guided walks and a variety of "living

history” experiences.

RESEARCH TIP 3: Whereas the actor will focus on identifying a person within a time period, the tour guide will focus on information related to the site over a span of time. Other areas that may warrant exploration are regional burial customs, folklore, and superstitions about death. Some of the research materials are the same for each participant, such as newspaper articles and oral histories. The primary difference will be the way each group looks at the documents.

RESEARCH TIP 4: Two items that are needed as soon as they are made available are the map for the tour path and a copy of the biographical information found on the personality sheets. These documents will provide the guide with a focus for their research endeavors. Following are items that should be investigated by one or more individuals that plan to lead tours. The information should be shared through a written report and/or around table discussion.

CONDUCTING PRIMARY RESEARCH:

RESOURCE 1: National Register nomination

Your site may be listed on the National Register of Historic Places. The information contained in this document provides a general description and history of your cemetery. This data provides the tour guide with a good overview and will list resources that can be used for further investigation. To see if your site has been placed on the register, call the Arkansas Historic Preservation Program at 501-324-9880 or visit the following web sites- (<http://www.uh.edu/~cleimer/register.html>) or (<http://www.heritage.state.ar.us/ahpp/testhtml>)

RESOURCE 2: On-site visit and surveys

The more one visits, the better acquainted one will be with the overall layout and interesting site features that lay along the designated tour path. If your cemetery is not listed on the National Register, it would be beneficial to conduct an on-site survey. To assist in collecting data, a form entitled “General Cemetery Survey Form” has been provided for your use.

Some of the questions found on the form may need further explanation, such as “What type of burial ground ” or “What is the predominant stone used to create the markers.” The AHPP has publications, materials, and personnel that will assist you with identifying the important features of your cemetery. (Look at

the section titled "Secondary Resources" for further information.) By the time materials have been collected for the tour fact sheet, you will have a good start on a nomination for the National Register. Placement on the National Register will help to preserve your site for the future.

You should look at the markers along the tour path and identify interesting plots, markers, monuments, vegetation, or burial furniture. At times, the tour party will have to wait on another group. If you are knowledgeable about the site features found in the area, you can present interesting facts instead of having a long period of silence or worst yet, be asked a question you cannot answer. A separate form titled "Individual Marker Survey" has been provided for your use.

RESOURCE 3: Property deeds

The information that this document hold pertains to property ownership and value. Property ownership should have been located to gain permission for use of the site for the presentation. The tour guide can learn of the dates of original construction and any additions that were made to the property. By additions, the deed will not list individuals interred within the ground, but is will discuss the later additions of mausoleums, sextons' residences, chapels, and other large-scale buildings. A picture of the evolution of the property can be determined with a thorough examination of this document. Property deeds are found at the county courthouse and in the state archives.

RESOURCE 4: Abstract of title

The abstract of title provides a lot of the same information as the property deed. It is always a good practice to check what information has been collected against a second source. This document is sometimes a bit more difficult to locate. It can be found in possession of the owner, in the office of the attorney who performed a title search or in the title company records. The data contained within this document provides the evolution of ownership, dates when the property changed hands, a legal description of the boundaries and a summary of relevant deeds, mortgages, wills, and litigation connected to the cemetery.

RESOURCE 5: City Council/ County minutes and/or ordinances-

Since a community must provide an area for the burial of its dead, city and county records hold a number of interesting facts for the researcher. Ordinances of resolutions affecting the property with dates and descriptions of the events are found within these records. Although it may prove tedious to go through several decades of minutes, the information found in these documents can provide color

and interest to your material. You will find this information at city hall, the county courthouse, or in the state archives.

RESOURCE 6: Newspaper articles

Whereas the actors will look at the paper for obituaries of their chosen personalities, the tour guides will look for stories that pertain to the site. Decoration days, removal of burials, additions to the property, descriptions on use, and other public announcements may be found in different sections of the paper. These various postings allow the researcher to define the important role that the cemetery played in community life. Public libraries and state archives will have collections of state and local newspapers.

RESOURCE 7: Diaries and letters

These primary documents can lend a personal view to the cemetery. Information on funeral services, burial traditions, and marker or monument selection are only a few of the topics that might be found in personal documents. The group closely associated with the cemetery could send a letter, written by one of the guides, to descendants asking if anyone has documents that might be of interest to the group. The letter should explain the purpose of the project and provide reasons that the letters and diaries would be of use during the research phase. The letter should further explain the return policy for the documents.

RESOURCE 8: Oral histories

Interviews with individuals associated with the cemetery over a period of time can provide interesting facts to share during the tour. Among the people that could be investigated are the caretaker or sexton, members of the cemetery association, descendants of the donor or original owner of the property, the local funeral home staff, and the local monument company. Many may invite you to look at personal or company records associated with the site. As a group, you may want to generate a list of questions for use during the interview.

CONDUCTING SECONDARY RESEARCH:

Once you have completed the search for specific data about your site, a look at more general information about cemeteries, such as burial costumes, beliefs surrounding death, symbolism found on stones, and other related topics should be undertaken. Following are some recommended resources that you may want to investigate for information that can add interest to your tour guide fact sheet. The sources have been arranged from a specific to broad information search.

SITE SPECIFIC

Check to see if any materials have been printed about your specific site. A great aid in the Mount Holly Cemetery research was found in the publication of two books, The Mount Holly Cemetery Burial Index and Jubilee, a book on the history of Mount Holly. Oak Cemetery had developed a video that relayed its history and cited interesting facts. Both places have brochures that provide brief overviews and note important burial sites. If your cemetery lacks these items, books, brochures and videos could be created from the guide's research.

STATE AND REGIONAL RESOURCES

1) Arkansas Historic Preservation Program: Beyond the data found on the National Register of Historic Places, the AHPP has materials and services that can help provide a view of the types and characteristics of Arkansas cemeteries.

a) Save Outdoor Sculpture: The state completed a survey of outstanding figurative outdoor sculpture in the early 1990s. Many of the pieces that were recorded in Arkansas were found in cemeteries. From this data a number of projects have been produced. Among the most helpful for the "Tales" endeavor is a map of the states sculpture.

b) "Grave Knowledge": A slide show that discusses the types of cemeteries and examines various site features found within the state. This information will also be located on the agency's web site.

c) "Preservation Practices for Arkansas Cemeteries": This pamphlet will assist groups that would like to initiate or further efforts in preserving state historic burial grounds.

d) Cemetery Education Unit: This unit was written for schools to teach them how to use cemeteries to teach various subjects and concepts that are mandated by state educational goals.

e) Workshops: Occasionally the agency offers workshops that concentrate on cemetery related topics. Look at the web page calendar of events or call the office at (501)-324-9880.

f) Walking tours: The AHPP offers a series of walking tours that focus on a variety of historic sites. A few of these tours are directed at cemeteries around the state.

2) Books on regional beliefs and costumes surrounding death and burial practices. Look for books by the following authors:

William McNeil

Vance Randolph

Richard and Judy Dockery Young.

3) County Historical Societies often have information about local sites. Some counties have groups that are devoted to the study and preservation of area

graveyards. A list of many of the state's Historical Societies is located in the appendix. Check with them see if your area has a group that focuses on cemeteries.

4) Arkansas Archeological Survey: This state agency studies prehistoric burial sites and historic burial grounds. Contact one of the state stations to see if your site or area has been investigated by an archeologist. (See the list of stations in the appendix.)

NATIONAL RESOURCES

There are a number of books that have been written in recent years utilizing topics that are connected to cemeteries. Some of the more relevant texts for your study have been cited below. Although most libraries and bookstores will not carry copies, you can always order directly from the publisher. Web sites and organizations that have related information are also noted below.

BOOKS

1) A Graveyard Preservation Primer. Lynette Strangstad. Nashville Tennessee: The American Association for State And Local History in cooperation with the Association for Gravestones Studies, 1988.

2) Death in Early America: The History and Folklore of Customs and Superstitions of Early Medicine, Funerals, Burials, and Mourning. Margaret M. Coffin. Nashville Tennessee: Thomas Nelson, Inc., 1976.

3) Texas Graveyards: A Cultural Legacy. Terry Jordan. Austin, Texas, University of Texas Press, 1982.

4) Cemeteries and Gravemarkers: Voices of American Culture. Richard Meyer. Ann Arbor, Michigan: Umi Research Press, 1989.

5) The Revival Styles in American Memorial Art. Peggy McDowell and Richard Meyer. Bowling Green, Ohio: Bowling Green State University Popular Press, 1993.

6) A Time to Mourn: Expressions of Grief in Nineteenth Century America. Martha Pike and Janice Gray Armstrong. Stoney Brook, New York: The Museums at Stoney Brook, 1980.

7) The Last Great Necessity: Cemeteries in American History. David Sloane. Baltimore and London: John Hopkins University Press, 1991.

ORGANIZATIONS

1) Association for Gravestone Studies: this group offers resources, a newsletter, workshops and other cemetery related items. A good source for books on cemeteries. You may contact them by writing: AGS, 278 Main Street, Suite 207, Greenfield, MA, 01301.

2) The National Trust for Historic Preservation published a pamphlet entitled Preservation of Historic Burial Grounds (Information Series No. 76, 1993), that might be interest. Call National Headquarters at (202) 673-4296 or write: 1785 Massachusetts Ave., N.W., Washington, D.C., 20036

3) The National Register of Historic Places published Bulletin 41, Guidelines for Evaluating and Registering Cemeteries and Burial Places. The bulletin lists a number of resources, as well as related bulletins on the subject of burial grounds. This agency keeps a list of every cemetery listed on the National Register of Historic Places. Write: National Register of Historic Places, National Park Service, U.S. Department of the Interior, P.O. Box 37127, Washington D. C. 20013-7127, or call (202) 343-9559.

WEB SITES

The listed web sites provide a number of links that may be investigated.

1) Association for Gravestone Studies, <http://apocalypse.bershire.net/ags/>

2) City of the Silent, <http://www.best.com/~gazissax/city.html>

3) Tomb with a View, <http://members.aol.com/TombView/twav.html>

WRITING A FACT SHEET

BEGINNING OF TOUR:

The tour should begin with introductory information about the site. Prepare a short speech to be delivered at the beginning of the tour such as:

When was the cemetery established and by whom?

What is the oldest and most recent burial?

Is the site on the National Register of Historic Places?

What type of cemetery is it?

What are some of the common vegetation types found within the grounds?

Is there any wildlife?

What are some of the outstanding or interesting monuments?

Who takes care of the site?

What is the most common stone used for the memorials?

What is the most common shape used for the memorials?

Are there any interesting stories about the site?

*Do not forget to welcome the crowd and introduce yourself!

SEGMENTS THAT SPAN FROM SKIT TO SKIT:

You should point out interesting features along the path and relate these items to the larger story of American cemeteries. As you approach an area with an actor, you should give a statement to grab the visitor's attention. Following are some ideas that mesh the specific to the general concepts involved with your tour:

Point out a marker and a monument. Tell who was the manufacture and how popular that peculiar shape was in funerary art.

Point to an evergreen tree and state that it is one of the most common types of trees found within southern cemeteries. Talk about when the tree was planted.

Point out a family plot enclosed by a cast iron fence and state that this is also a feature found more readily in a southern cemetery. Discuss where the fence was obtained.

Point to a structure and discuss its historical use, such as a receiving house or a tabernacle. Talk about its construction date, materials, and other specific data.

Point to a foot stone and discuss the period of popularity.

(Most of the information can be found in the AHPP slide show "Grave Knowledge.")

CONCLUDING THE TOUR:

You should prepare a brief exit speech. The crowd will be ready to sit down, get a drink, or leave. Make your ending comments quick but informative.

Thank the crowd for their attendance.

Direct them to the exit area and any exhibits/ Sale items that are available.

Provide a short explanation of why the program was conducted, such as to create public awareness and/or generate preservation funds.

Inform the audience of future "Tales" programs and activities to be staged at the burial ground.

(An example of a National Register nomination is found in the appendix. The form may help in designing a fact sheet for your site.)

GENERAL CEMETERY SURVEY FORM

1. Name of cemetery _____
Alternate or historic name _____

2. Address and location of cemetery:

County name _____

City, town, or vicinity _____

Address _____

Verbal directions to the site _____

3. Owner information:

Owner's name _____

Address _____

Phone number _____

4. Surveyor information:

Name _____

Address _____

Phone number _____

DOES SURVEYOR HAVE PERMISSION FROM OWNER? _____

5. Accessibility to public:

_____ Unrestricted _____ Restricted, Explain _____

_____ By foot _____ By car

_____ Level _____ Hilly-moderate _____ Hilly- steep

6. Classification:

PUBLIC: _____ Municipal _____ County _____ State _____ Federal

PRIVATE: _____ Family _____ Church (Denomination _____)

_____ Fraternal _____ Other, explain _____

Condition:

_____ Abandoned _____ Maintained, but not in use _____ Currently in use

_____ Overgrown, easily identifiable

_____ Not identifiable as a burial site, but known to exist due to oral tradition or some type of documentation. (Name source) _____

Size:

Approximate size of the cemetery _____ ft. X _____ ft., _____ acres

Gravestones:

Approximate number of burials

_____ 18th century _____ 19th century _____ 20th century

Age: earliest date most recent date

fieldstone sandstone marble granite

Other (metal, wood) _____

Decorative carvings on the markers: Provide a list of common images.

Are there unusual markers?:	Describe

Causes of marker condition: Farming _____ Urban encroachment _____
 Vandalism _____ Industrial operations _____ Custodial care _____
 Other (explain) _____

List any restoration efforts: (Examples: metal supports, enclosed in concrete, repaired with adhesive)

Note any hazards imperiling the cemetery's existence.

List other structures and funerary objects on site and describe the condition:

7. Historical background:

Has the cemetery been listed in an existing published/ unpublished cemetery survey? _____

If yes, explain. _____

Are there important individuals of local or state importance buried there? _____

Does the cemetery exhibit the burial traditions of a specific ethnic group? _____

Are there historical incidents associated with the cemetery? _____

Are there architectural features and/or distinctive monuments? _____

Is the cemetery in its original location? _____

Are the markers in their original locations or rearranged? _____

Provide a summary of the significance of this site to local, state, or national history:

8. Sketch a map of the site with major features noted. Use the back of this form or a separate sheet of graph paper.



LIVING HISTORY PARTICIPANT CHECKLIST

FIVE STEPS TO SUCCESS

1. Orientation To Historic Cemetery Through Guided Tour

- ☐ a) General History Presentation
- ☐ b) Roam and Compile List of Possible Personalities

2. First Meeting

- ☐ a) Select Personality
- ☐ b) Discuss and Select Presentation Method-(First Person\Two Person Dialogue, Etc.)
- ☐ c) Discuss Potential Research Sources and Location

3. Research Period

- ☐ a) Locate Primary Sources Using Information from Stone as a Starting Point
- ☐ b) Double Check Dates Through Census Records
- ☐ c) Thorough Research of Individuals with Both Primary and Secondary Sources
- ☐ d) Assess Research Findings and Choose a Focus
- ☐ e) Contact Descendants of Chosen Personality
- ☐ f) Periodic Meetings as a Group to Discuss Progress

4.a. Writing Period For Living History Actors\Actresses

- ☐ a) Select Focus of Five to Ten Minute Presentation
- ☐ b) Write Rough Draft
- ☐ c) Review Draft
- ☐ d) Edit Draft
- ☐ e) Review Draft
- ☐ f) Make Revision
- ☐ g) Repeat Steps E and F until the Script is Interesting and Historically Authentic

4.b Writing Process For Tour Guides

- ☐ a) Select Topics that Relate to the Site
- ☐ b) Research Chosen Area of Interest
- ☐ c) Write Rough Draft on Chosen Topic
- ☐ d) All Guides Meet and Combine Sections for Guided Tour Script
- ☐ e) Edit Draft
- ☐ f) Review Draft
- ☐ g) Make Revisions
- ☐ h) Repeat Steps F and G until the Script is Interesting, Historically Authentic, and Follows Proposed Path Of Travel

5. Rehearsal For Actors and Tour Guides

- ☐ a) All Participants are Fitted for Costumes and Props
- ☐ b) Actors and Actresses Practice at School - (Plan Out Movements and Gestures)
- ☐ c) Actors and Actresses have Full Day of Dress Rehearsal at the Cemetery
- ☐ d) Tour Guides become Extremely Familiar with Route
- ☐ e) Tour Guides Practice Presentation and Work Out Timing During Dress Rehearsal

ORIENTATION DATE: _____

MEETING
DATE(S): _____

REHEARSAL DATES: _____

COSTUME FITTING AND RETURN DATE _____ \ _____





SECTION 3

WHAT ELSE DO WE NEED
BESIDES ACTORS?





WHAT ELSE DO WE NEED BESIDES ACTORS?

Although the actors and tour guides are responsible for much of the program; other tasks, items, services, and individuals will be necessary to conduct a successful "Tales of the Crypt" presentation. These additional resources may be donated, borrowed or bought; if one of the coordinators will seek out and ask for various items, funding, and services.

Remember that each program will be different. Some will be held at night while others are held during the day. Parking may be at the site or it may take a shuttle system to transport visitors. Different times of the year may also affect your program.

With your completed proposal, your group will have a better idea of what is essential and what would make a nice extra for your program. This section will provide lists of supplies and activities to help generate ideas. The Mount Holly list can be used to determine items that are important for your event.

The list is followed with information on design issues, locating supplies, volunteer needs, accessibility issues, and considerations for safety and comfort. Other topics covered will be event preparation, site preparation, actor/tour guide preparation, and volunteer preparation.

STEPS TO A SUCCESSFUL EVENT

- 1) Complete your proposal. This document will help you to individualize your "Tales" event.
- 2) Define what supplies, services and volunteers will be needed for your event.
- 3) Determine where items can be obtained and generate a list of approximate costs.
- 4) Create a list of volunteers willing to help before, during and after the event.

MOUNT HOLLY TASK LIST

BEFORE THE PRODUCTION:

- _____ 1) Complete proposals: permission for site use, event framework, grant applications (most must be completed and approved before any money is spent) and have orientations: actors, coordinator, etc..
- _____ 2) Information packets provided by appropriate coordinators and research conducted by actors and tour guides.
- _____ 3) Complete monologues and dialogues.
- _____ 4) Tour guide fact sheet completed.
- _____ 5) Cemetery clean up crew selected, trained and activity performed.
- _____ 6) Invitations/programs designed, printed, mailed, and placed at appropriate venues.
- _____ 7) Press releases written and sent to radio, television and newspapers.
- _____ 8) Security contacted about the event.
- _____ 9) Surrounding businesses notified about the event.
- _____ 10) Volunteers for event located and provided descriptions of assigned task/time.
- _____ 11) Costumes and props located and fitted.
- _____ 12) Rehearsal conducted.
- _____ 13) *Tickets created and sold.
- _____ 14) Site decorations purchased/ designed/ created.
- _____ 15) Parking areas identified.
- _____ 16) Evaluation cards created and printed.

DAY OF THE EVENT:

- _____ 1) Site inspected for fallen vegetation/ debris acquired after original clean-up.
- _____ 2) Programs brought to site.
- _____ 3) All volunteers/personnel reminded of commitment.
- _____ 4) Dripless candles inserted into stands along tour path.
- _____ 5) Signs erected: title sign, sponsor sign, and donation sign.
- _____ 6) Water buckets placed behind shrubs in case of fire.
- _____ 7) Flashlights for guides brought to site with extra batteries.
- _____ 8) Props placed at appropriate sites.
- _____ 9) Costumes distributed to actors.

- _____ 10) Trash receptacle placed sporadically throughout in unobtrusive places.
- _____ 11) Sponsor exhibit erected.
- _____ 12) Set up table for sell items.
- _____ 13) Water for actors taken to site.
- _____ 14) Donation box placed at exit.
- _____ 15)*Money/ticket table in place.
- _____ 16) Chairs set out in area where crowd will assemble for those who might need to sit down.
- _____ 17) Any other decorations put in place- ribbons on gate, flowers on graves, etc.
- _____ 18) Videotape and photograph rehearsal.

DURING THE EVENT:

- _____ 1) Person/s in control of parking in place (first and second shift.)
- _____ 2) Security and traffic person/s in place.
- _____ 3) Program distributors in place (first and second shift.)
- _____ 4) Gate personnel in place (2-4 at a time) to break visitors into tour groups (first and second shift.)
- _____ 5) Person/s to count crowd in place (first and second shift.)
- _____ 6) Person to randomly distribute evaluation cards in place (first and second shift.)
- _____ 7)*Person/s to take money/tickets in place.
- _____ 8) Person to check on actors in place (water, bathroom, etc.)
- _____ 9) Person/s to check on progress on tour groups, help with timing (one at front gate, one at exit.) Walkie talkies helpful in this task.
- _____ 10) Person to check on lighting (relight candles, get new batteries or candles.)
- _____ 11) Sponsors to answer questions about the event or group in place.
- _____ 12) Person/s at sale item table in place.
- _____ 13) Actors and tour guides in costume and ready to go.
- _____ 14) Photograph event (if it is nighttime, remember a good flash.)

AFTER THE EVENT:

- _____ 1) Clean up trash on grounds.
- _____ 2) Clean up and return borrowed or rented items (costumes, props, chairs, lights.)

- _____ 3) Store leftover non-perishable items in safe location.
- _____ 4) Send thank-you notes to donors and sponsors.
- _____ 5) Create scrap book with advertisements, programs, and reviews.
- _____ 6) Write evaluation report for sponsors, grant, future planning, etc.
- _____ 7) Have cast and volunteer picnic at cemetery.
- _____ 8) Count proceeds from your successful event and contact media to publicize the plans for utilization of the money (donations/ ticket sales.)

EXPLANATION OF SOME OF THE TASKS, ITEMS AND VOLUNTEER POSITIONS:

PRINTED MATERIALS:

Printed materials will be one of the most costly and time consuming items involved in your public presentation. Below are descriptions of various printed items that may or may not be essential to your program.

Invitations: A great way to get significant attendance numbers is to send out invitations. Invitations can be used to target groups that might benefit from your production, such as public officials, school personnel, and historical society members. Invitations consist of written text that provides basic information about the event and an eye-catching illustration. Does the cemetery have a symbol or distinct monument for which it is known? These make perfect graphics to use on the front of invitations. (Examples are provided.)

Costs will depend on printing fees, mailing fees and any design fee that may be charged for artwork. Do not forget to figure your cost in time for addressing the notices, obtaining prices from various printers and transportation fees. You will not need a tremendous number of these printed items, unless you plan to use them as event announcements in public places such as local hotels, restaurants, visitor's centers and other places that hand out local attraction flyers.

Programs: Programs make nice keepsakes for those who have worked hard to put the program together, as well as those that will attend the presentation. The program should include the cast of characters and the actors who will play them, a brief historical overview of the site, a map of the cemetery, and a statement as to the purpose of the public presentation. If your production is staged in two or more

cemeteries, a map that provides directions to each stage should be supplied. In addition, programs will allow for recognition of all individuals and donors who contributed time and energy to "Tales."

Once again, your cost will depend on the printing fees and the time it takes to get bids for the service and transport to and from the artist, printer, and the site. Programs can be computer generated or hand-made and should reflect the symbol used on your invitations for uniformity. Always over-print the programs! Many people, especially the participants, enjoy this type of souvenir and will ask for several to take home. Several volunteers will need to be stationed at the entrance of the cemetery to hand out programs to each visitor.

Thank-you notes: The same graphic that is used on the invitations and programs can be used on the thank-you notes. Everyone that was involved in your program should be acknowledge with a personal note from the coordinator of the event. This small piece of paper will do wonders for generating future participation and donations from your community.

If your total costs have exceeded expectations, store-bought thank-you notes will suffice. Remember to figure in the cost of addressing and mailing the notes when you are defining the budget.

To thank the public for their support, ask the local paper to run a follow-up story. You can include a report on attendance figures, generosity, and future plans for all persons that attend "Tales."

Tickets: You will not need this item if the "living history" presentation is offered free to the public as an opportunity to educate the community about its heritage. But if this event is used to generate funds for cemetery preservation, tickets will be necessary. There are companies that sell rolls of tickets or you can create your own. Caution: if you create your own make sure you choose an unusual color for printing or you may have people making their own on the nearby photocopier. You might also ask that the ticket seller to initialize each ticket sold and create a check off list for use at the gate. The list of names could be used to mail invitations to future events.

*It is strongly recommended that the public be admitted free the first year of the production and the sponsoring group rely on donations, grants, and other sources of funding. Once the public has been given an experience and the media has reported on the program, you will have no problem collecting fees for future "Tales."

Signs and Banners: These will help garner public support and acknowledge

donors and sponsors. There are basically three essential signs: a sponsor recognition sign, a donor/funding acknowledgment sign and a sign that discusses proposed uses for donations or collected fees. If the cemetery is on a busy road, a banner can be placed at the entrance a few days before to announce the upcoming event. There are a number of sources for your signs.

Sources for published material:

Artwork: Finding a local citizen to donate artwork is one way to reduce cost and involve more volunteers. A professional artist may be approached to supply the image. An alternative approach is the use of a good black and white photograph. Refer to the appendix for helpful hints on taking successful photos in a historic cemetery.

Local high schools are filled with talented artists who can create a wonderful illustration. They often will forgo payment or charge very little for the artwork. The fact that it will be published for a large audience allows the student artist to gain experience that can be added to his or her portfolio. If you don't know of any students, ask the art teacher at local high school to use the cemetery as a subject in a classroom project. This method can produce numerous illustrations, the best being used as the illustration for the published materials.

The first illustration used in the Mount Holly program was the Laura E. Dawson Monument. The original watercolor was created by Bob Clark, an art teacher from Parkview Arts and Science Magnet High School. (Example provided within the binder.) The second and third "Tales" presentation at Mount Holly utilized a photograph of some of the oldest stones found within the yard. The photograph was altered on the computer to give the image a more abstract effect. (Example provided within the binder.) The Fort Smith group chose to pay a local artist a small fee for a line drawing of one of the most outstanding monuments in Oak Cemetery. (Example provided within the binder.)

Written Material: You don't have to be Shakespeare to write the information needed for the invitations, programs, thank-you notes, signs, banners, or tickets. Anyone with a personal computer can find a program that will generate the necessary printed items. If you feel that you will need several printed items and your personal computer will overload, you might want to create a sample and contract out the printing.

High printing costs can be circumvented by seeking funding from a grant, a donation from a community source, or by asking the printing company to donate

its services for an acknowledgment in the printed material. As for large banners, you again may want to use the local high school or contact a sign company about donating their services. If the banner will be used for future programs, you can order a vinyl sign and limit the information to the name of the sponsoring group and the title of the event. Remember, printed materials can be the most costly item that you will encounter, with the possible exception of costumes.

ACCESSABILITY ISSUES:

How will the audience get to your site? Where will they park? What should be done to enable everyone to participate in this experience?

Parking: If your cemetery is located in a metropolitan area, there should be ample space for parking. You will need to inform area businesses about the event and make arrangements to use their parking lot, if possible. Night presentations will not affect most merchants, but daytime non-holiday dates can be a problem for local businesses. To gain permission for dates that may interfere with daily business operations, remind them that you will be bringing in potential new customers. You may also want to place a thank-you in the back of the program for the generous use of the business's parking lots. If you are charging admission, you should provide a complimentary ticket to businesses that allow you to use their parking area.

Many historic cemeteries are located in rural areas and adequate parking might become more of an issue. Before the event, the area should be surveyed and parking areas must be designated. Parking on graves or in the cemetery is to be avoided at all costs. If there seems to be plenty of space along the road by the cemetery, make sure someone mows the area. It might be smart to have a wrecker available if the ground is soft. The night of the event you need someone to direct traffic and parking.

If parking within a comfortable walk of the performance area is out of the question, think about using a shuttle bus. A city will have access to public transportation and can rent or request a donation for their services. A rural site could make use of school buses, but may have to pay a fee. You might be able to get the school district to donate use of the buses in exchange for a daytime presentation to area students. Rehearsal would be an excellent time to ask for students to visit and view the performances.

If a shuttle service is to be used, it will be necessary to inform the public in the pre-publicity material about where to catch a ride and the schedule of arrivals and departures.

Handicapped and Elderly Visitors: Due to their outdoor settings, cemeteries may cause some difficulty for elderly or psychically challenged people. Before the event someone will need to remove debris from the tour route. In pre-publicity material, it should be noted that this is a walking tour in a cemetery. The material could further state that anyone who could have trouble viewing the production due to a handicap or age-related problem should contact the sponsoring group ahead of time.

It may be necessary to offer a different program to handicapped or elderly people who cannot transverse the site, such as a videotape. Some suggestions that were made by the Arkansas Disabilities Coalition (501-221-1330) were to offer an audio tape for people with hearing difficulties and a video of the production for physically challenged people. The audio and video tapes can be used to document the event and added to the local library collection, used as a promotional tool by the chamber of commerce or city government, or used as a community service project to entertain the population at a local retirement home or school.

One other issue that should be considered is providing a waiting area for the event. Some seating should be made available and can be donated by a local school or church. For further help in making your event accessible to everyone, contact the Arkansas Disabilities Coalition.

SAFETY AND COMFORT ISSUES:

Liability for accidents is a major consideration when producing a public event. You will need to make arrangements to create the safest possible experience. Providing security and removing obstacles from pathways are only a few of the measures that need to be undertaken. It might be advisable to state that the site and the sponsoring group are not liable for any problems/accidents that occur during the performance. This statement should appear in press releases, advertisements and printed materials.

Security: You want the audience to have a safe, memorable experience. Providing some type of security in the parking and waiting areas will help create a sense of safety. In a rural area, members of the Cemetery Association or local law enforcement officials could act in this position. In an urban area it is advised to contact the local police. Make sure you talk to those responsible for security regularly and update them as to the expected number of attendees. This is easier to do when groups sell tickets. If the event is free to the public "guesstimate". Security within the site is advisable. Walkie talkies can be used to maintain contact between security personnel.

Site Safety: The site should be cleaned of trash and debris a few days before the event. Trash cans should be made available the night of the event to help maintain the grounds.

First aid kits, for minor falls and cuts or a first-aid station are a good ideal. If your event takes place during an extremely hot season or is located in an out-of-the-way area, you may want an ambulance at the site. If you choose to sell items to the public, bottled water may be a good thing to have on hand.

If it is a night production, ask participants to bring a flashlight. You will need to instruct the crowd to not shine the light in the actors' eyes, since some people like to get a good view of the actors!

Comfort Issues: In your public announcements, remind visitors that it is an outdoor event. They should wear comfortable walking shoes and clothing. You might want to state the distance the trail covers to reinforce the need for comfort before beauty.

Depending on the time of year, bugs may present a problem. You should ask the city to spray for the pests before your event. You may also want to remind the public that they may want to wear some type of repellent. If you are going to sell items, bug spray is something to think about.

PERFORMER PREPARATION:

Besides the scripts and fact sheets, what else do the actors and tour guides need? Following are a number of issues that need to be addressed for the success of your program. Let it be restated that beyond printed items, costumes can be the most costly item for your program. It would be wise to begin looking for local resources that might donate this item to your program.

Costumes: Actors need to be outfitted in period clothing to help with the illusion that they have returned to share their stories. It may be more difficult to find appropriate clothing for some time periods. In this case, look at the overall life span and choose something that fits within the boundaries of their life span. It is important that the costumes be as accurate as possible, to help further the correct vision in the development of the community's sense of history. Research may need to be conducted by a member of the coordination group or the actors could be held responsible for defining the proper attire. Pictures of the personality or advertisements from period papers might be used to gain clues. Another resource

would be to consult with a living history group or search the web for ideas. Remember to consider the social status of the individual. This element will be extremely important in your costume selection.

Once you have determined the correct style and had it approved by the coordinators, it will be time to locate the clothing. There are a number of places the outfits can be procured: school theater departments, costume rental shops, sewn from patterns by a local seamstress, a look in your grandmother's attic, or a vintage clothing shop. The cost will depend on where you finally locate your outfit. It is preferable to have a coordinator find the appropriate attire and to schedule fitting times, as well as pick up and return policies for costumes.

In the Mount Holly production, two public sources were used to outfit the cast; a local costume shop that requested a fee for use and a museum that used period clothing for living history productions. One person took a list of each actor's measurements and a brief description of the time period and social status to the costume locations. (There is a sheet that has been created for this specific use located in the previous section.) The costume coordinator selected one to two outfits for each character and made arrangements for the actors to visit for fittings. Once the actors found apparel that fit, the costumes were tagged with character names and picked up the day before dress rehearsal. The outfits were turned in on that day and were distributed once again the day before the production. The morning after the presentation, each character brought the outfit to a specific location, tagged with a name and the place the outfit was located. The coordinator checked for damage and returned the outfits to the owners. There are a number of other ways that the program could obtain costumes, but it is wise to check out selections for accuracy before the production.

As for tour guides, costumes may be an expensive consideration. It might better to consider a specific color for attire or to have them wear jeans and T-shirts, caps or other items with the event logo to identify them as participants in the program. If a specific color will be the required clothing for the guides, an identification badge may help distinguish them from the crowd. At the Mount Holly production, all guides were asked to wear black. At Oak Cemetery, tour guides wore jeans and white T-shirts and were supplied purple bandannas and baseball caps with the Oak Cemetery logo. The bandannas and caps were loaned to the guides and were taken back up for use in the future.

Props: Not all actors will need a prop for their performance. Hand-held props will present few problems, but large props, such as furniture, will be difficult to manipulate and store. Try to keep large props to a minimum. If the character

needs a place to sit, it should not be on the tombstone. The larger items may not be the most appropriate prop considering the fact that drawing awareness to the cemetery is one of the main goals for the performance. The gravestones are one of your largest props and along with the actor, should be the focal point for the performance.

Rehearsal: A dress rehearsal should be conducted at least one week before the event to work out potential problems before the final presentation. Local school groups that are studying local or state history can serve as the audience. Teachers may be delighted to have an event relevant to the students' lessons as a field trip option. The dress rehearsal can also serve as a media day. Local newspapers, radio and television stations should be invited to take pictures and interview characters for public notification before the event. During the event, press activities may cause problems with the smooth operation of tours.

If the rehearsal will last longer than four hours, lunch should be provided for the cast and guides. Since the actors will be in costume, it is sometimes awkward for them to visit a restaurant. Ask for food donations from local eating establishments. Soft drinks and cups can be provided by a local grocery store. If it is impossible to receive a donation of food, ask the actors to bring a sack lunch and have a picnic on the grounds. Another option is to have the sponsoring group provide a potluck lunch.

Other Issues: Actors need to be checked on during the production for restroom needs and drinks. One person with a walkie talkie that roams from actor to actor should be enough to cover this task, unless the cemetery is large and the distance lengthy. In such situations, you might consider borrowing a golf cart, as Oak Cemetery did. Most individuals can forego a visit to the restroom for the two to three hour production time. If the program is much longer, it might be advisable to provide an intermission period, so all actors can have a break and take care of any personal needs.

Water is another story. It is extremely important, no matter what time of the year, to keep water within reach of each actor. Contact a bottled water company or local grocery store to see about the possibility of a donation. A large cooler filled with tap water and plastic cups will be adequate and cost nothing. Remind actors to throw away or place in the recycling bin all drinking materials.

After the presentation, the actors, tour guides, and volunteers should receive something for their time, whether it be an appreciation dinner, a t-shirt, or a certificate. At the recognition event, information from the evaluation report

should be provided, such as attendance numbers, statements about outstanding performances, etc. The sponsors should share information about future plans and ask if any participants are interested in repeating the project. This would be a good time to get feedback from the people that played a part in your "Tales of the Crypt" program.

SITE PREPARATION:

Although a lot of planning and manpower will be necessary months before the event, you will need extra help in the few days surrounding the event. Setting up the site, the event itself, and day after cleanup will require additional manpower. Following, you will find information that will help ease management of the extra help in cleaning, decorating, and running the event.

Site Cleanup: Many cemeteries have an ongoing system to clean up debris and maintain the grounds. Many urban sites are provided this service through city government, while rural sites are funding by a perpetual care fund or local volunteers.

If your site has been neglected for years, your group should request a copy of the AHPP pamphlet on preservation practices for burial grounds before any work begins. You will find it necessary to train a group of workers to prevent damage to your historic site.

To prepare for the event it will be necessary to walk the tour route and look for ground depressions, low branches, and other obstacles that might cause injury to a visitor or a participant. This activity should be performed at least two times, once before the rehearsal and once the day before the event. Someone might like to check with the actors to see if their individual plot has any problem areas that can be repaired. It would be wise to cut the grass a day or two before the program.

To make cleanup after the event a bit easier, place trash receptacles at the beginning and the end of the tour route. Remind actors to clean up their performance area to help ease cleanup the day after.

Site Set Up: This activity will vary considerably from event to event. Day time events will need to plan for more visual decoration, while night time programs will have to concentrate on lighting sources. Signage will be important at all the events. Decorating the entry and exit will provide a nice touch, as will decoration of any tables that will be used for sales or displays.

If your presentation takes place during the day, actors' areas could be

highlighted with flowers, black netting, black or purple ribbons, or photos of the deceased. The flowers could be fashioned in a wreath and draped or propped up on the gravestone. The netting could be gathered and draped over the stone or fashioned into ribbons and placed on dowels inserted into the ground. Large ribbons can also be bound to dowels and used to mark the performance area. Large photos of the deceased could be placed at the site.

You might try involve the community in a decoration effort. Send out flyers announcing the event to families of the deceased. Ask if they would consider helping in the effort of drawing attention to the importance of the site by cleaning and decorating their family plots.

Night programs are especially intriguing to your potential audience. What better time to be in a cemetery! Lighting the way is extremely important for a night time performance. Beyond providing a way to view the actors, it will help direct the tour guides and allow for the focus to be maintained on the characters. Many sponsors will worry about the possibility of an accident, but if there is plenty of light along the paths, the guides are familiar with the route, and most participants are holding flashlights, accidents should be held to a minimum.

There are several different methods that can be used to bring light into the dark of night. Luminaries, or sacks filled with a bit of sand and a votive candle, are an inexpensive way to provide light to the ground area and to light the paths between each performance. Torches are a second type of lighting that can be used for your night time program. The Mount Holly program occurs at night and we have used metal rods with wooden platforms that hold candles. Glass globes shelter the candles. Use dripless candles to assist in cleanup and to allow for reuse of the bases. If you use candles, you might want to have someone check periodically to see if they need replaced. Another option is to buy refillable bamboo torches. You can locate these in most hardware stores. The oil torches also serve as a bug repellent. You should place buckets of water behind bushes along the route as a cautionary measure.

If the group does not feel comfortable with lit objects within the cemetery grounds, you may want to talk to a local theater about the use of stage lighting. You will need to have a source of electricity for this option. We would like to caution you on the use of this type of lighting. Lights have to be mounted and electrical cords draped about the grounds, causing the potential damage to stones and historic plantings. The effect of a night time presentation might be lost if you flood the area with light. If this is the desired effect, it would be more suited for your group to provide a daytime program.

Signs or banners are important features to will help to recognize the various

community members that contributed to your program. Be sure placement will allow for easy viewing.

To help direct visitors to the assembly area, entry ways should be designated with some type of decoration. Large floral wreaths, bows and netting can be used, as well as signs. A few chairs should be located along the path where individuals line up for entry into the cemetery. Some people will find it difficult to stand for a long period of. Oak Cemetery chose to have a choir entertain before the event began, but you could have soft music and/or a small ensemble playing tunes from the various eras that will be portrayed through the characters. The musicians could entertain the folks waiting to enter the gates. If the noise will distract from the performers, do not add this feature to your program.

If you plan on having an exhibit, requesting donations, or selling items, you should set up these activities at the exit gate. Trying to place these presentations at the entry or within the grounds will cause a number of problems. At the exit, people can take as much time as they need to look at the items on display, ask questions about the site or program, and purchase souvenirs or refreshments. A sign thanking visitors for attending the program and asking for future support should be placed in this area. Members of the sponsoring group and/or cemetery association should be stationed in this area to field questions that might arise and to keep people from entering the wrong gate.

Volunteers: The coordinators mentioned in the Frameworks section will help organize the event, but you will need a number of volunteers to assist with site preparation, clean -up, and manning the big event. It will be necessary to seek out individuals who can devote two or more hours of their time on the days immediately surrounding the event. Following is a list of jobs, with descriptions of the number people and tasks that are involved in each.

SITE PREPARATION:

The more the merrier! Preparing the cemetery will take the majority of the day, if it is a night event, or an afternoon and evening, if it is a day event. If there is a time lapse from the time you set up until the time the event begins, it might be a good ideal to have someone serve as security.

1) Ground Sweepers: You will need a number of people to do a final walk through and clean up any debris from the grounds. Trash cans need to be put in place, as well as buckets of water if you intend on using some type of lantern,

torchlight, or luminary.

2) Lighting Staff: The lighting devices will need to be set out, but don't light them until the event begins. Depending on the size of the cemetery and the length of the tour, it might take from five to ten individuals to set up lighting.

3) Decorators: Decorations on graves and gates could be performed by two to four people. These same individuals could set up the display tables and signs for the event.

THE BIG EVENT:

Participants should be assigned shifts to allow everyone the opportunity to tour the event. The first shift should be informed, however, that it is possible that some of the second shift will not show up at their assigned times, causing the first group to pull a double shift. The shifts should be no longer than two hours long. Volunteers should be given some item to distinguish them from the crowd: a name tag, hat, or similar clothing.

1) Gate Keepers: Stationed at the front gate, these individuals will form the crowd into lines. They will divide the attendees into tour groups and provide any relevant instructions. You will need at least two people for this job during each shift. If tickets are involved in your program, the gate keepers could pick-up tickets as they break the crowd into groups. A box is helpful for depositing collected tickets.

2) Program Distributors: Stationed in the front area, these individuals can meet the people as they join the line and give them a program. This is an especially good idea if there are two tours. The program distributors can inform the crowd that there are multiple tours and which line will lead them to the respective tour. If tickets are to be sold at the event, programs and instructions could be handled by the ticket sellers. Two to four people should be a good number to perform this task. Be sure the spare programs are in an easily accessible location.

3) Crowd Counters: Stationed at the entry area, these folks will count each and every individual that passes through the gate. The total attendance figure will be important during your evaluation of the success of the event. Tickets could

serve as a back-up system to check your tallies. They should note diversity (age, race, special needs, etc.) found within the crowd.

If you plan on conducting a random survey, the crowd counters could distribute the forms to the predetermined attendees. During one of the "Tales" programs the first and last member of each tour were given the pre-addressed, stamped evaluation postcard to be filled out at their leisure. Two people should be sufficient to perform this activity. If possible, it is a good ideal to borrow a hand-held clicker to assist in counting the crowd. If one cannot be located, paper and pencil will suffice.

4) Ticket Sales Personnel: These individuals should be stationed away from the main gate where the crowd will assemble. Programs could be distributed at this point, as well as tour instructions. Two to four people would be a good number to perform this activity. The ticket personnel will need to remember to have change on hand, the tickets and any other items that will need to be distributed.

5) Exit Personnel: Someone needs to be at the exit gate to thank the crowd for its participation, to man the donation box, and to direct the group to the exhibit table and sale area. Do not assume that when the tour guide leaves the crowd at the gate, that they will automatically exit. Some folks decide that they would like to roam around the grounds. It is a good ideal to have this person at the gate to prevent reentry problems. Two people should be stationed in this area, especially if this is where the donation box is located.

6) Tour Pacers: Two people with walkie-talkies should be stationed at the beginning of the tour area and at the midway point. These people will help relay problems and the pace of the tour groups. This is especially important if it is a night time event in a large cemetery. At the end of the program, the two pacers can help scour the grounds for stragglers.

7) Odd Job Runners: The actors will need refills on water and the candles may need to be refilled. One or two people should wander the grounds and check on the needs of the actors. If someone on the tour has an accident, this person could escort the injured to the first aid area or to their car.

8) Security: It is best to request the services of your local police department to assist with traffic and crowd control. You will need to provide an estimate of

the number of individuals that you are expecting and the department will assign the number of officers that should be able to cover the demand. Remember to call and remind them of the date and few times to insure their presence.

CLEAN-UP:

1) Ground Sweepers: You will need a few people to walk through and clean up any debris that may be found on the grounds. Trash cans need to be removed, as well as any buckets of water placed on the grounds.

2) Lighting Staff: The lighting devices will need to be picked up, cleaned and stored. A number of people should be asked to help with this duty.

3) Decorators: Decorations on graves and gates need to be taken down and those that can be reused can be packed away for the next program. Display tables need to be dismantled and event signs removed.

PUBLICITY:

After all your hard work, you want to be sure that you will have a large crowd. You will need to determine the various ways you would like to publicize your event as well as the area that you should cover with announcements. Some ideas have been previously discussed, such as invitations. Other methods will need a bit more explanation. Descriptions and examples have been provided for your use in publicity endeavors.

1) Invitations: To target a specific audience, the use of invitations is ideal. Although the item will be somewhat costly, the money couldn't have been better spent. The design and sources have been previously discussed above, but a few words as to distribution should be covered. Once you have mailed to the targeted groups, the remaining invitations make excellent announcements. They should be placed in public areas such as motel/hotel lobbies, racks that display tourist destinations, city halls, Chamber of Commerce offices, local schools (one to the office to be read during announcements would suffice), churches, retirement centers, restaurants, and downtown businesses. Make sure you obtain permission before leaving them in an area.

2) Posters: Many stores will allow groups to display posters for area

events. These can range from photocopying the invitation on paper to a silk-screen design on a larger format. The choice should be based on available funds for publicity purposes. If you do decide to create silk-screen posters, this item could be sold as a souvenir at the event or as a gift for participants. The size will determine the areas that the poster can be displayed. You might want to check with the local high school or college to see if there is a print-making class. The instructor could recommend someone that would provide a quality product.

3) Newspapers: Both state and local papers should be notified in advance of your event. A press release and fact sheet should be created by the sponsoring group. (Examples have been provided for your use.) Someone should call and make a list of print deadlines. At the same time, inquire about community calendars and associated notification times. If someone in the sponsoring group is familiar with a news media person, see if they might be willing to write a feature on the event- beforehand. Dress rehearsal is an excellent time for a press day. Invite all of the media out to take pictures and to interview cast and crew. After the event , contact the paper with information about attendance and future plans for any collected money.

4) Radio: Send press releases and fact sheets to local stations. You might want to invite someone to tape a sound bite to be used as a short commercial. The commercial will be a bit more exciting than an announcement about the event, and will have more chance of being played a number of times. If there is a local talk station, you might be able to set up an interview to explain the details and purpose of the project.

5) Television: Contact all of the television stations within your area and send each a press release and fact sheet. Try to send these items out at least three to four weeks before your event. You should resend the press release one day before the presentation. Make sure you invite them to the scheduled press day. You might want to send a short piece of video tape of one or two performances. The station may even create a public service announcement.

6) Other Venues-

a) State Parks Calendar: The Arkansas Department of Parks and Tourism, (501) 682-1925, produces a calendar of statewide events twice a year. A number of tourist request this brochure to plan travel within the state. If you would like to place your event on the calendar, you will need to contact the agency

at least seven months before the event.

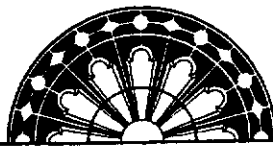
b) Heritage Month Activities: If the event is scheduled for May and it fits with the theme, you can have the program advertised in a statewide events pamphlet that celebrates Arkansas Heritage Month. You will need to contact the Department of Arkansas Heritage (501) 324-9150 during the early spring and have them send you a sign up brochure. This agency also maintains a web page that contains a calendar of events.

c) Archeology Week: If your event is scheduled during the fall, you might want to contact the Arkansas Archeological Survey. This state agency produces a calendar of events to celebrate archeology week.

d) Arkansas Historic Preservation Program Web Page: Contact the AHPP at (501)324-9880 to have your event placed on the calender of preservation events.

e) Other Web Pages/ or create your own: If some one within your group can create web pages, it might be a good ideal to design one especially for the event.





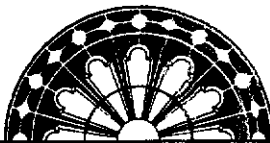
ARKANSAS
HISTORIC
PRESERVATION
PROGRAM

MEDIA NOTICE

TO: Central Arkansas News Media
FROM: Tammie Dillon, (501) 324-9880
DATE: October 4, 1996
RE: "Tales of the Crypt" Media Day

Two performances of "Tales of the Crypt," a project of the Arkansas Historic Preservation Program and Parkview Arts and Sciences Magnet High School, will be held for local news media at 10:00 am and 1:00 pm Tuesday October 8, 1996, at the Mount Holly Cemetery located at Broadway and 12th Street in Little Rock, just south of Interstate 630. Students actors from Parkview, dressed in period clothing, will make short, dramatic presentations on the lives of Arkansans buried in Mount Holly. Student actors, teachers, and others involved in this project will be available for media interviews during these full-dress rehearsals. A public presentation of "Tales of the Crypt" will be held at 7:30 pm Thursday October 17, 1996, at the Mount Holly Cemetery.





ARKANSAS
HISTORIC
PRESERVATION
PROGRAM

"TALES OF THE CRYPT" FACT SHEET

A project of the Arkansas Historic Preservation Program, an agency of the Department of Arkansas Heritage, and the Parkview Arts and Sciences Magnet High School. Coordinated by Tammie Dillon of AHPP and Susan Taylor, Judy Goss, and Fred Boosey of Parkview.

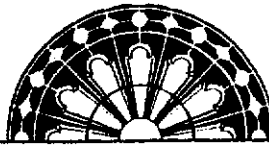
Some of the Arkansans buried in Mount Holly to be represented in the program include Sally Faulkner, whose father wrote the words to "The Arkansas Traveler;" Quatic, the wife of Cherokee Chief John Ross, who died on the Trail of Tears; poet and author John Gould Fletcher; Confederate spy David O. Dodd; Edward Washburn, who painted "The Arkansas Traveler;" and Anne Warren, a slave of the Chester Ashley family.

Student actors include Megan Robertson, Trinity DeLaughter, Jonathan Tatus, Matthew Karson, Tamra Patterson, Zach James, Amanda Becton, Collin Massey, Gary Baily, Mike Whitfield, Kim Kern, Richard Bruno, Katy Enoch, Krishna Ellington, David Huckabee, and Crystal Encineas.

Students serving as guides include Hillary Keeton, Katie Lee, Vik Budhraj, Alise Gallegly, David Branum, Sarah Simpkins, Jenny Ahlen, Dennis Jackson, Clarissa Chucoski, Melanie Barman, David Nutt, Jaclyn Harris, Tiffany Jackson, Nicole Jones, Natasha Brown, Leslie Bridges, Preston Chausumlit, LaShara Doss, Liz Diller, Amanda McElmurry, Marissa Farlow, and Jessica Johnson.

For more information, call Tammie Dillon at (501) 324-9880





ARKANSAS
HISTORIC
PRESERVATION
PROGRAM

For more information
Mark Christ 324-9880
after hours

FOR IMMEDIATE RELEASE--SEPTEMBER 24, 1997
FOR STATEWIDE RELEASE

'TALES OF THE CRYPT' BRINGS HISTORIC ARKANSANS TO LIFE AT MOUNT HOLLY

LITTLE ROCK, AR--Former Governor Jeff Davis, Quatie Ross of the Cherokee tribe, and murder victim Marcus Mario Elder will be among the personalities brought to life October 7 in the third annual "Tales of the Crypt" program at Little Rock's Mount Holly Cemetery, Arkansas Historic Preservation Program Director Cathy Slater announced today. The AHPP is an agency of the Department of Arkansas Heritage.

The "Tales of the Crypt" program features costumed actors from Little Rock's Parkview Arts and Sciences Magnet High School who research and portray famous Arkansans who are buried in Mount Holly Cemetery. This year's program will feature vignettes on the lives of 19 Arkansans.

The program, which is free and open to the public, will be held from 6:30-8:30 p.m. Tuesday, October 7, at Mount Holly Cemetery, located on Broadway just south of Interstate 630 in Little Rock. In case of rain, it will be rescheduled for October 14. Visitors are encouraged to wear comfortable shoes and may wish to bring flashlights.

"Tales of the Crypt" is sponsored by the AHPP, Parkview Arts and Sciences Magnet High School, and the Mount Holly Cemetery Association. For more information, call Tammie Dillon, AHPP education coordinator, at (501) 324-9880.

--MORE--

1500 Tower Building • 323 Center • Little Rock, Arkansas 72201 • Phone (501) 324-9880
Fax (501) 324-9184 • TDD (501) 324-9811
A Division of the Department of Arkansas Heritage



The Arkansas Historic Preservation Program is the agency of the Department of Arkansas Heritage responsible for the identification, evaluation, registration and preservation of the state's cultural resources. Other agencies in the department are the Arkansas Arts Council, the Delta Cultural Center in Helena, the Arkansas Commemorative Commission, the Arkansas Natural Heritage Commission and the Arkansas Territorial Restoration.



SECTION 4



WE NEED MONEY?





FUNDING OPTIONS

What is needed to successfully present a living history production to the public? How will you acquire these items and services? What should you know before you begin your search for funding? When do you need the various items and services? If your group has little or no funding resources, how will you sponsor this event? In this section, you will see various methods to acquire funds, supplies, and services.

Money is always a concern when presenting a public program. Many of the groups that choose to sponsor an event of this type will not have abundant funds. Some will find that the cost may provide a reason to abandon the project. Do not let a lack of group funds deter your plans.

Four basic options that should be considered in pursuing money, materials, and manpower for your project will be presented in this section. Before the options are explored in depth, it is first necessary to determine your needs. It is also vital to determine the proposed use of any surplus or acquired funds from the event. Funding and supply issues will be covered in this chapter with examples of various documents included when appropriate.

FUNDING OPTIONS:

DONATIONS
BORROWING ITEMS
GRANT FUNDS
ITEMS SOLD DURING THE EVENT
ADMISSION CHARGE

DONATIONS:

Donations are the most cost efficient method of acquiring items needed to conduct your event. The event will benefit the community and has the potential to draw a number of individuals from the surrounding area. As you view your list of necessary supplies, realize that a local donation should be sought. What will the donor get for their generosity? Free publicity! Following is a process that has proven successful in acquiring donations of goods and services for a community

activity.

- 1) From your supply list, identify local merchants that sell items that you will need for your production. If there is more than one vendor, start with the store or company closest to the cemetery.
- 2) Write a brief letter to the vendor explaining your program and your request. Note that you will contact them by phone in a few days to set an appointment to discuss the request in detail. Be sure to include information about the expected crowd and your plans for publicizing the event.
- 3) Send out the letters and wait a few days before you begin contacting the first round of local merchants. When you do begin calling, be sure you have a day to sit by the phone. A number of the businesses will probably have to return your call.
- 4) If the first contact for a specific item falls through, send a packet to the second company on your list and go through the procedure again.
- 5) If a group agrees to provide you with an item or service, write a second letter that thanks them for their participation. The note should describe the agreement of when and how the donation will be gathered and used. If you are going to charge an admission fee, send the company a couple of complimentary tickets.
- 6) After the event, be sure to send them a note of thanks and include any printed materials that contain their name. If the group was acknowledged by a posted sign, take a Polaroid of one of the characters pointing out the name.

BORROWING ITEMS:

The general procedure for borrowing items is much like that involved with obtaining a donation. The major difference will be in determining a pick-up and return procedure. Costumes are often the major borrowed item. You will most likely be asked to sign a document that lists the borrowed items and describes the return policy. You should discuss the policy before you sign. Remember to

include names of groups that allow you to borrow materials in the publicity material and send free passes if you are charging admission. Follow up with a thank-you note.

GRANT FUNDS:

Grants are an excellent source of funding for programs of this nature. This form of acquiring funds is time consuming, but the rewards from receiving a grant will make the paperwork worth the time spent. As for paperwork, most grant organizations ask for a grant application and a follow-up evaluation report. Some request a third item, a notice of intent to apply for funds. If you have never been involved with locating or seeking grants, you may feel overwhelmed by the prospect. The following information will provide some assistance to the first-time grant writer. You may want to check the local library, bookstore, or the web for further information on applying for grants. An example of a grant used to fund one of the "Tales" production is provided in this section.

TIPS ON LOCATING GRANTS:

1) The first task of grant writing is to find appropriate sources. The "Tales of the Crypt" program will not be eligible for every funding source available. Locating the right grant to assist with your funding will take a bit of time. Yet, there are a number of time saving devices to help locate appropriate grants for your project. As soon as you know that your group will stage the event, begin immediate contact with the various grant organizations. Many have one-time deadlines for application. It would be best to start with organizations within the state.

For a comprehensive listing of in-state funds, visit the local library and find the latest edition of the *Guide to Arkansas Funding Sources*. The guide lists a number of philanthropic groups whose goal is assisting Arkansans fund a variety of projects. If you are unable to locate this in a library, contact the *Independent Community Consultants, Hampton, AR 71744* to obtain a copy. Three organizations that should also be consulted are:

1) Arkansas Humanities Council: call or write to obtain an information booklet that explains the different types of grant, guidelines, qualifications, and deadlines. Address your inquiry to: AHC, 10816 Executive Center Drive, Suite 310, Little Rock, AR 72211, or call (501) 221-0091.

2) The AHPP offers a local preservation education grant. The grants are

opened in the spring and deadlines for application are in the summer. To have your name placed on the mailing list write: AHPP, 1500 Tower Building, 323 Center Street, Little Rock, AR 72201 or call (501) 324-9880.

3) The Arkansas Arts Council (AAC), an agency of the Department of Arkansas Heritage, have an *Arts in Education* grant program. The theatrical element of the project would allow for "Tales" to be eligible. The applications are available in September and the form must be completed by February. Write to the same address as AHPP or call (501) 324-9766 for a form.

You may need to look outside of Arkansas for preservation education or arts grants. In locating nation-wide funding, visit the library and look at the *Foundation Center Collections*. In this guide you will find the *Foundation Directory*, which lends assistance to organizations seeking national funding sources.

It is also useful to call the various grant centers located at universities in Arkansas. Sometimes, the staff of these offices can run computer inquiries or help people find grants for programs like "Tales." This search will require you to provide information, such as broad keywords that describe the project. The following list of words would be suitable for a general search: history, cemetery, preservation, education, Arkansas, art, theater, living history, community service. When you have a list of personalities, create a list of more specific keywords like: women, minorities, or Native Americans. From these lists, staff members can pull up listings of grants that fit the objectives and goals for your program.

No grant is unworthy of consideration. Do not put all your hopes on one or two grants. Competition is stringent and you may be denied funds. If this is the case, a back-up plan for acquiring money should be devised.

BASIC TIPS ON WRITING GRANTS:

1) Gather your resources.

Three items, already completed by the sponsoring group and the coordinators, will assist in your grant writing endeavors:

- a) the project proposal found in the Frameworks section that outlines the major goals for your project
- b) the individual coordinator's supply list with estimates and locations
- c) and the cast of characters that will be presented during your program.

2) Be clear and concise.

The most important piece of advice that one can give when writing a grant is "get to the point." Those who read the grants and decide who gets the money from their foundation or corporation do not want to read a book nor miscellaneous information that does not pertain to your program. Therefore, answering the questions in a straightforward and concise manner is the best key to grant writing.

If you send in attachments, make sure that the materials are relevant to your program.

3) Construct a well-defined budget.

Those who read the grants are going to look carefully at the monetary requirements of your project. Make sure that you have called or met with people whose services you plan to receive and obtain estimates. Most grants require the applicant to provide a certain percentage of the budget or to "match funds." Matching funds can be generated in a number of ways. The match can come as cash from the applicant or an in-kind or cash contribution from a third party. Money, time, or donated items can be used in estimating the matching portion of your budget.

Carefully read what is considered allowable expenses by the organization awarding the grant. Many agencies will not award grant funds for items such as entertainment, reception food, or floral items. However, these products and services can be included in your portion of the matching funds or as an in-kind donation.

4) Ask for assistance.

If you have questions about the application, do not hesitate to make a phone call to the organization sponsoring the grant. Many foundations are willing to review your application beforehand and provide constructive advice on better approaches or to point out problems in clarity. Before you begin serious grant writing, check with the agency to find out if this service is available. Get the contact name and stay in close contact with these people through out the grant-writing process.

ITEMS SOLD DURING THE EVENT:

Another way to fund your project may be through the sales of various goods at the event. Many of the items will require money before hand to print, produce, or acquire. It may be advisable to wait until the second year to offer sell items.

The first year will give you a good idea as to the number of individuals to expect at your event. You can also look at the marketability of various items through public evaluations.

Refreshments should be offered for sale, even at the first event. You could request a donation from a grocery store or company for canned drinks. People will be thirsty at the end of the tour and will gladly purchase beverages. It is not advisable to offer drinks at the beginning of the tour. You will be left with a mess within the cemetery grounds. By offering this item at the end of the tour, you may be more successful in having the crowd stick around to look at exhibits and sale items.

If the cemetery has published books or pamphlets about the site, the tour may inspire a need to learn more about your cemetery. If there will be future events at the cemetery, such as flora/fauna tours, preservation workshops or decoration days, it might be advisable to produce a small calendar to distribute to the crowd. There is a list of other project ideas found in the appendix.

Event and site specific items could be used to generate funds. Small bouquets that could be placed by the visitors on graves could be offered. T-shirts and ball caps that display the event logo would be of interest to many. As the individual wears the item throughout the year, your site would receive free publicity. You may be able to find a group to print the items for a low price. If the product bears a date, it would be advisable to under print rather than overprint and be left with useless items. These printed items would be nice gifts to give to the actors and/or outstanding volunteers as a memento of participation.

You may want to offer general books on cemeteries or information on preservation practices in regards to these special sites. If this is something that might be of interest, contact the AHPP for copies of cemetery series pamphlets. Another organization that might be contacted for books, pamphlets and other cemetery related items is the Association For Gravestone Studies. You may look at the products they have to offer at the following web site address: (<http://apocalypse.berkshire.net/ags/>)

TICKETS:

If you charge an admission fee, it is wise to sell tickets before the event. This will allow the group to estimate the number of individuals that will appear on a given date. You may find that it will be necessary to hold two productions on separate dates. The tickets could address a time so you could have more control over the number of people waiting in line. If you do decide to have visitors appear

at a designated time, it is wise to leave one or two tour guides open for those that have not purchased advance tickets. Be sure to include ticket information within your advertisements, especially where they can be purchased. You might want to have a local store help in the sale of tickets.



SAMPLE AHC MINIGRANT APPLICATION

GRANT TYPE: Public Program

1. TITLE OF PROJECT: "Tales of the Crypt"
2. AHC GRANT REQUEST: \$925.00
3. NAME AND ADDRESS OF APPLICANT ORGANIZATION:
Arkansas Historic Preservation Program
1500 Tower Building
323 Center Street
Little Rock, AR 72201
4. TOTAL PROJECT COST: \$12,719.63
- 5.a. U.S. Congressional District of Applicant Organization: 2
- 5.b. U.S. Congressional District(s) where Project Activities will Occur: 2
- 5.c. State Senate District of Applicant Organization: 17
- 5.d. State House District of Applicant Organization: 56
- 6.a. PROJECT DIRECTOR'S NAME AND MAILING ADDRESS:
Tammie Dillon, Arkansas Historic Preservation Program
1500 Tower Building
323 Center Street
Little Rock, AR 72201
- 6.b. TELEPHONE: (501) 324-9880
- 6.c. TITLE/POSITION: Education Coordinator, Arkansas Historic Preservation Program
7. PROPOSED GRANT PERIOD:
FROM: October 1, 1996 TO: October 12, 1996
8. PROGRAM DATE(S) (WHEN WILL THE PROJECT TAKE PLACE?):
October 8, 1996 Rain date: October 15, 1996
9. COMMUNITIES IN WHICH PROGRAM WILL TAKE PLACE:
Little Rock
10. FOR PUBLIC PROGRAMS, INDICATE THE ACCESSIBILITY OF PLACE WHERE THE PROGRAM WILL BE HELD:
The public program will be held in the Mount Holly Cemetery in Little Rock. Located beside a major interstate, an exit ramp provides direct access to the cemetery entrance. Adequate parking space can be found along side streets and company parking lots. The cemetery is difficult to transverse by people with disabilities, but is not inaccessible.

11. DESCRIPTION OF PROPOSED PROJECT:

"Tales of the Crypt" is a public presentation of "living history" set in a historic community cemetery. The program, in its second year, will be developed through a recurring partnership between the Mount Holly Cemetery Association and Parkview Arts and Sciences Magnet High School students. Although there are a number of living history programs available in the state, "Tales of the Crypt" is set in an unique historical site with a wider time span and range of issues able to be portrayed.

OBJECTIVES FOR PROJECT:

1. To provide guidance to students as to the use of historic sites as educational resources. Skills gained through the experience will be two-fold. To provide students with lifelong learning skills enabling future individual research in the field of genealogy and to allow the students to share their learning with the public at large, helping to gain self confidence and providing a unique learning experience.
2. The surrounding area and state at large will be provided an experience that will generate awareness of the area's history and the importance of our state's historic cemeteries.
3. The project will provide the Arkansas Historic Preservation Program with guidelines to create a plan for statewide use of the "Tales of the Crypt" program, thus helping other communities create an awareness of the valuable historic resource that can be found in our local cemeteries.

IDENTIFY AUDIENCE TO BE SERVED:

The appeal of last year's program drew over a thousand individuals that ranged from 7 months to 70 years of age. This year's program should interest an equally diverse group including, but not limited to, secondary students, educators, preservationists, historians, city officials, state residents, and the arts community.

DESCRIBE AUDIENCE INVOLVEMENT WITH PLANNING:

Members of the targeted audience will be involved in all phases of planning. Five member of the Mount Holly Association, member one, member two, member three, member four, and member five have been involved in establishing guidelines for cemetery use and providing a framework for the presentation. Three high school teachers, teacher 1, teacher 2, and teacher 3, and 36 secondary students have helped refine the presentation to its current format. Tammie Dillon of the Arkansas Historic Preservation Program has been involved with planning from this year's initial meeting.

OUTLINE PROPOSED ACTIVITIES IN DETAIL:

- **August**, a general orientation meeting, conducted by members of the three applicant groups, will explain the program and provide information on the process. Interested students will indicate commitment to the project.
- Students will visit and tour the Mount Holly Cemetery, the Arkansas History

Commission and have learning modeled through a living history presentation. Students will select personalities to be portrayed at this time.

- The route for traffic will be mapped out and a copy provided for the tour guides to prepare for their portion of the program.
- **September**- students will be given a four-week period to have research completed and an initial monologue or tour script prepared.
- Teachers, historians, and historic preservation staff will help check for authenticity and provide editing and revision advice.
- **October**, the participating students will be fitted with costumes and props.
- On October 3, a dress rehearsal will take place that will be open to the press, scholars and Parkview classes. Potential problems will be defined and solutions sought during this practice day.
- During the day on October 8, members of the Mount Holly Association and the Arkansas Historic Preservation Program will clean and prepare the site for visitors.
- At dusk on October 8, guests will enter the cemetery through the Broadway gate, broken into groups of twenty-five to thirty people, and provided a guided tour that will encounter eight of the sixteen "living history" monologues from this year's presentations.
- On October 9, the site will be cleaned, borrowed/rented items returned, and evaluations collected from participating groups.
- After a three-week period the groups will reassemble to go over evaluations for the year's program and discuss implications for the future.

DESCRIBE THE HUMANITIES CONTENT:

Two humanities disciplines, history and literature, will provide the methodology and define the product for the public performance project. Scholarly input and direction will be provided by history professors, state archivists, and living history consultants. Activities that will be conducted by students under the direction of sponsoring teachers and humanities scholars will be research of primary and secondary sources, development of literary and historian interpretation skills and script writing skills- technical and thinking skills that can be used a life time. Development of technical skills associated with historical research/documentation and thinking/writing skills associated with dramatic script writing.

EXPLAIN HOW THE PROGRAM WILL BE PUBLICIZE:

All major Arkansas media will be contacted with press releases and groups such as historic preservation societies, city officials, and high schools will be targeted through directed mailings. There will be two opportunities for the press to interview and photograph participants and scholars, orientation day and rehearsal day. All forms of publicity will give credit to the various organizations that will offer aid, items, and assistance.

HOW WILL THE PROJECT BE EVALUATED?

The program's success will be measured through a written evaluation form and round table discussion. The forms will be randomly distributed to the audience and given to each

member of the project. The round table discussion will involve members of the audience, planners, and program participants. Evaluation data will be used by the partnership group in planning next years event. The Arkansas Historic Preservation Program will use the data to sharpen guidelines for a statewide program.

BUDGET
See Guidelines, pages 17-21.

Item	Cost-Share			4. AHC Grant Requested	5. Total
	1. Cash from Applicant	2. In-Kind	3. Cash from Other Sources		
1. Personnel					
a. Salaries and wages	3349.20		4708.72		8057.92
b. Fringe Benefits	577.71				577.71
c. Honoraria					
2. Travel	60.00	540.00			600.00
3. Supplies and Materials	140.00			35.00	175.00
4. Printing and Duplicating	24.00			320.00	344.00
5. Postage and Telephone	615.00				615.00
6. Equipment Rental or Purchase		780.00		570.00	1350.00
7. Facilities Rental (include lodging in 2.)		1000.00			1000.00
8. Advertising					
9. Other (specify)					
TOTALS	4765.91	2320.00	4708.72	925.00	12,719.63

By signing and submitting this certification form in connection with the below referenced proposal, the authorizing official of the applicant institution is providing the applicable certifications as set forth above regarding debarment and suspension and compliance with the nondiscrimination statutes.

Signature of Authorizing Official _____

Name of Authorizing Official _____

Title of Authorizing Official _____

Telephone _____

Date _____

Address _____

City/State/Zip _____

Title of proposal _____

BIOGRAPHICAL SUMMARIES OF HUMANITIES SCHOLARS:

- Professor one obtained a PhD in Early American History from the College of William and Mary. A professor at the University of Arkansas at Little Rock, professor one teaches a number of courses in the university's history department with a focus on material culture studies. Professor one has agreed to provide input on the accuracy of skit content and tone, help with the selection of appropriate costumes and props for the performance and serve on the evaluation committee.
- Museum director one is director of the Arkansas Territorial Restoration, one of the state's outstanding Historic Museum Villages, and an agency in the Department of Arkansas Heritage. Although museum director one has a BA from Washington University and the AHC defines scholar as someone that has obtained at least a masters degree, his facility is the only regional source for daily opportunities to experience "living history" presentations. Museum director one will provide help with the concept and practice of "living history" presentations and serve on the evaluation committee.
- Archivist one is Assistant Director and Archival Manager of the Arkansas History Commission, repository of many of our state's important records and documents. Archivist one obtained a Masters of Arts in Public History from the University of Arkansas at Little Rock. Archivist one will provide an orientation to the facility, provide associated materials and assist with student research.

BIOGRAPHICAL SUMMARIES OF EVALUATION COMMITTEE

- Member one is a member of the Mount Holly Cemetery Association and serves on the planning committee for the 1996 production.
- Member two is a member of the Mount Holly Cemetery Association and serves on the planning committee for the 1996 production.
- Teacher one is a drama teacher at Parkview Arts and Sciences Magnet High School and has worked with the program for two years.
- Teacher two is a speech teacher at Parkview Arts and Sciences Magnet High School and has worked with the program for two years.
- Teacher three is an English teacher at Parkview Arts and Sciences Magnet High School and has worked with the program for two years.
- Educator one is the education coordinator for the Department of Arkansas Heritage and served as coordinator for the 1995 project.
- Educator two is the education coordinator for the Arkansas Historic Preservation Program and will serve as coordinator for the 1996 project.

BUDGET NARRATIVE

The personnel figure of \$8,057.92 was derived from the amount of time staff, scholars, and teachers spent on planning, preparing, presenting, and evaluation the program. Cash from applicant staff wages represented \$3,349.20 of this figure and includes time invested by educator two and publicist one from the Arkansas Historic Preservation Program and educator one and publicist two from the Department of Arkansas Heritage. Wages of \$4,708.72 listed under "cash from other sources" was provided by the Little Rock School District for the three teachers spent time. Fringe benefits, related to retirement and Social Security payments totaled \$577.71.

The travel figure of \$600. includes \$540. for transportation to research, visit site and practice for students and teachers in their donation listed as "in-kind." The Arkansas Historic Preservation Program will spend \$60. in travel supplied as "cash from applicant."

The \$175. for supplies and materials is anticipated for use by AHPP and DAH, which will absorb \$140. of the costs. The \$35. request for Arkansas Humanities Council funding is for dripless candles for program lighting.

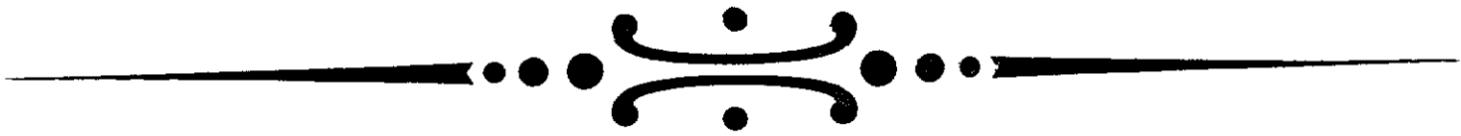
The \$344. includes a \$320. request for AHC funding for printed materials including direct mailings and programs. The \$24. is from AHPP funds for printing materials for student use.

The \$615. is an anticipated figure for mailing 1000 invitations, statewide press releases, and phone contacts and will be absorbed by AHPP.

The \$570. request for AHC funding will be used for the rental fee of 50 chairs and some costume pieces. The \$780. figure is a \$200. "in-kind" donation for costumes usage from the Arkansas Museum of Science and History and a \$580. "in-kind" contribution from Arkansas Territorial Restoration for use of some costumes, props, water buckets, and torches for the evenings's event.

Although the Mount Holly Cemetery Association does not accept funds for the use of the site, the organization pays the salary of a grounds keeper that will provide help preparing and cleaning the site. A \$1,000. figure is derived from a comparison of public rental spaces and is listed as an "in-kind" contribution by the Mount Holly Cemetery Association.

The total anticipated project cost is \$12,719.63, of which \$925. is requested from the Arkansas Humanities Council. The AHC funding is absolutely essential to the success for this project; without it, the presentation will be unable to provide a quality "living history" event that will promote awareness of one of the city's outstanding historical and cultural resources.



SECTION 5

HOW WELL DID WE DO?



EVALUATING YOUR EVENT

You have cleaned the grounds, returned borrowed items, stored extra materials, and counted your attendance and proceeds but your event is not quite complete. One of the most important steps in creating quality programming is to undergo a review of the entire project. It is extremely beneficial that an honest evaluation of "Tales" is undertaken to help identify problems and successes. This final stage should help create a plan that will improve your presentation for the following year.

In the text below, suggestions have been provided to help conduct a thorough evaluation. Among the topics are how to organize an evaluation committee, descriptions of materials, methods, and topics to help steer the process, and places to report the committee's findings. You have also been provided information that will be helpful in gathering public evaluations.

CREATING AN EVALUATION COMMITTEE:

The evaluation committee should consist of sponsors, coordinators, participants (both actors and tour guides) and evaluation cards from the public. It might be beneficial to have a question on the public evaluation cards that asks if they are willing to participate in the process. If so, randomly select a few attendees to include in the discussion. You will need to include an optional space for the addition of a name and a method to contact this individual. The form should state that this area is to be left blank unless the participant desires to serve on the evaluation committee.

Other individuals that might be considered for your committee could be public figures such as a member of the Chamber of Commerce, a local tourism official or an individual from the city government, such as the mayor or a council member. You will need only a few representatives from each of these groups.

If you received a grant, you may be required to have additional representatives serve on the committee. One granting agency mandates that scholars serve in all areas of the project, from planning to evaluation.

Once the committee has been selected, the lead coordinator will have the responsibility for supplying the necessary materials, conducting the meetings, writing the final evaluation report, and arranging to share the results with various parties.

MATERIALS TO HELP ORGANIZE YOUR MEETING:

The original proposal, grant applications and evaluation cards are materials that will assist in determining if the group met the intended goals and achieved the desired results. The proposal will assist in identifying if the goals and purpose of the program were met. The grant is most helpful in assessing issues associated with funding. Cards, randomly distributed during the event, will provide anonymous feedback that is crucial for an honest evaluation.

You have been given an example of the evaluation card used for the "Tales" event. The post card was addressed and postage was provided so the attendee could take the card and fill it out at their leisure. The first and last member of each tour group received the evaluation form. Sixty percent of the cards distributed were returned to the committee. If you ask for the individuals to fill out a form at the end of the tour, the comments section is often left blank. This section can provide some of the most important feedback for an evaluation. Remember to design your evaluation tool, whether it be a postcard or a form, to measure the success of meeting the goals and objectives for your "Tales" program. The form you have been provided is merely an example. Your format should be altered to require responses that will help you in future planning.

EVALUATION METHODS:

There are several different methods that can be employed by the committee to evaluate the event. A form could be created and mailed to the committee before the meeting. The mailed form would give everyone time to think about the questions and make notes. This is especially beneficial if one or more of the group is unable to attend. Absentee members can share observations and provide information. The questionnaire should be sent to the coordinator in plenty of time to compile answers. All of the forms could be sent to the coordinator if a meeting is too difficult to arrange. The coordinator could then tally the results and prepare a report.

It is strongly recommended that some type of meeting be conducted. Many times, thoughts are brought to the surface through verbal reflection. If there were specific problems, a roundtable discussion will bring up alternatives and help arrive at a consensus. Individual evaluation forms will only provide observations from an individual.

TOPICS:

The following topics are only a few issues that may be of interest during your inquiry. Use these as a starting point for discussion. Remember that the entire process should be reviewed to see if tasks could be performed in a more efficient manner.

1) Character selection: Were the characters interesting? Should anything be changed about the selection process? Who would be good subjects for the following year?

2) Research phase: Did this phase go smoothly? Were there additional materials that should be included on your resource list for the following year?

3) Writing phase: Did this phase go smoothly? Is there a better way to complete the writing stage? How well did the fact sheet work or would it be advisable for the tour guides to write a script?

4) Rehearsal: What could be done to make rehearsal more efficient? Should you hold this activity at the same time or move it farther away from the date to allow problems to be corrected?

5) Attendance: Was the crowd more or less than you expected? Were there any circumstances that affected audience such as rain, a nearby event, or a holiday? If there were fewer attendees, what can be done to encourage more public participation? If there were more people than anticipated, how could the event be changed to compensate for the crowd? Did the crowds move at a reasonable pace?

6) Target Audience: Were there representatives for each of your targeted groups? If not, which groups were over represented and which were under represented? How can you encourage participation of specific groups?

7) Objectives: What were the objectives for the project? Did you meet each objective? Are there things that can be done to improve the program to help reach the objective?

8) Survey Results: Look at each question and the tallied responses? What

percentage responded to the questionnaire? Were the responses generally positive or negative? Are there any interesting suggestions or comments?

9) Budget: What was the original projected figure for your program? Did you exceed this figure? What could have been changed to save money such as ordering fewer invitations, or concentrating on a smaller area for publicity? Did you receive any donations? If you sold tickets, how much did the event make after expenses? What will you do with profits?

10) Safety issues: Was anyone injured? How can this be prevented in the future? Did you have sufficient first aid equipment/services? Was parking/traffic a problem?

11) Comments: Each representative should be asked for personal observations and suggestions for improvement.

REPORTING PROCESS:

The lead coordinator should assemble the results into a single report. Both the participants and the public will be interested in the findings. For the participants, the information could be relayed during the appreciation activity. The public can be notified through a newspaper article. It will be necessary to either write a press release or invite the press to the appreciation activity. Be sure to include plans for any collected funds and future productions or activities that will take place at the site. Remember that "Tales of the Crypt" is only one event that will help to generate public awareness of the importance of the local historic burial grounds. Good luck with your project!

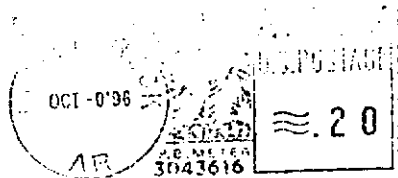
SAMPLE EVALUATION CARD

1. How did you hear about the "Tales of the Crypt" presentation?
newspaper____ television____ radio____ other_____
2. In what town do you reside? _____
3. Do you feel that the presentation was effective in teaching history? yes____ no____
4. Was the presentation an enjoyable learning experience? yes____ no____
5. Was the site easy to find? yes____ no____
6. Was there adequate lighting and were the paths accessible? yes____ no____
7. Do you feel that this event was well organized? yes____ no____
8. Who was the most intriguing character? _____
9. Would you pay to see this type of event in the future? yes____ no____
What do you consider a reasonable price? _____
10. Comments:



ARKANSAS
HISTORIC
PRESERVATION
PROGRAM

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