

## CHAPTER THREE

### Heritage Tourism

Heritage tourism is defined as “travel concerned with experiencing the visual and performing arts, heritage buildings, areas, landscapes, and special lifestyles, values, traditions and events” and includes “handicrafts, language, gastronomy, art and music, architecture, sense of place, historic sites, festivals and events, heritage resources, the nature of the work environment and technology, religion, education, and dress.”<sup>1</sup> Individuals tour for many reasons and each seeks their own variety of fulfillment. To accommodate these needs, museums, parks, historic sites, and cities present their heritage in ways that are both educating and entertaining for people of all ages, classes, genders, and ethnicities. This thesis project, based at Oak Grove Cemetery, represents a convergence of heritage tourism and cemeteries as a destination point, a historic site, and location of material culture. The combination of heritage tourism sites in Nacogdoches with archival and artifactual primary sources, and the graves of individuals buried in Oak Grove Cemetery creates a more robust heritage tourism program. Tourists will have access to a an expanded narrative of the history of

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<sup>1</sup> Walter Jamieson, “Cultural Heritage Tourism Planning and Development: Defining the Field and It’s Challenges,” *APT Bulletin* 29, No. ¾ (1998): 65.

Heritage Tourism – tourism that involves visiting an historic or cultural site and participating in activities, which allow the tourist to experience that culture as it was in the past and how it is today. Examples of heritage tourism activities include visiting a museum or historic home, eating the local food, or taking part in a festival.

Nacogdoches and the lives of its citizens.<sup>2</sup> By bringing tourism to Oak Grove, visitors will find that there is much to learn from a cemetery and hopefully be inspired to visit others and support cemetery preservation.

### The History of Heritage Tourism

Some historians consider Herodotus to be the first tourist. He travelled around the Mediterranean in the fifth century B.C. to learn about other cultures and gratify his curiosity about the world beyond Greece.<sup>3</sup> Starting in the second century A.D., Romans began an early form of heritage tourism by travelling to Greece, where they observed art, theatre, philosophers, and high culture.<sup>4</sup> The Romans continued this tradition of travel sporadically, depending on wars, for over a thousand years, visiting locations around the Mediterranean.<sup>5</sup>

In 1200 A.D., the Roman Catholic Church encouraged everyone to make a pilgrimage to the Holy Land and other holy sites such as Canterbury, Rome, and Santiago de Compostela.<sup>6</sup> Between 1200 and 1300 A.D., all social classes made pilgrimages to the Holy Land to witness its beauty, experience an exotic culture, eat unfamiliar foods, and purchase souvenirs. Pilgrims often preferred to travel in groups such as the one in Chaucer's *Canterbury Tales*, and by the

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<sup>2</sup> Heritage tourism sites in Nacogdoches that are used in this thesis include the Sterne-Hoya House, the Nacogdoches Train Depot, the Old Stone Fort Museum, Millard's Crossing Historic Village, the downtown historic district, the Nacogdoches Railroad Depot Museum, Stephen F. Austin State University, and the East Texas Research Center

<sup>3</sup> Maxine Feifer, *Tourism in History: From Imperial Rome to the Present* (New York, New York: Stein and Day, 1985), 8.

<sup>4</sup> Maxine Feifer, *Tourism in History: From Imperial Rome to the Present*, 15.

<sup>5</sup> Maxine Feifer, *Tourism in History: From Imperial Rome to the Present*, 11.

<sup>6</sup> Maxine Feifer, *Tourism in History: From Imperial Rome to the Present*, 28-31.

fifteenth century, a new business was created, the all-inclusive tour from Venice to the Holy Land.<sup>7</sup> These tours included travel with a guide, the safety of a group, board, excursions, and meals.

According to Maxine Feifer, in the sixteenth century the Protestant Reformation quelled the popularity of tourism to holy shrines and tourism soon transformed from a holy pilgrimage to a learning and sightseeing tour.<sup>8</sup> Tourists of the Elizabethan period were primarily young, unmarried, wealthy, Englishmen fresh out of university, who travelled not only for entertainment and debauchery, which there was plenty of, but also to seek knowledge.<sup>9</sup> The first stop on many travellers' tour was either France or Italy.<sup>10</sup> In France the young men examined art collections in private homes and museums, they visited Notre Dame and other cathedrals, and socialized in the French court.<sup>11</sup> At this time, it was difficult for tourists to enter Rome because they had to undergo a physical examination to make certain that they did not bring the plague into town. In addition, guards searched their items to check whether they were Catholic, because the Inquisition was still taking place.<sup>12</sup> While in Italy, tourists examined art, visited cathedrals, and experienced superior civility as many of them were introduced to the first forks, fans, and umbrellas that they had ever seen. Though Rome's ruins

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<sup>7</sup> Maxine Feifer, *Tourism in History: From Imperial Rome to the Present*, 30-31.

<sup>8</sup> Maxine Feifer, *Tourism in History: From Imperial Rome to the Present*, 64.

<sup>9</sup> Lynne Withey, *Grand Tours and Cook's Tours* (New York, New York: William Morrow and Company, Inc., 1997), 3-4; Maxine Feifer, *Tourism in History: From Imperial Rome to the Present*, 74.

<sup>10</sup> Lynne Withey, *Grand Tours and Cook's Tours*, 7.

<sup>11</sup> Maxine Feifer, *Tourism in History: From Imperial Rome to the Present*, 75-78.

<sup>12</sup> Maxine Feifer, *Tourism in History: From Imperial Rome to the Present*, 79.

are now world famous displays of Roman heritage, they were often passed by in the Elizabethan era because they were in such disrepair.<sup>13</sup> Other locations that the tourists may have visited include Prague, Vienna, Moscow, or Amsterdam.<sup>14</sup>

The Grand Tour developed in the 1700s and coined the term “tourist.”<sup>15</sup> Most tourists were young men, freshly out of university, but rather than travelling to study, they read journals to learn about foreign governments and toured to absorb and participate in foreign cultures.<sup>16</sup> The most popular destination was France where young men learned how to fence, dance, ride horses, dress fashionably, speak French, and improved their manners. In Italy, young men visited Rome and Florence and took in the opera and theatre, visited the ruins, and learned about local history, Renaissance art and architecture.<sup>17</sup> Other Grand Tours included a trip to see and travel through the Alps.<sup>18</sup>

The Victorian era of travel began shortly after the Napoleonic Wars ended in 1815.<sup>19</sup> The grand tours of the past were so glamorous and appealing that families began touring together. Journalist Larry Krotz defined this era’s tourists as “transient groups of visitors...[that] moved through Europe in the early 1800s

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<sup>13</sup> Maxine Feifer, *Tourism in History: From Imperial Rome to the Present*, 80.

<sup>14</sup> Maxine Feifer, *Tourism in History: From Imperial Rome to the Present*, 90.

<sup>15</sup> Fred Inglis, *The Delicious History of The Holiday*, (London, England: Routledge, 2000), 14.

<sup>16</sup> Maxine Feifer, *Tourism in History: From Imperial Rome to the Present*, 95-97; JamesBoswell.info, “James Boswell (1740-1795), JamesBoswell.info, <http://www.jamesboswell.info/aboutjb> (accessed July 5, 2013).

<sup>17</sup> Maxine Feifer, *Tourism in History: From Imperial Rome to the Present*, 96-107; Fred Inglis, *The Delicious History of The Holiday* (London, England: Routledge, 2000), 16-25.

<sup>18</sup> Fred Inglis, *The Delicious History of The Holiday*, 16-25.

<sup>19</sup> Feifer, *Tourism in History: From Imperial Rome to the Present*, 164..

visiting museums.”<sup>20</sup> The advent of the railroad enabled tourists to travel easily, quickly, and relatively inexpensively.<sup>21</sup> The most popular type of site for the English to visit in Great Britain over the weekend was the rural estate. These large homes were opened to the public, who were both curious about the home’s furnishings and felt that these homes offered a glimpse into England’s heritage.<sup>22</sup> Victorian travellers continued to visit the usual popular travel locations such as Germany, France, and Italy but they also kept up the Romantic tradition of seeking out beautiful natural scenery in both Europe and America.<sup>23</sup>

Europeans, who began travelling to America for leisure in the early 1800s, favored visiting American natural landscapes such as the Catskill Mountains, Niagara Falls, and Lake Champlain.<sup>24</sup> Europeans were also fascinated with social institutions such as prisons, asylums, manufacturing sites such as mills and mines, and government buildings. Krotz also states that sites of “monumental and catastrophic historical occurrences have always been popular with travelers,” and late-nineteenth century Europeans and Americans alike visited Civil War battlefields.<sup>25</sup> Another tourist attraction was rural cemeteries such as Mount Auburn in Cambridge, established in 1831, and Laurel Hill in

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<sup>20</sup> Larry Krotz, *Tourists: How Our Fastest Growing Industry is Changing the World* (Boston, Massachusetts: Faber and Faber, 1996), 4.

<sup>21</sup> Maxine Feifer, *Tourism in History: From Imperial Rome to the Present*, 166-167.

<sup>22</sup> Peter Mandler, *The Fall and Rise of the Stately Home*, (New Haven, Connecticut: Yale University Press, 1997), 64-71.

<sup>23</sup> Maxine Feifer, *Tourism in History: From Imperial Rome to the Present*, 164-177; Lynne Withey, *Grand Tours and Cook’s Tours*, 104.

<sup>24</sup> Lynne Withey, *Grand Tours and Cook’s Tours*, 104-105.

<sup>25</sup> Krotz, *Tourists: How Our Fastest Growing Industry is Changing the World*, 42.

Philadelphia, established in 1836.<sup>26</sup> Visitors to these rural cemeteries took leisurely carriage rides or strolls while observing art, architecture, and landscapes.

The 1900s introduced a new variety of tourist, individuals who travelled for pleasure or health and desired to be pampered and waited on.<sup>27</sup> These European tourists visited the beach in places like Cannes, throughout the first half of the century, excepting the war years. After World War II, tourism really boomed and 1967 was designated the International Tourist Year by the United Nations General Assembly.<sup>28</sup> Though the wealthy had been travelling by plane before World War II, this means of travel only became available and widely used those who could afford it in the 1950s. The speed of travel brought about the birth of the all inclusive tour package, which by the 1960s had maximized the number of sites and experiences travellers were able to partake. However, tourists often felt that they were rushed and did not have an opportunity to participate in local culture.<sup>29</sup> Tourists stated that travel gave meaning to their lives, was an opportunity to experience foreign cultures, pursue their own interests, and have

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<sup>26</sup> Stanley French, "The Cemetery as Cultural Institution: The Establishment of Mount Auburn and The "Rural Cemetery" Movement," in *American Quarterly*, Vol. 26, No. 1, March 1974, 37; U.S. Department of the Interior, "II. Burial Customs and Cemeteries in American History," *National Register Bulletin: Guidelines for Evaluating and Registering Cemeteries and Burial Places*, National Park Service, [http://www.cr.nps.gov/nr/publications/bulletins/nrb41/nrb41\\_5.htm](http://www.cr.nps.gov/nr/publications/bulletins/nrb41/nrb41_5.htm) (accessed May 29, 2013), 4; Laurel Hill, "Laurel Hill," Laurel Hill Cemetery, <http://www.thelaurelhillcemetery.org/index.php?m=1&p=1&s=1> (accessed May 29, 2013).

<sup>27</sup> Maxine Feifer, *Tourism in History: From Imperial Rome to the Present*, 203-205.

<sup>28</sup> Maxine Feifer, *Tourism in History: From Imperial Rome to the Present*, 219-221.

<sup>29</sup> Maxine Feifer, *Tourism in History: From Imperial Rome to the Present*, 223-230.

an adventure.<sup>30</sup> While it was possible to read about other cultures, actually seeing the sites and artifacts and experiencing the culture enabled the tourist to feel a personal connection.<sup>31</sup>

#### Heritage Tourism and Nacogdoches Today

According to the *2012 Nacogdoches Visitor Profile and Tourism Impact Study*, of the 434 individuals surveyed, approximately 66.7% of visitors had visited or planned to visit an historic site while in Nacogdoches and approximately 15.9% visited or planned to visit a museum.<sup>32</sup> Of the 738 of the visits reported, their destinations included: 31.4% the Bricks in Historic Downtown. 13.4% Old Stone Fort, 13% Millard's Crossing, 10% Old University Building, 8.8% Nacogdoches Train Depot, 8.1% Sterne-Hoya House Museum, 6.9% Durst-Taylor House, and 4.2% Zion Hill Baptist Church.<sup>33</sup> When asked what the visitors enjoyed most about Nacogdoches, history ranked the highest at 28%.<sup>34</sup> This survey shows that visitors who come to Nacogdoches are very interested in the history of the town. Tourists may choose to visit sites such as the Stone Fort Museum and the Sterne-Hoya House to feel a connection to those who fought in the Texas Revolution and to relive what many consider to be the

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<sup>30</sup> Larry Krotz, *Tourists*, 41.

<sup>31</sup> Larry Krotz, *Tourists*, 41-43.

<sup>32</sup> Ray Darville, Carl Pfaffenburg, Chay Runnels, *2012 Nacogdoches Visitor Profile and Tourism Impact Study* (Nacogdoches, Texas: City of Nacogdoches Convention and Visitor's Bureau, 2013), 12, 24-25.

<sup>33</sup> Darville, Pfaffenburg, Runnels, *2012 Nacogdoches Visitor Profile and Tourism Impact Study*, 27-28.

<sup>34</sup> Darville, Pfaffenburg, Runnels, *2012 Nacogdoches Visitor Profile and Tourism Impact Study*, 31.

glory days of the Republic of Texas. This connection fulfills Texans' inexplicable, and sometimes insufferable, need to feel that Texas has a unique and great history, created by brave men, and thanks to all of this, Texas is an exceptional state. This is not the only thing that Nacogdoches has to offer as the town has been shaped by so many other events and years beyond 1845 such as the construction of Stephen F. Austin State Normal College, the arrival of the railroad in East Texas, and the timber, gas, oil, and broiler industries. The majority of sites that visitors to Nacogdoches planned to visit as listed in the impact study, represent history since 1845 including Millard's Crossing, the Nacogdoches Railroad Depot Museum, the Old University Building, and Zion Hill Baptist Church.

In order to incorporate Oak Grove Cemetery into Nacogdoches's heritage tourism, the brochures and website created for this thesis connect individuals buried in the cemetery with objects and sites associated with their lives, some of which tourists are already visiting. Another survey result is that of the 434 individuals surveyed, 37.6% of them used the internet to research the town and plan their activities.<sup>35</sup> This thesis's website offers a starting point for tourists to plan their activities and will be linked to the websites of Millard's Crossing Historic Village, the City of Nacogdoches Historic Sites Department, and the Nacogdoches Convention and Visitor's Bureau. The tourist may begin by

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<sup>35</sup> Darville, Pfaffenburg, Runnels, 2012 *Nacogdoches Visitor Profile and Tourism Impact Study*, 19.



searching the thesis site for information about the Stone Fort Museum and will be linked to the museum's website and able to view a brochure. In addition to this basic information, the site also mentions that Adolphus Sterne was imprisoned in the Stone Fort, which may lead them to his webpage, to visit his home, and let them know that only a few blocks away, they can also visit his gravesite. By connecting tourists to these locations and the individuals associated with them, this thesis will introduce tourists to sites and resources in town that they may be unfamiliar with, such as Oak Grove Cemetery and the East Texas Research Center.

To provide the best possible interpretation of these individuals and the resources they are associated with, it is necessary to utilize current literature within interpretation. The modern heritage tourist travels not only to see historical sites but also to experience the culture in order to understand local heritage.<sup>36</sup> Heritage is defined differently by each individual, definitions include "the inherited past," "the condition of one's birth," or "anything transmitted from ancestors or past ages."<sup>37</sup> Cultural heritage researcher David Uzzell states that history and heritage are intertwined; history is not a single point in time, each historical event was caused by a previous event and will cause future events, essentially, what

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<sup>36</sup> Norman Tyler, Ted J. Ligibel, Ilene R. Tyler, *Historic Preservation: An Introduction to Its History, Principles, and Practice*, 2<sup>nd</sup> ed. (New York, New York: W.W. Norton & Company, Inc., 2009), 322.

<sup>37</sup> Kelli Ann Costa, "Conflating past and Present: Marketing Archaeological Heritage Sites in Ireland," in *Marketing Heritage: Archaeology and the Consumption of the Past*, eds. Yorke Rowan and Uzi Baram, (Walnut Creek, California: Altamira Press, 2004), 69; Robert Hewison, "Heritage: An Interpretation," in *Heritage Interpretation: Volume 1 The Nature and the Built Environment*, ed. David L. Uzzell, (London, England: Belhaven Press, 1989), 15.

happened in the past continues to affect us today.<sup>38</sup> Roy Rosenzweig and David Thelen conducted a survey about individuals' interpretations of history and found that participants are interested in history as it applies to them.<sup>39</sup> Each individual views history differently because they use their own knowledge and past experiences when interpreting an historical event.<sup>40</sup> Some of the ways that the survey participants took part in history include looking at old family photographs, taking photographs to preserve memories, attending family reunions, participating in holiday traditions, or genealogy, but they also found connections to history through visiting museums and historic sites or watching television programs about history.<sup>41</sup>

All tourists also expect some degree of authenticity in their experience.<sup>42</sup> Authenticity is not the same for everyone; each person has their own idea of what lends authenticity to an experience, including genuineness, originality, and authority.<sup>43</sup> Historic site interpreters struggle with authenticity because the recreation of history can never be exact, the objects used may not be original,

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<sup>38</sup> David L. Uzzell, "The Hot Interpretation of War and Conflict," in *Heritage Interpretation: Volume 1 The Nature and the Built Environment*, ed. David L. Uzzell (London, England: Belhaven Press, 1989), 31-36.

<sup>39</sup> Roy Rosenzweig and David Thelen, *The Presence of the Past: Popular Uses of History in American Life* (New York, New York: Columbia University Press, 1998) 12.

<sup>40</sup> Rosenzweig and Thelen, *The Presence of the Past: Popular Uses of History in American Life*, 63.

<sup>41</sup> Rosenzweig and Thelen, *The Presence of the Past: Popular Uses of History in American Life*, 19, 45.

<sup>42</sup> Can-Seng Ooi, "Mediated Consumption and the Versatile Tourist," in *Cultural Tourism and Tourism Cultures: The Business of Mediating Experiences in Copenhagen and Singapore*, 68-69.

<sup>43</sup> Jillian Rickly-Boyd, "Through the Magic of Authentic Reproduction: Tourists' Perceptions of Authenticity in a Pioneer Village," *Journal of Heritage Tourism*, Vol. 7, No. 2, May 2012, <http://dx.doi.org/10.1080/1743873X.2011.636448> (accessed July 5, 2013) 141.

the way that tasks are carried out is sometimes different, and reenactors bring their own methods to the job.<sup>44</sup> Others argue that tourists do not care about whether an experience is authentic, as long as the historic site is staged in an authentic way and they can grasp what life may have been like. Tourists may experience this staged authenticity through direct contact with the host culture by visiting historic sites, hearing the local language, witnessing traditional events, and being able to take part in routine local activities. Visitors to Oak Grove Cemetery will have an authentic experience because the gravemarkers appear much as they did when they were first placed.

One example of a site that strives to create an authentic experience is Colonial Williamsburg. Prior to the 1980s, interpreters were instructed to forget their ideas of what the South was truly like prior to the Civil War and present a more politically correct version of history, including referring to slaves as servants, despite the fact that segregation still existed.<sup>45</sup> Another way that Colonial Williamsburg differed from the original was in décor, as rooms were decorated in the taste of the creators rather than how they actually would have been. In the 1980s, the interpreters decided that Colonial Williamsburg was too neat in appearance to be an authentic representation. Since that time, tours and buildings have been altered to represent a more authentic version of the site's

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<sup>44</sup> Jillian Rickly-Boyd, "Through the Magic of Authentic Reproduction: Tourists' Perceptions of Authenticity in a Pioneer Village," 130.

<sup>45</sup> Eric Gable and Richard Handler, "Public History, Private Memory: Notes from the Ethnography of Colonial Williamsburg, Virginia, U.S.A.," *Defining Memory: Local Museums and the Construction of History in America's Changing Communities*, ed. Amy K. Leven (Lanham, Maryland: AltaMira Press, 2007), 50-51.

history. In order to make its site appear as it did in the 1700s, Colonial Williamsburg allows natural processes to happen, such as allowing the paint on the buildings to be weathered or allowing horses to defecate in the streets, though to avoid unsanitary conditions, they clean up after hours.<sup>46</sup> Another way that Colonial Williamsburg strives for authenticity is through its cast of interpreters who participate in typical colonial jobs and represent all classes in colonial society, men, women, children, and slaves. Williamsburg also takes the initiative to admit its shortcomings with visitors by admitting updates, changes, and inaccuracies on the property.<sup>47</sup> Though the change over from the original representation and interpretation were difficult and at times hard for the public to accept, new historical finds and evolving ideas of authenticity have shaped Colonial Williamsburg to its current interpretation.<sup>48</sup>

This thesis includes three Nacogdoches sites, Millard's Crossing Historic Village, the Sterne-Hoya House Museum, and the Durst-Taylor House Museum, which have some similarities to Colonial Williamsburg. Millard's Crossing is a collection of buildings that were moved from throughout the East Texas region to the outskirts of Nacogdoches to create an historic village. Though a two-person staff usually runs Millard's Crossing, during special events, volunteers utilize first person interpretation and speak to tourists about what life was like for their

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<sup>46</sup> Kelli Ann Costa, "Conflating Past and Present," in *Marketing Heritage*, 170-171.

<sup>47</sup> Kelli Ann Costa, "Conflating Past and Present," in *Marketing Heritage*, 173.

<sup>48</sup> Jillian Rickly-Boyd, "Through the Magic of Authentic Reproduction: Tourists' Perceptions of Authenticity in a Pioneer Village," 51.

character from the 1830s to the 1930s in East Texas. Whether done purposely to create an authentic experience or due to lack of budget, the buildings at Millard's Crossing look lived in, they are not freshly painted, the structures are filled with a jumble of objects that and often times clearly show their age.

While the buildings at Millard's Crossing represent a rural village, the Sterne-Hoya House and the Durst-Taylor House are both located in their original locations in the city. The Sterne-Hoya House is furnished with many original pieces and the two main rooms are set up to represent different families in the house's history. Tour guides offer information about each family. Although the men of the families are better known in Nacogdoches history, the interpreters also discuss the roles of the women, the children, and the slaves in the households. While there is currently no signage or objects associated with Sterne's slaves, interpreters tell all that they know, and an exhibit is planned for the future upon completion of research. The Durst-Taylor House interpretation chronicles each family and the changes they made to the house during their occupancy. While it is easy to imagine the use of the Sterne-Hoya parlors due to all of the original objects, it is difficult to imagine the use of some of the rooms in the Durst-Taylor house because they are so sparsely furnished. The Durst-Taylor house makes up for the lack of objects inside the house with its blacksmith shop,

syrup mill, and working gardens.<sup>49</sup> All of these sites to strive to offer visitors an authentic experience through interpretation and use of material culture.<sup>50</sup>

Another place that visitors seek heritage is at memorial sites. Cemetery tourism falls under what Philip R. Stone calls “dark tourism,” or “the act of travel to sites of death, disaster, or the seemingly macabre,” such as battlefields, massacre sites or acts of terrorism.<sup>51</sup> Stone states that:

travel to places associated with death, disaster, and destruction has occurred as long as people have been able to travel. In other words, it has always been an identifiable form of tourism. Early dark tourism may be identified as places of pilgrimage...visiting sites associated with (dead) religious figures. However, sites of contemporary death and of the “significant other dead” have often become places of secular pilgrimage.<sup>52</sup>

One such site is Gettysburg National Military Park in Pennsylvania. The battle took place on July 1-3, 1863 and within months, the battlefield became a site of pilgrimage for individuals to witness the damage and see the dead bodies.<sup>53</sup>

Soon locals began to use the site to make a profit: selling souvenirs, renting out

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<sup>49</sup> An interpretive exhibit is currently being constructed for the Durst-Taylor House Museum. There will be one exhibit panel for each family that lived in the house, a panel discussing the McKinney Foundation’s restoration of the house, a panel about the city’s role in the museum, a panel about the restoration of the home, a panel about archaeology field schools that took place at the home, and a panel about the native plants of the area, agriculture, and the Masons. Overall themes of the exhibit include agriculture, genealogy and families who lived in the home, archaeology, and architecture and restoration. The exhibit is scheduled to open at the end of August 2013.

<sup>50</sup> Interpretation – how information is presented to the public

<sup>51</sup> Philip R. Stone, “Dark Tourism: Towards a New Post-Disciplinary Research Agenda,” *International Journal of Tourism*, Vol. 1, Nos. ¾, 2011, 319; Robert M. Newcomb, *Planning the Past: Historical Landscape Resources and Recreation* (Folkestone, Kent: Wm Dawson & Sons Ltd., Cannon House, 1979), 191.

<sup>52</sup> Philip R. Stone, “Dark Tourism: Towards a New Post-Disciplinary Research Agenda,” in *International Journal of Tourism*, Vol. 1, Nos. ¾, 2011, 320-325.

<sup>53</sup> Jim Weeks, *Gettysburg: Memory, Market, and an American Shrine* (Princeton, New Jersey: Princeton University Press, 2003), 13, 50-51.

rooms in their homes, and organizing tours. Other cities such as New Orleans, Boston, and Savannah have multiple companies who offer historical or haunted tours of their cemeteries throughout the day. While interpreters are not required to have a background in history, many do their own research in order to give a more interesting and detailed tour.

Though Oak Grove Cemetery of Nacogdoches does not have permanent interpreters, it has been a site of heritage tourism and interpretation since the mid-1880s. Oak Grove is often a stop on a tour of Nacogdoches because it is the final resting place for veterans of the Texas Revolution, signers of the Texas Declaration of Independence, politicians, authors, and businessmen from Nacogdoches. For the centennial of Texas's Independence in 1936, the State of Texas erected granite memorials for the men who served in the Texas Revolution or signed its Declaration of Independence. These memorials give information about the individual as well as their contributions to the Republic of Texas. In 1962 the City of Nacogdoches provided further interpretation by erecting brown metal signs at the graves of other notable Nacogdoches citizens.<sup>54</sup> In 1966 the Nacogdoches Historical Society printed a pamphlet with a map, grave locations, and descriptions of the lives of those individuals.<sup>55</sup> While Oak Grove Cemetery does not have a dedicated tour, the Nacogdoches

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<sup>54</sup> "Signs Erected at Cemetery," *Daily Sentinel*, October 8, 1962, Vertical File, Nacogdoches County, Cemeteries, Oak Grove, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas.

<sup>55</sup> Mrs. Roy Dean Burk, "Oak Grove Cemetery," Nacogdoches Historical Society, 1966, Vertical File, Nacogdoches County, Cemeteries, Oak Grove, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas.

Convention and Visitors Bureau offers tours throughout the historic districts of town and Oak Grove. A local organization, the Friends of Historic Nacogdoches, Inc., recently hosted a living history tour with reenactors playing the roles of notable citizens.<sup>56</sup> The City of Nacogdoches received the Preserve America Grant in 2008 to create a cemetery based interpretive program.<sup>57</sup> Through the grant, the city and Stephen F. Austin State University began creating maps of Nacogdoches cemeteries, held cemetery preservation workshops, and created a website to provide information about the preservation and interpretation of cemeteries.

Through its historic house museums, living history museums, and cemetery interpretation, Nacogdoches strives to give tourists a glimpse into the town's history. By allowing tourists to visit these sites, see original artifacts, and participate in historical interpretation, the visitors can experience a little bit of what it was like to live in Nacogdoches in the past. This thesis, while based solely upon those buried at Oak Grove Cemetery rather than all cemeteries in town, expands the usual narrative to include women, businessmen and professors. By including individuals and events not included in previous tourism materials, this thesis not only broadens the scope of Nacogdoches's history but also introduces new individuals and subjects that may interest tourists. In addition, this thesis

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<sup>56</sup> A video of this living history event can be found at [http://youtu.be/Zc3GhD\\_0bgk](http://youtu.be/Zc3GhD_0bgk)

<sup>57</sup> Preserve America: Stephen F. Austin State University, "About Us," Preserve America: Stephen F. Austin State University [http://preserveamerica.sfasu.edu/PreserveAmerica/PreserveAmericaWebSite/displaypage.php?page\\_id=2](http://preserveamerica.sfasu.edu/PreserveAmerica/PreserveAmericaWebSite/displaypage.php?page_id=2) (accessed August 6, 2013).



serves as a model for future cemetery based heritage tourism projects because it is based on current interpretation principles while reflecting recent historical scholarship. Both of these fields of inquiry have changed dramatically in the past half-century.

#### How the Individual Interprets Information

Before creating tourism materials, it is necessary to understand how the individual absorbs and comes to understand information. Renowned natural and cultural interpreter Freeman Tilden defined interpretation as “an educational activity, which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information.”<sup>58</sup> Interpretation includes tour guides, exhibits, labeled trails, brochures, publications, audiovisual programs, and living museum actors.<sup>59</sup> The term “interpretation” is also used to describe the way in which tourists understand information.

Rosenzweig and Thelen’s survey found that each person interpreted events differently based on their own life experiences.<sup>60</sup> This idea is also true

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<sup>58</sup> Freeman Tilden, *Interpreting Our Heritage*, 4<sup>th</sup> ed. (Chapel Hill, North Carolina: The University of North Carolina Press, 2007), 33.

Interpretation – (a) How information is presented to an audience by a tour guide, museum, etc. (b) How the individual absorbs or comes to understand the information that they are given, usually affected by their background such as education and life experiences.

<sup>59</sup> Donald R. Field and J. Alan Wagar, “Visitor Groups and Interpretation in Parks and Other Outdoor Leisure Settings (1973),” in *On Interpretation: Sociology for Interpreters of Natural and Cultural History*, eds. Gary E. Machlis and Donald R. Field (Corvallis, Oregon: Oregon State University, 1992), 12.

<sup>60</sup> Rosenzweig and Thelen, *The Presence of the Past: Popular Uses of History in American Life*.

when individuals are taking part in heritage tourism.<sup>61</sup> Visitors to historic sites come from diverse backgrounds; they range from children to the elderly, men and women, they have differing levels of education, are of different social classes, some may arrive already knowledgeable about the subject or some may not care for the subject. Of the 434 tourists surveyed in the 2012 Nacogdoches Visitor Profile and Tourism Impact Study, 54% of tourists were women and 46% were men, 56% of tourists brought children with them on their visit, and the highest level of education achieved by those surveyed was 20% with a High School Diploma, 36% with a Bachelor's Degree, and 20% with a Master's or Professional Degree.<sup>62</sup> Though they come from so many varied backgrounds, when these tourists visit a site, they look for ways to relate or fit into that history.<sup>63</sup> When interpreting history for tourists, it is necessary to keep this in mind and describe facts in a way that the tourist finds interesting and can understand. As Tilden described in *Interpreting our Heritage*, information alone is not interpretation, to help tourists understand a concept, it is necessary to relate the unfamiliar to the familiar.<sup>64</sup>

Barry Lord, the Director of Lord Cultural Resources Planning and Management Inc., stated that there are four modes of understanding:

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<sup>62</sup> Darville, Pfaffenburg, Runnels, 2012 *Nacogdoches Visitor Profile and Tourism Impact Study*, 14.

<sup>63</sup> Freeman Tilden, *Interpreting Our Heritage*, 4<sup>th</sup> ed. (Chapel Hill, North Carolina: The University of North Carolina Press, 2007), 15-36.

<sup>64</sup> Tilden, *Interpreting Our Heritage*, 46-47.

contemplation, comprehension, discovery, and interaction.<sup>65</sup> Visitors who learn through contemplation appreciate an object or site for what it is and do not try to assign any additional meaning to it. Comprehensive learners relate all information, objects, and images together to create one story. Those who learn through discovery explore the artifacts and create their own connections between them. Interactive learners like to have a hands-on experience and learn best when interpreters only serve as guides to discovery.

To gain the interest of all groups, exhibit creators may include text, artifacts, interactive screens, and demonstrations. To incorporate the variety of ways that individuals learn, this thesis uses multiple approaches to interpret the information. A tourism program has been developed for the individuals of Oak Grove Cemetery and cemetery preservation by using brochures and a website to provide multiple ways for tourists to learn.

#### How to Interpret for All Groups in Writing

The definition of interpretation varies from person to person. The National Association of Interpretation defines interpretation as a “communication process that forges emotional and intellectual connections between the interest of the audience and the inherent meanings of the resource.”<sup>66</sup> The National Association of Interpretation states that the duty of an interpreter is to

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<sup>65</sup> Barry Lord, “The Purpose of Museum Exhibitions,” in *The Manual of Museum Exhibitions*, eds. Barry Lord and Gail Dexter Lord (Walnut Creek, California: AltaMira Press, 2001), xviii-21.

<sup>66</sup> Doug Knapp and Gregory M. Benton, “Elements to Successful Interpretation: A Multiple Case Study of Five National Parks,” *Journal of Interpretation Research*, Vol. 9, No. 2, (2004), 10.

“orchestrate their interpretation to elicit a response from the audience: astonishment, wonder, inspiration, action, sometimes tears.”<sup>67</sup> The National Park Service states that an “interpreter helps the audience to care about the resource, and translates artifacts, collections, and physical resources into a language that helps visitors make meaning of these resources.”<sup>68</sup>

To help tourists enjoy their heritage experience, interpreters must understand that all tourists come from a variety of backgrounds, absorb information differently, and have their own motives for visiting the site.<sup>69</sup> To develop the website and brochures, this thesis follows Freeman Tilden’s six principles:

Principle 1: “Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.”<sup>70</sup> In simpler terms, if tourists cannot understand and relate to what is being told, they will not learn. To help visitors understand difficult or foreign topics, the interpreter can use themes such as war, industrialization, health, or home life to help the visitor categorize the subject.<sup>71</sup> This thesis utilizes four topics that unite all of the brochure, the topics include politics, economics, education, and preservation. These topics help provide a way to explain the past

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<sup>67</sup> Knapp and Benton, “Elements to Successful Interpretation: A Multiple Case Study of Five National Parks,” 10.

<sup>68</sup> National Park Service, “Foundations of Interpretation Curriculum Content Narrative,” Harpers Ferry, WV: Department of the Interior, National Park Service, 2007, 1-2.

<sup>69</sup> Freeman Tilden, *Interpreting Our Heritage*, 127.

<sup>70</sup> Freeman Tilden, *Interpreting Our Heritage*, 36.

<sup>71</sup> National Park Service, “Foundations of Interpretation Curriculum Content Narrative,” 6.

in relevant terms and convey the significance of each included. Two of the interpretive pieces fall under the topic of politics and discuss wartime experiences of those who fought in the wars and also the people back home. In addition, war is a popular subject with many tourists, so this thesis uses that interest to introduce tourists to new information about a subject they already know about and enjoy. In this way, interpreters can show that although historic figures lived differently than today, their experiences were not that different from our own. To incorporate this principle into the brochures and website of this thesis, maps, documents, historical markers, photographs, objects, and historic sites are used in order to incorporate potentially familiar items of material culture.

Principle 2: "Information, as such, is not interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information."<sup>72</sup> Interpretation is not a lecture where one gives as many facts as possible in a limited amount of time.<sup>73</sup> It is important to tell tourists facts about the location, history, or objects but it is also necessary to make these facts relatable so that they are easier to understand. For example, a tour guide may show tourists a McCormick Reaper and tell facts about its inventors and its operation, but unless the reaper is described under the theme of agriculture, tourists will only know that it is a machine. To prevent project information from becoming a lecture, information about individuals and

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<sup>72</sup> Tilden, *Interpreting Our Heritage*, 44.

<sup>73</sup> Doug Knapp, "Elements to Successful Interpretation: A Multiple Case Study of Five National Parks, 16.

events have been interpreted with themes such as politics, economic development, and education in Nacogdoches's history.

Principle 3: "Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical, or architectural. Any art is in some degree teachable."<sup>74</sup> In other words, interpretation is a craft that is teachable and learnable. This principle applies to this thesis because the thesis was created with the hope that it will one day be expanded to include other individuals buried in Oak Grove Cemetery and other cemeteries in Nacogdoches.

Principle 4: "The chief aim of interpretation is not instruction, but provocation."<sup>75</sup> This requires the interpreter to allow tourists to come to their own conclusions and encourage them to explore their own interests. National Park Service Interpreter Levi Novey argues that some interpreters rely too heavily upon broad themes and provocation while the real mission of the interpreter and the park is to inform and sometimes individuals receive the most benefit from facts.<sup>76</sup> The challenge is to find the balance between hard facts and allowing the visitor to come to his or her own conclusions. In order to allow tourists to find their own meaning within these facts, it is necessary to keep with the interpretive theme and forego adding every mundane detail. For example, in this thesis due to time constraints and limited attention spans, it includes only the basic details

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<sup>74</sup> Tilden, *Interpreting Our Heritage*, 53.

<sup>75</sup> Tilden, *Interpreting Our Heritage*, 59.

<sup>76</sup> Levi Novey, "Why We Should Communicate, Rather Than Interpret: A Call to Arms," *Journal of Interpretive Research*, Vol. 13, No. 1, (2008), 54.

about World War I and its affects on the community. For those who are interested in this subject and want more information, the webpage for “War in Nacogdoches” includes links to oral history interviews with local World War I veterans.

Principle 5: “Interpretation should aim to present a whole rather than a part and must address itself to the whole man rather than any phase.”<sup>77</sup> To incorporate this principle, interpreters must strive to present a well rounded story. It is better to present one well thought out overview rather than offer many incomplete ideas. It is possible to give a broad overview of a topic without getting into every detail. Again using the example of “War in Nacogdoches,” the brochures and website include many aspects of the topic of warfare and includes soldiers’ experiences, home life, and economic impact.

Principle 6: “Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentations to adults but should follow a fundamentally different approach. To be at its best it will require a separate program.”<sup>78</sup> Tilden insists that children can comprehend the same points that adults can, but like all people, they need facts to be relatable. For example, when telling adults that a blue whale can grow up to one hundred feet long, they may compare it to a familiar object, to make this length relatable to children, the interpreter may compare the length of a whale to three school buses. Children

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<sup>77</sup> Tilden, *Interpreting Our Heritage*, 68.

<sup>78</sup> Tilden, *Interpreting Our Heritage*, 76.

also absorb facts by using their senses and participating in demonstrations like churning butter or shooting a bow and arrow. The cemetery cleaning project utilized this principle because the cleanings included individuals between the ages of about seven to seventy. To accomplish this principle, the brochures and the website will include illustrations with all ages in mind.

When creating an exhibit, whether in a museum, along a trail, in a park, online, or a brochure, interpreters must remember to keep text concise. Many visitors do not want to read extensively. Other tourists prefer to be entertained rather than receive an in depth education on the topic.<sup>79</sup> Tilden states that to keep tourists' attention and present the best information, exhibit writers should keep labels short and to the point, determine what information will most interest tourists, make certain that the label is easy to understand, and realize that this may be the only chance they have to interpret information for the tourist.<sup>80</sup> In her book *Exhibit Labels*, museum exhibition consultant Beverly Serrell gives a list of guidelines for effective exhibit captions. Those of relevance to this thesis are as follows:

- Begin interpretation with what the individual can see, tell them specific facts like what it is, who invented it, and how it is used, building up so

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<sup>79</sup> Barry Lord, "The Purpose of Museum Exhibitions," in *The Manual of Museum Exhibitions*, eds. Barry Lord and Gail Dexter Lord (Walnut Creek, California: AltaMira Press, 2001), 15; Barbara Abramoff Levy, Sandra Mackenzie Lloyd, and Susan Porter Schreiber, *Great Tours! Thematic Tours and Guide Training for Historic Sites* (Walnut Creek, California: AltaMira, 2001), 23.

<sup>80</sup> Tilden, *Interpreting Our Heritage*, 92-93.



subjects such as how it changed individuals' way of life and the economic benefits or consequences.

- Use language that everyone from children to adults can understand.
- Do not cover too many topics at once, instead break them down into manageable groupings.
- Bullet points help visitors to distinguish separate facts.
- Do not share excessive information that does not relate back to what the individual is seeing.
- The length of exhibit labels depends on the object being interpreted, while some objects need only identification because they are familiar, others that are unfamiliar or more important should be thoroughly explained. Exhibit labels should not be the same length.
- Captions should be a manageable length so that visitors can read the entire label quickly and move on. Most individuals read at around five words per second, so create exhibit labels that can be read in less than ten seconds.<sup>81</sup>

The National Park Service adds the idea of adding compelling titles to grab the visitor's attention while also giving insight to the subject being interpreted.<sup>82</sup>

Another idea NPS recommends and has been incorporated into this project is to

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<sup>81</sup> Beverly Serrell, "Types of Labels in Exhibitions," in *Exhibit Labels: An Interpretive Approach* (Walnut Creek, California: AltaMira Press, 1996), 27.

<sup>82</sup> National Park Service, "Wayside Exhibits: A Guide to Developing Outdoor Interpretive Exhibits," 1<sup>st</sup> edition, Harpers Ferry, WV: Department of the Interior, National Park Service, 2009, 14.

utilize technology that can give the visitor more information and the freedom to access information when and where they would like.<sup>83</sup> Nik Honeysett states that incorporating technology does not have to be a large undertaking, especially in a small museum.<sup>84</sup>

To incorporate technology into this project, Quick Response (QR) codes are printed into each brochure. By scanning the QR code with a smartphone code scanner, the code will take visitors directly to the webpage that is associated with the brochure. The website will contain maps, photographs, paintings, and documents, in addition to more information about the subject. The use of QR codes is new technology and as technology is always changing, in the future QR codes will likely be replaced. In order to keep the thesis brochures relevant and give tourists continued access to the website, the web address is also printed in the brochures. This consideration has also been taken for those who do not have access to smart phones or QR code scanners. One of the shortcomings RedDot, which is the program used for this thesis, is that it is not available as a mobile website and therefore is sometimes difficult to view on a smart phone, but by giving tourists the web address, they may visit the website from a computer, which may be easier for them. For more information about RedDot, please see Appendix 2.

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<sup>83</sup> National Park Service, "Wayside Exhibits: A Guide to Developing Outdoor Interpretive Exhibits," 22.

<sup>84</sup> Tim Grove, "The Importance of a Digital Strategy [Part One of Two]," *History News*, Vol. 67, Issue 4, (Autumn 2012), 5.



Figure 3.1 QR Code linked to the project website

Another way that technology has been utilized in this thesis is by the creation of a project website. As Diane Barthel, an expert in the sociology of heritage, stated, media can overshadow the knowledge being shared, overwhelm the user, and seem impersonal.<sup>85</sup> To make certain that the website information is not overshadowed by technology, this thesis utilizes Serrell's advice that images, videos, and oral histories should be used to illustrate what is being said, if they do not serve this purpose, they lose meaning, clutter the webpage, and may overwhelm the users.<sup>86</sup> Larry Beck and Ted Cable state the when using technology such as a website, it is necessary to make certain that the website is easy to navigate so that the user is not overwhelmed.<sup>87</sup> By using RedDot to create the project's website, the site is made up mostly of text, photographs, and

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<sup>85</sup> Diane Barthel, *Historic Preservation: Collective Memory and Historical Identity* (New Brunswick, New Jersey: Rutgers University Press, 1996), 199.

<sup>86</sup> Serrell, *Exhibit Labels*, 149.

<sup>87</sup> Larry Beck and Ted Cable, *Interpretation for the 21<sup>st</sup> Century: Fifteen Guiding Principles for Interpreting Nature and Culture* (Champaign, Illinois: Sagamore Publishing, 2002), 82.

clickable links that are easy to understand and can be navigated away from by selecting another link or pressing the back button. Another method utilized by this project to avoid overwhelming website viewers was to break information down into manageable sections so that the text does not appear to be so daunting.<sup>88</sup> Sections are divided by ideas, some are given subtitles, and others have photographs placed in between paragraphs to give readers a break between ideas. To fulfill the lack of interpersonal communication, Maria Piacente suggests that multimedia can be used to help visitors make a connection to the exhibit.<sup>89</sup> Multimedia, such as oral histories, are used on this website not only to support the text but also to allow visitors to the site to listen to individuals tell their own life stories.

The positive aspects of using technology to share information is that websites offer a way to share more information that usually possible, it is possible to share a variety of multimedia such as oral histories, photographs, and documents that visitors would not usually be able to see, and websites allow the visitor to pursue their own interests.<sup>90</sup> By sharing multimedia and allowing individuals to personalize their learning experience, the project's website allows

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<sup>88</sup> Serrell, *Exhibit Labels*, 84.

<sup>89</sup> Maria Piacente, "Multimedia: Enhancing the Experience," in *The Manual of Museum Exhibitions*, eds. Barry Lord and Gail Dexter Lord, (Walnut Creek, California: AltaMira Press, 2001), 222.

<sup>90</sup> Maria Piacente, "The Language of Multimedia," in *The Manual of Museum Exhibitions*, eds. Barry Lord and Gail Dexter Lord, (Walnut Creek, California: AltaMira Press, 2001), 402; Serrell, *Exhibit Labels*, 180; Beck and Cable, *Interpretation for the 21<sup>st</sup> Century*, 82, 88.

readers to take advantage of resources that they would not usually have access to.

#### How Interpretive Principles Influenced Selection of Tour Materials

By following the interpretive guidelines produced by individuals such as Tilden and Serrell, this project's website and brochures will be a source of information about Oak Grove Cemetery and the historical resources around Nacogdoches, that is easy to understand and enjoyable for all. While some principles apply more than others to the project, many overlap and compliment one another, making it easy to incorporate the principles in unexpected ways.

Individuals of both genders, of varying ages, and from different time-periods have been incorporated in this project not only to give a broader representation of the history of Nacogdoches, but also to attract tourists of many interests. Oak Grove Cemetery is primarily a white cemetery and thus it is difficult to identify a historically diverse group to interpret. The cemetery was chosen for this project because of its connection to well known individuals, and its close proximity to downtown Nacogdoches, which allows visitors to walk or make short drives in between sites. Individuals and subjects selected for interpretation were also chosen based on the availability of associated sites and of documentation written by them, about them, or documenting events in their lives.

This project has been undertaken with the hope that it will be a starting point for the interpretation of other local cemeteries and historic resources. By expanding this project, future interpretations will include more individuals and

subjects, which will present new facets of Nacogdoches's history and introduce tourists to new sites and ideas.