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### Let's Go Camping: A Physical Experience on a Virtual Platform

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COLLEGE OF LIBERAL ARTS

LET'S GO CAMPING  
A PHYSICAL EXPERIENCE ON A VIRTUAL PLATFORM

A THESIS SUBMITTED  
IN PARTIAL FULFILLMENT OF THE  
BACHELOR OF SCIENCE DEGREE  
IN MUSEUM STUDIES

DEPARTMENTS OF PERFORMING ARTS AND VISUAL CULTURE AND HISTORY

BY

MONICA CONARY

APRIL 2020

The members of the Committee approve the thesis of Monica Conary submitted on April 23, 2020.

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## **Abstract**

Camp Kawanhee is celebrating its 100th Anniversary in 2020. How can creating an Esri Story Map using archival materials from the camp at its 100th Anniversary help individuals connect to their own time at camp, engage with the camp's history, and offer present experiences? By utilizing the software Story Maps, I have created a platform that shares special moments in Camp Kawanhee's history. Digitized items from my summer at Camp Kawanhee (brochures, pamphlets, letters, and photographs) are utilized in my story map to create a narrative of the past and present. By drawing upon literature on digital tourism and history, I created a plan that can be a guide for other situations, particularly small institutions that have rich archival collections. I have also examined the role summer camp plays in youth identity, and how memory and nostalgia interact with an individual's sense of self. Through this project I make collections available to alumni who cannot be physically present, thereby strengthening alumni ties during important anniversary events. This has become increasingly important with the COVID-19 crisis. With this digital project alumni and current campers will be able to reflect on past events and how they have shaped the present camp space.

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## Introduction

Camp Kawanhee<sup>1</sup> was founded in 1920 at Weld, Maine, on Lake Webb by brothers George and Raymond Frank. They wanted to inspire discovery and introduce adventure to boys all across the world. The Frank brothers were born in Portland, Maine, and would continue to vacation in the state even after work led them away from New England. George Frank first looked upon the space that would be Camp Kawanhee in 1910.<sup>2</sup> He loved the area so much that he promised himself that he would come back for his honeymoon. In 1912, after he married Florence, they went back to Lake Webb and continued to do so every summer thereafter. They were joined by Raymond in 1916, who also fell in love with the area. The brothers began thinking about creating a boys camp, and they searched around the lake to find the perfect place. They purchased sixty acres of land, which became Camp Kawanhee. The brothers named the camp after a Native American tribe that was thought to have once settled in the area. They began building in 1920. The first three structures were known as the Dining Hall, Eagle, and Falcon Lodge. They often used tents for their needs (during the athletic activities) and the fields that are now called the athletic area were once filled with potatoes. Camp Kawanhee opened for campers in 1921. It was first advertised as a camp free from hay fever and asthma.<sup>3</sup> The camp had twelve campers enrolled in the first year, eight young men from New Jersey, and four from Ohio. For many years, Kawanhee would see heavy enrollment from both of these states because Raymond worked in Englewood, New Jersey, and George worked in Columbus, Ohio.<sup>4</sup> As Camp

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<sup>1</sup> The use of camp, Kawanhee and Camp Kawanhee is used interchangeably throughout the paper.

<sup>2</sup> Kawanhee Historian, "History of Kawanhee," *Staff Handbook*, 1980.

<sup>3</sup> Hay fever and asthma were a large concern in the 1900s, so camps marketed towards individuals who wanted to have a safe space. - This was a large advertising component for the Kawanhee Adult Camp. Thomas Platts-Mills. "The allergy epidemics: 1870-2010." *The Journal of Allergy and Clinical Immunology* (2015): 3-13.

<sup>4</sup> Both brothers worked in youth services. George Frank worked in Industrial Arts, and was the Director of Industrial Arts for the Columbus Public School System. Raymond Frank worked as a youth pastor and choir director.

Kawanhee grew, more buildings and activities were added. My literature review will further explore the history of Camp Kawanhee and some of the historic milestones that are an integral part of the camp's history.<sup>5</sup>

Camp Kawanhee will celebrate its 100th Anniversary in 2020. Alumni and campers will be invited to visit the camp for a special program that will provide individuals with a glimpse of the past and bring memories from camp experiences back to life. Many of the alumni who wish to join the festivities live in various parts of the world and will be unable to attend. My online platform will provide a digital experience to those who are unable to visit the physical location. Because of my own experience at the camp and knowledge of history and traditions, I believe my online platform will facilitate a connection with camper's and alumni's time at camp and engage them with material that will bring back fond memories. This will be accomplished through the use of *ArcGIS*, an online space that allows creators to develop a narrative that attracts the audience's attention, enabling further development of alumni relations. This platform allows makers to establish a strong digital front that users find easy to navigate. I chose this software because of its narrative and map-based features. I went through a list of criteria that helped identify the primary components I would need to create the map; these features are: mapping, access, navigable and engagement. I organized materials thematically on the site so users can easily find the activity, building, or historic event they are seeking. In my literature review I will examine what type of information and projects attract alumni involvement and how the digital platform I created is tailored to the Camp Kawanhee audience.

I worked at Camp Kawanhee as the history intern over the summer of 2019, where I digitized and organized their archival materials. Although I considered myself an outsider

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<sup>5</sup> Kawanhee Historian, "History of Kawanhee," *Staff Handbook*, 1980.



because this was my first year at camp, there was still a “magic” to the camp that I felt was intrinsic to why individuals continued to return year after year and was responsible for developing campers’ strong connection to the area. For me this “magic” came from the landscape and the deep history that makes Kawanhee unique. The bonds at the camp and the connection campers, staff, and alumni shared were dynamics that I had never experienced before. Through my work I found that Kawanhee has a strong alumni base of people who visit the physical space often. Because of their interest in the physical location, archival materials, and historical information, I believe there would be an additional interest in an online platform that showcases more material with which they could connect. It would allow them to compare their past and present experiences with those of other campers. The idea for an online platform occurred to me when I realized how much material was available and how many of the camp alumni would not be able to come to the 100th Anniversary event and see the changes made in recent years. Kawanhee is a space that brings up positive experiences from the past for many alumni. I believe that many of the memories surrounding the camp experience are looked back upon with joy and fondness.<sup>6</sup> The camp experience has shaped many of these boy’s and men’s lives. They point to Kawanhee as a pivotal part of their childhood.<sup>7</sup> The 100th Anniversary is the perfect time to rally the alumni base and present a project that allows them to celebrate and better understand the history of Kawanhee.

This paper profiles the work I completed for my project creating a prototype for other small institutions that have a strong archival base to follow and apply. Small institutions will be

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<sup>6</sup> I was able to listen to a number of interviews and discuss the camp with alumni and campers over the 2019 summer and many of them talked about the camp with fondness.

<sup>7</sup> For many Kawanhians the bonds they create and the skills they learn during the camp season have a lasting impact on their life. The interviews that I have listened to from alumni, point to Kawanhee as being a place where they learned pivotal life skills and made lasting friendships.

Kawanhee History, “Kawanhee History Museum - Oral Histories,” 2020. <http://kawanheehistory.com/wordpress1/>

able to use my research as a guide to present material to their audience base that will help visitors learn more about the history or future of the space. This paper will discuss the literature I have found on the subject. The review touches upon museums in the digital space and how these examples helped me understand more about utilizing digital platforms to create a narrative to engage viewers with the material from the alumni and camper base. It also touches upon my time at the camp during the 2019 summer. I will examine the process and steps I took to digitize the material and will outline the criteria I set when analyzing which items to digitize. My focus for this project was to create a digital platform that would promote past and present experiences at Camp Kawanhee that could be applied to other institutions. I provide a summary of the steps taken to create the story map, and how I chose various features such as; layouts and map graphics. I also reference the pandemic that we are currently in and how this has affected my work surrounding the project. Lastly, I discuss the results and what I have learned through this process.

## Literature Review

### *The Camp Experience*

The 100th year anniversary of Camp Kawanhee for Boys will be celebrated in August 2020. This is a historic milestone for the camp and a way for the Board to generate interest from alumni. The anniversary will help to strengthen alumni ties and is a significant fundraising opportunity for the camp. Because my project's projected audience is alumni, I want to examine how alumni relations and its connection to the upcoming anniversary play a role in the creation of the digital space and the materials utilized.

Rissmeyer examines students and alumni relations. Her ideas can be applied to Camp Kawanhee and their promotion of the upcoming anniversary. Rissmeyer reflects on the idea of collaboration<sup>8</sup> and how individuals can work towards a common goal. To build a successful campaign, different factors must be set into motion, and having designated groups who are able to work on different aspects of the event help the planning process run smoothly. To cultivate a connection with alumni, board members and the individuals in charge of the event must think of various ways to engage their audience and incorporate activities for all who would like to participate. My project meets that need, focusing on those who will not be able to be at the event but still want to take part in the anniversary.

Ebert examines another way of looking at alumni and their relationships with institutions. He states, "Alumni have much to offer,"<sup>9</sup> reviewing the various opportunities and experiences that alumni bring to organizations. They are a great recourse. This is also true for Kawanhee, which has a large alumni network who is very involved with the community. Because of alumni

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<sup>8</sup> Patricia A Rissmeyer, "Student Affairs and Alumni Relations," *New Directions for Student Services* 2010, no. 130(2010): 20.

<sup>9</sup> Karin Ebert, Leona Axelsson, Jon Harbor, "Opportunities and challenges for building alumni networks in Sweden: a case study of Stockholm University," *Journal of Higher Education Policy & Management* 37, no. 2(2015): 252.

involvement and their interest in the camp, it is important to take into account what alumni would like to see on the digital platform and what material or historical milestones are important to them when examining Kawanhee's history. Their hope is the continuation of strong ties and involvement in camp life. For the camp, they pride themselves on their involvement with alumni and their strong alumni database. Ebert theorizes that this is an important factor when cultivating those relationships and ensuring that they stay strong through the years. He states, "A core need for any alumni relations program is a database within which to gather and organize data about alumni, and to track contacts and involvement over time."<sup>10</sup> This will be important for the anniversary, when they begin reaching out to measure interest. The program could collect data that informs the Camp about who is using the site and from where, which could help them in other alumni projects and know who to continue to reach out to. Ebert also reflects on alumni activities. The Kawanhee anniversary falls into this category. He examines the main goals for these events and what they hope to accomplish. He states, "The main aim is to share memories and to reconnect with the university during a pleasant event,"<sup>11</sup> allowing them to reconnect and share the experiences that were influential during their time at Camp Kawanhee. The project that I have designed will help to connect these memories with past events and form a timeline, which will allow alumni to easily connect and share their various experiences through the generations.

### *Identity Formation and Engagement*

Camp Kawanhee is/was a large part of many of its participant's lives. Those who have come to the camp find a deep sense of connection, not only with their beautiful surroundings, but with other campers. This space has a role to play in an individual's identity formation.

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<sup>10</sup> Ebert, Axelsson, Harbor, "Opportunities and challenges," 256.

<sup>11</sup> Ebert, Axelsson, Harbor, "Opportunities and challenges," 257.

Best analyzes identity formation and what ideas play a role in youth identity and an awareness of self. She states, “identities are formed in social relations and social situations.”<sup>12</sup> Camp Kawanhee is a formative experience for youth. Many of the campers start coming to the camp around the age of seven and continue until they are 17. The majority of the counselors on staff attended the camp as campers and Kawanhee is so ingrained into their identity that they continue to come back.

Foote examines how summer camps play a role in these campers’ identities, allowing them to try on various personas and incorporate what they see and learn during the summer into who they are as an individual.<sup>13</sup> She explores the idea that the camp space empowers individuals to take on various roles and try new ideas and actions.<sup>14</sup> These performances usually test their limits and are acts that they do not normally commit to because of risk. Being in this type of environment allows campers to try new things and become more aware of their sense of self. Spaces like summer camps impact these individuals and create deep bonds to not just other campers, but the space itself. It allows campers to reconnect with the past and not only learn more about what happened during their years at camp, but some of the major camp moments. This is important to my research because it shows how strong the ties are to places like Camp Kawanhee, and that by providing a platform for individuals to examine materials from the past, it reinforces a bond with a space that had a hand in shaping themselves.

Engaging visitors in the materials presented on any digital platform is a primary goal for creators. Audiences should be able to learn more about the subject presented and navigate the

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<sup>12</sup> Amy Best, “Youth Identity Formation: Contemporary Identity Work,” *Sociology Compass* 5, no. 10 (2011): 909.

<sup>13</sup> Monica Harriman Foote, “Summer Camp as Ritual Space: Adolescent Identity Development Away from ‘Real Life’” (PhD diss., Indiana University, 2014), 1.

<sup>14</sup> Foote, “Summer Camp,” 5.

space easily and effectively while still being attracted to the narrative provided. I define engagement as visitors interacting with the platform, the site holding the visitor's attention, and having them actively navigate the digital platform and learning more about the history and changes at the camp.

The digital space allows for more information to be shared and provides a place that enables a wider audience to view the material. Bianchi states, "Digital technology allows a dramatic increase in access to information, cultural education and interaction."<sup>15</sup> Visitors are able to interact with the material on the site. This could be in the form of watching a video from the camp archives in the 1950s or scrolling through photographs of campers from different decades. Alumni and campers could find familiar faces and from this interaction recall memories about the camp and their time there. The visitors are engaging with the material and discovering information that interests them. She states, "Visitors should be able to access as much or as little information as desired, pick and choose their way through an exhibition and create a storyline."<sup>16</sup> When organizations or authors make an effort to engage visitors in the digital sphere, individuals are able to access new materials, and learn about a narrative that they have not had the opportunity to interact with before (See Figure 18).

### *The Digital Space*

The topic of digital space versus a physical space is a contentious subject. Some individuals believe that the digital space detracts from the physical experience. However, I believe that digital spaces connect alumni who are unable to travel to the location. I would propose that a

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<sup>15</sup> Marina Bianchi, "How museums engage visitors in a digital age." Published March 03, 2016. <https://www.bdcnetwork.com/blog/how-museums-engage-visitors-digital-age>

<sup>16</sup> Bianchi, "How Museums Engage Visitors in a Digital Age."

digital space could incorporate historic themes and be a platform that supports interactivity remotely while connecting to a physical historic location. For my own research question, I look at how interactivity can enhance an online guided tour. I also want to touch upon the effects this digital space might have on the physical location on which it is based.

When discussing the relationship between the digital and physical space, Stark states, “We regard digital spaces not simply as a pathway to physical interaction but as a new opportunity for a different kind of experience.”<sup>17</sup> He implies that by digitizing these objects, they can take on new meanings and can live separately from the physical location<sup>18</sup> that they were previously connected to. He also reviews whether these digital tools take away from the physical objects or enhance the visitor experience,<sup>19</sup> allowing for new discussion and ideas to occur. It is important to note that the physical and digital realm is becoming “increasingly blurred.”<sup>20</sup> With the introduction of new ideas, like the ones from Stark, these two spaces are able to be thought of as separate entities. The digital space no longer has to rely fully on a physical location or object. It is also important to note that by connecting one’s digital project to a physical location, more meaning might be gained by the visitors who have either visited the location or have a connection to the physical area.

Another important discussion point about digital versus physical platforms is accessibility, and how access has become an important part of the digital model. Hand examines how the digital space is incorporated into our culture and reflects on the arguments taken from both sides. He touches upon authenticity and what is considered authentic. This is a widespread

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<sup>17</sup>James F. Stark, Paul Cooke, and Laura King, "Experiencing the Digital World : The Cultural Value of Digital Engagement with Heritage," *Heritage & Society* 9, no. 1 (May 2016): 78.

<sup>18</sup> Stark, Cooke, King, "Experiencing the Digital World," 78-79.

<sup>19</sup> Stark, Cooke, King, "Experiencing the Digital World," 79.

<sup>20</sup>Stark, Cooke, King, "Experiencing the Digital World," 85.

and important question when discussing the digital space. Hand states, “There are complex questions about recognition, originality, truth, history, and knowledge, in relation to the character of digital information culture, when positioned against a model of non-digital culture.”<sup>21</sup> When utilizing the digital space, there needs to be an effort to ensure that there is a balance of truth and history, along with the wants of alumni.

The utilization of digital tools as an education technique has risen in popularity. In an effort to reach individuals in other parts of the world, groups have made an attempt to enhance the digital experience for those who wish to learn more about subjects that are out of their physical hold. In combination with this idea, digital tourism uses these digital education tools to enhance the experience of visitors, both remotely and physically.

In order to discuss the effects, the digital space has on tourism, we must first look towards a definition of the description of digital tourism. Benyon describes digital tourism as, “the digital support of the tourist experience before, during and after the tourist activity.”<sup>22</sup> This is the definition I will be using throughout my thesis. There is a growing interest in using digital applications to enhance the tourism experiences. Alumni and camps will utilize the site to help fulfil the desire to go to the physical location, further developing the idea of how the digital space can help with the before, during, and after experience for visitors.<sup>23</sup> The before helps visitors look over the material and plan ahead for their visit. This experience usually happens when visitors are going to a physical space and have a desire to plan ahead of time.<sup>24</sup> The “before” experience also enables museums and other cultural institutions to create a more

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<sup>21</sup> Martin Hand, *Making Digital Cultures : Access, Interactivity, and Authenticity*, (Routledge, 2008), 2.

<sup>22</sup> David Benyon, Aaron Quigley, Brian O’Keefe, and Giuseppe Riva, “Presence and Digital Tourism,” *Air & Society* 29, no. 4 (2013): 522.

<sup>23</sup> Benyon, Quigley, O’Keefe, Riva, “Presence and Digital Tourism,” 523.

<sup>24</sup> Ibid.



personalized experience for users who are searching for specific items. My digital platform could be utilized as a before experience, where individuals visit the site before going to the actual physical location. Benyon alludes to the fact that the digital presence can sometimes take away or be a distraction for those visiting.<sup>25</sup> The digital space should help to further a concept, instead of taking away from the activity/location. My platform is used as a supplement and is not meant to be a substitute for the physical area. He also discusses the “remote digital user”<sup>26</sup> and how a digital space is needed to support those who are not able to visit the actual location.<sup>27</sup> He then discusses what happens after the experience, briefly touching upon the importance of the connections visitors have to the site and how their influence as a “digital tourism ambassador”<sup>28</sup> can help generate more visitation to a relatively unknown location. This could also hold true to a virtual site, bringing more users to a certain space.

Benyon also goes in depth about design aspects in the digital realm and how these can be utilized in the tourism field. He gives examples such as: “interactive maps, tourism assistants, souvenir generation.”<sup>29</sup> These types of tools allow for an enhancement of the physical surroundings, and can help personalize the experience to the visitor. Stark states that these digital enhancements only have value “if the digital system itself is designed to meet the needs of users appropriately.”<sup>30</sup> For my project that would mean creating a space that engages with the audience and allows them to connect with the past.

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<sup>25</sup> Ibid.

<sup>26</sup> Ibid.

<sup>27</sup> Ibid.

<sup>28</sup> Ibid.

<sup>29</sup> Ibid.

<sup>30</sup> James F. Stark, Paul Cooke, and Laura King, "Experiencing the Digital World : The Cultural Value of Digital Engagement with Heritage," *Heritage & Society* 9, no. 1 (May 2016): 88.

How does the interactive map play a role in presenting history? Is this the best medium to present historical data, and how can the two topics come together? Spence confronts these questions and looks at how digital sources can help those in the field. We are now in charge of what we ourselves can preserve, often using technology to save and process historical information. By digitizing these items, collections become more available to the public, and individuals are able to search through a wide range of material. This also helps widen the field of research and allows for the creation of new ideas with the material accessed online. I will be using the mapping software so that visitors will be able to center themselves in the Camp, providing alumni who have not been to the camp for a time a tool that will allow them to see the changes over time and where everything is now located. By digitizing these materials, individuals are able to save information that might be deteriorating.<sup>31</sup> An example in my own research comes from camp sign-up sheets that campers had to fill out. Some of these forms are from 1921 and are not in the best of shape. Through digitization we are able to save an image of the sheets for later use, and more individuals are able to access these items when placed online. However, Spence cautions individuals on the platform they use to save material, and to ensure that the digital space they utilize does not disappear in the next 20 years.<sup>32</sup>

Stark presents the relationship between past and present and how they connect, “the use of the digital in exploring the past is frequently not inappropriate or incongruous because it also tends to reflect present concerns and current tools for engagement.”<sup>33</sup> Allowing users to use digital tools to reflect on these connections between past and present and further conversation on

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<sup>31</sup> Spence, “Small Organizations and Cultural Institutions,” 366-368.

<sup>32</sup> Ibid.

<sup>33</sup> James F. Stark, Paul Cooke, and Laura King, "Experiencing the Digital World : The Cultural Value of Digital Engagement with Heritage," *Heritage & Society* 9, no. 1 (May 2016): 88.

the topic. Stark also reflects on how various technology can enhance cultural spaces<sup>34</sup> and allow for a more immersive experience for the visitor.

### *A Narrative in Story Mapping*

The utilization of maps in my project is a primary component in showcasing the history of Camp Kawanhee and allowing alumni to interact with the digital space. By utilizing maps, stories become more accessible, and a clear narrative can be formed. Throughout this paper I will be using the term “story map.” *ArcGIS* defines this term: “Story maps use geography as a means of organizing and presenting information.”<sup>35</sup> This will be a central focus throughout the paper. I will be utilizing this tool to create the maps that individuals will be utilizing in the platform.

Esri, a website that provides information on digital technology, discusses the benefits of using maps to tell a story that allows for user interaction. The map created for my thesis allows for place-based recognition. Alumni will be able to recognize how the camp has changed over time and where their experiences fit into the timeline. Esri states, “Some stories are best told by presenting a series of location-specific items in sequence.”<sup>36</sup> This helps individuals recognize specific areas, and helps them to remember certain events that happened in the space. By incorporating a map into the digital space, alumni will be better able to draw on memories from their time at the camp's physical location.

Jennylee Silver, a blogger, also discusses the use of maps and how maps can help create an easily definable story. She touches on the visual aspect of maps and how by using these

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<sup>34</sup> Stark, Cooke, King, "Experiencing the Digital World," 88.

<sup>35</sup> Esri, “Tell Your Story Using a Map: Inform, engage, and inspire people with story maps,” Copyright 2019, <https://learn.arcgis.com/en/arcgis-book/chapter3/>.

<sup>36</sup> Esri, “Using Web Maps to Tell Your Story,” Published Summer 2012, <https://www.esri.com/news/arcnews/summer12articles/using-web-maps-to-tell-your-story.html>.

depictions as a tool, they cross various barriers “without losing their impact or information.”<sup>37</sup>

Because individuals from camp have come from all over the world and in some instances English is not their first language, the utilization of maps is a viable way to traverse that obstacle and still employ all of the information available with the use of visuals.

For this project I created my story map on *ArcGIS*, a digital platform that allows users to create an interactive story, where visitors are able to view different materials and interact with the information presented. Carroll states, “Maps can also be quite beautiful. They stimulate both sides of our brain: the right side that’s intuitive and aesthetic, and the left side that’s rational and analytical.”<sup>38</sup> The visuals on the map create a story that will engage the visitor and allow them to learn through both photographic materials and archival literature.

The “Town of Hastings” *ArcGIS* story map is a useful example that shows how material from different points in the past can be presented. The map shares material from past, present, and projected future events<sup>39</sup> in order to engage audiences and provide information on the town that inspires further investigation. The first part of the story map discusses the history of the town, noting general key figures and establishments.<sup>40</sup> The authors use texts and archival material to create a narrative that captures the audience's attention and allows them to focus on the material provided. On the next tab they provide information on some of the key subjects surrounding the town such as voting<sup>41</sup> and transition.<sup>42</sup> They blend materials from the past and

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<sup>37</sup> Jennylee Silver, “The Map: A Powerful Way to Tell Your Stories,” Published August 26, 2014, <https://affinitybridge.com/blog/map-powerful-way-tell-your-stories>.

<sup>38</sup> Esri, “Tell Your Story Using a Map: Inform, Engage, and Inspire People with Story Maps,” Copyright 2019, <https://learn.arcgis.com/en/arcgis-book/chapter3/>.

<sup>39</sup> Michael Wanchick. “Town of Hastings.” Published 2019.

<http://sjcfl.maps.arcgis.com/apps/Cascade/index.html?appid=61deedd1915f4aa59a99d6841ff14bbd>

<sup>40</sup> Wanchick, “Town of Hastings.”

<sup>41</sup> Ibid.

<sup>42</sup> Ibid.

present, in order to share a story that provides a comprehensive picture. The various tabs<sup>43</sup> allow visitors to easily navigate the space, while also guiding them in the order the information should be read. The authors use different designs to ensure that the page is not static and the visitors are still able to see a clear narrative. Finally they discuss what events will happen in the future and hopes the town has, providing statistical data that completes that narrative and supplies a clear ending to the story map. I used similar techniques in my own story map, guiding visitors through various moments in the past and present. I created a clear narrative that engages visitors with the material provided on *ArcGIS*.

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<sup>43</sup> The tabs are used on the map to separate the different sections.

## **Methodology**

### *Background*

The Camp Kawanhee Museum is a 15ft x 15ft cabin filled to capacity with archival material dating back to the opening of camp in 1920. The oldest objects at the museum are camper forms from 1921 (See Figure 18). Many of the items have been saved from the various seasons, although alumni have also donated a substantial number of artifacts that are on display in the museum. The museum has a small workspace, several fire-proof cabinets, two tables that hide material underneath them and hold exhibits on top of them, and three display pieces that showcase some of the camp's memorabilia. Along the wall of the museum is a history timeline that supplies visitors with important dates and milestones of the camp. There is also a wall that features the founders and shows how closely they were intertwined in camp life. The museum has limited seating room and most individuals sit in the rocking chairs that are placed in front of the main display cabinet. This space holds great importance to those who are connected to Kawanhee and its history. The museum holds a number of artifacts that are donated by alumni themselves and also holds information that speaks to their time at camp. I would like to note that although campers spend time inside of the museum, many of them spend a lot of time on the museum's small porch that has more seating and a cabinet that campers can contribute to when they find something on the property (baseballs, pottery, bricks, paddles). This space is one of the campers' favorite areas,<sup>44</sup> and it is noted on the online platform.

The museum contains a large amount of material, which at first made it overwhelming to choose the materials I would digitize for the project. Most of my focus during the summer was on organizing the photographs that were spread out in the museum. These photographs showed

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<sup>44</sup> This space allows groups to sit and talk away from some of the more crowded spaces at camp. It is also the place where campers answer the daily trivia question that the Camp Historian posts outside of the museum.

Camp Kawanhee through the ages and centered on: outdoor activities, the maroon vs. grey competition, camp traditions, buildings, teams, and other miscellaneous camp photographs.<sup>45</sup> These images became my primary focus when sifting through material that I would use for the online site. There were also a lot of small-to-medium sized objects that were a large part of camp life. For example, at one-point Kawanhee's focus was on Boy Scouts and educating their campers through various activities that connected to that specific organization, so campers earned badges and pins, some of which are on display in the museum. I had a hard time finding a way to digitize these types of items, and although they might be mentioned on the site, photographs or 3-dimensional replicas are scarce. I did find pamphlets and other ephemera that had not been photographed that help tell the story of Kawanhee and shed light on different periods. Some of these objects included a boating safety pamphlet, a Kawanhee tripping guide,<sup>46</sup> and a riflery flip brochure. These items help to provide a complete picture of Kawanhee's history. Another large part of the museum's collection was catalogs and *Wigwams*<sup>47</sup> that listed stories about and descriptions of Kawanhee through the 100-year period. The catalogs are still in use today, although they have taken a yearbook format. Many of the older editions supplied pictures of the camp with descriptions of the various activities and highlighted features that were meant to catch the reader's attention. The aim of Kawanhee was advertised as a place where, "He is taught to know himself and trust himself; to know courage and to use it; and to understand the virtue of unselfishness among his fellows,"<sup>48</sup> where boys could escape city life and be

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<sup>45</sup>The maroon vs. grey competition is an important ritual in the summer season. The campers are split into two teams: the maroons and greys. They can earn points in their activities which go towards the overall points for their team. The team with the most points for the summer wins.

<sup>46</sup> Tripping is a sign-up activity where campers can go on trips in the surrounding Maine areas. Each cabin does a group hike at the start of the camp season then throughout the summer campers can sign up to go on other hikes or adventures throughout their time at the camp.

<sup>47</sup> *Wigwams* are Kawanhee newspapers that discuss the camp season and also decisions surrounding the camp.

<sup>48</sup> Camp Kawanhee for Boys 1924 Catalog.

surrounded by nature. The *Wigwams* share stories about camp life and some of the adventures and experiences that occurred over the summer. There had been multiple editions of the newspaper during the summer, but the number of printings has decreased in recent years. The museum holds most of the *Wigwams* in their archives, and when organizing them, I was able to better understand what went on during past camp seasons. For example, one summer the camp provided golfing as an activity, and the *Wigwam* shared some of the statistics that the boys had achieved. They also published news updates, such as competitions that happened in the camps past, or lost artifacts being found. I was not able to digitize all of the items, but there is potential to go back into the site at a later date and include some of the items that have not been published. An example of this are the film reels that need to be digitized and stored. This however, would take a budget that was not available during my time at Kawanhee. There were also larger ephemera pieces (such as large format marksmen sheets) that I was not able to digitize due to the size of my equipment. If in the future the museum were able to find the right equipment, I recommend digitizing these items because the campers were drawn to these objects and often asked to see them. Other museum items that I did not consider for digitization include: trophies, Chief Kawanhee outfit, statues, medals, and plaques.

### *Digitization*

After going through all of the camp material and reviewing what type of items the museum held, I started making a personal list of items that would be beneficial on the online space. One of my jobs in the museum was organizing the photographs and sorting and labeling them so that they were more easily accessible to individuals researching a specific activity. This organizational scheme was helpful when searching for the items I would start to digitize. I began



digitizing items that I believed would help bring camp Kawanhee to life on a digital platform. I sorted the material and made firm categories, such as specific activities or various buildings. I collected a large number of photos from activities like range and campcraft, but not specific sports like basketball and soccer. This was not because there were fewer archival materials on these subjects, but rather I think an interest in bringing forth material that is not publicly displayed. When making my selections I also took into account what campers and alumni seemed more drawn to. I kept this in mind when narrowing down my subjects further. Moreover, many of the items I digitized could potentially have multiple uses, including larger archives,<sup>49</sup> photo identification, and advertisements. Alumni who visited the museum wanted several copies of multiple photographs. An online database would make it easier to locate these images and send them by email. The more readily accessible digitized material could also potentially be used for promotional purposes in the 100th Anniversary.

I utilized several methods to digitize the material. I primarily operated the scanner that was attached to my HP printer to digitize the items in the museum. The images were then placed into digital files labeled by categories, including: activities, buildings, rituals, and history. Some of the items I chose had already been digitized (*Wigwams*, catalogs and older photographs) by past interns, so I copied these image files and transferred them into the labeled folders. I also had taken photographs from projects over the summer and put these in their correct file. These recent images would be beneficial when showing change over time.

As I was organizing materials in the museum and deciding which items to digitize, I developed a list of criteria that would help me identify what items I wanted to utilize for the

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<sup>49</sup> The items digitized could be put into a larger archival database like PastPerfect.

online platform. I developed four main criteria: Alumni and Camper Interest, Marketing, Visual Impact, and Necessary for the Narrative.

My primary concern was ensuring that campers and alumni had an interest in the material presented on the site. I always asked myself the question, “What type of imagery would campers and alumni like to view on an online platform, what items would likely inspire memory and attachment?” To make these decisions and choose items for digitalization, I observed individuals who visited the museum and looked for the type of objects they were most drawn to.

My second criteria for choosing items was those that would be beneficial for marketing. The 100th Anniversary will be a large part of the 2020 summer, and I wanted to ensure that the pieces I digitized reflected the full purview of Camp Kawanhee. I needed to keep in mind that the material I was organizing and digitizing could be used to promote the 100th Anniversary events or just the camp in general. This made me reconsider some of the collections and the quality of the photographs.<sup>50</sup> I chose photos that could be utilized in a variety of situations and that could be accessed and distributed easily.

The third criteria that guided my choice of items was visual impact and how individuals would respond to the items chosen when displayed on the digital platform. One of my concerns was that the site would look flat, that all of the items would blend together because of similar features and because of the photographic material chosen. So I tried to choose a variety of images that would attract and engage viewers' attention. The photos are a mix of old and new, and I believe the contrast of these images invites individuals to take a closer look.<sup>51</sup> I chose items

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<sup>50</sup> I thought about what Board Members would like to see on the website from an advertisement/ marketing standpoint and what material would be able to connect with multiple audiences.

<sup>51</sup> An example would be Figure 17. There are two different paddle images, an older version and the new version that is being used in the present. Figure 17 shows the older version.

that were unique to Camp Kawanhee and memories that individuals of different generations would be able to place on their own life timeline.

My final criteria was narrative flow. I didn't want individuals to feel overwhelmed by the information presented. I wanted to ensure that they were able to see the full picture of Camp Kawanhee. I wanted a narrative that not only spoke to the timeline of the camp and its progression, but also pointed to vital activities and rituals that are still happening in the camp today. This helped to further select from the materials I had collected.

### *StoryMapping Tools*

After choosing my materials from the camp's museum and going through the digitization process, I proceeded to examine the type of platform I would use to create the digital project. I decided on a set of features that were important to the overall project including: mapping, access, navigable and engagement. My decisions about the platform were based on these criteria.

My primary criteria for every platform considered was that it had the capabilities to support a map feature. This is the primary way visitors would navigate through the online camp space, and it would allow individuals to view how Camp Kawanhee has changed over time. The map feature would allow visitors to easily move about the space (a map of camp) and engage with the material presented by clicking on different features on the map to learn about various locations and activities at the camp. I also wanted the map to have the ability to allow users to click on specific points in the landscape so that they could orient themselves to the space and potentially connect their memories to that specific point, learning more about Kawanhee and its history and location by clicking their way through the platform.

The program also needed to be accessible to the campers and alumni. It needed to be searchable and easy to use. Although my audience ranges in age, the individuals I believe most likely to use the platform are older, so the space needed to be intuitive and allow visitors to comfortably guide themselves through the various sections. They should be able to go through each section step by step if they want to, but also click at different sites/points on the map and find the specific information in which they are interested.

The third feature I searched for connects to the one above. I needed a platform that allowed for a seamless narrative. Individuals should be able to orient themselves throughout their time using the software. They should be able to switch between sections without feeling like they are in a different space when they look for a period of time, activity, or historical event. The narrative should be a guide, and the software needed to allow for the narrative to play a central role.

Lastly the software needed to allow for engagement. Although the space could not be completely interactive in the way I would have liked (allowing for discussion or commenting on specific moments), I still wanted individuals to engage with the space and click through the material they were interested in. This engagement piece, I believe, hinged on the map and its creation. The map would allow individuals to move through time on an online platform, driving remembrance and memories to the forefront of the user's mind. I also originally wanted alumni to interact with each other on the site, but found that was not manageable when sifting through my research, although I still believe it is a feature that would be beneficial in later adaptations if possible.

There were a number of different platforms that my advisors and I researched and reviewed, including: Clio, Historypin, WordPress, and *ArcGIS*. Clio and Historypin had the

mapping capabilities I sought. Historypin even had a way for individuals to communicate with each other, but neither Clio nor Historypin had the wider narrative capabilities that I was seeking. For example, I could not create a separate platform that allowed for multiple layouts. My initial hope (carried throughout the project) was to create thematic sections that could be navigated by tabs or a menu. They did not have this feature. Because Camp Kawanhee already had a history website for the museum on WordPress, I did not want to utilize a platform that was similar, because I felt it would be redundant. *ArcGIS* had all of the primary features that I had been seeking.

I decided to utilize the Esri software, specifically *ArcGIS* Story Maps. The Story Map software seemed to have the best “make your own map” feature. The maps allow for customization, specifically when choosing how to portray maps and the narrative that accompanies it. For example, I chose to use the imagery map instead of the preset base map, allowing for structures on the Kawanhee site to be seen. The maps also provide base categories that can be added or removed, allowing individuals easier access to specific themes. *ArcGIS* had the strong narrative feature that I was seeking, including various themes from which individuals can choose, so that creators can select the layout that best fits their project. It allowed me to do a direct comparison between past and present when referencing the various photographs on the site. The narrative element provides an overall framework with sub-themes within it and creates components on the platform that can spark visitors’ memories and allow them to think more about their time at Kawanhee. *ArcGIS* also allows for ongoing accessibility. Even though the map that I created cannot be altered, individuals are still able to go into the platform, view the site and interact with the material. They are able to click on various pins on the map and go through each of the maps in search of content that interests them. Lastly, *ArcGIS* has the

engagement potential that I had been looking for in each of the platforms, although I will note that the engagement on WordPress and Historypin would have had higher possibilities.<sup>52</sup> This does not detract from the overall possibilities of *ArcGIS* and the tools that can be used within the platform.

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<sup>52</sup> The potential for engagement is higher with these two platforms because they allow for comments and other interactive methods.

## Case Study

### *Outline for Project*

I believe it would be helpful to provide an outline of my program, and how I categorized the subjects I included. Because my digital material had already been organized into specific categories, I had a vague idea from the start how I wanted to lay out the different categories and how the material would be distributed. Each of the sections has a map that viewers can use to enhance their experience (excluding the Introduction and Future - 100th Anniversary section). The titles for the sections are: Introduction; History; Camp Kawanhee: Activities, Rituals, and Buildings; and Future - 100th Anniversary.

The Introduction is brief. My goal on the first page is to give a brief opening to the site and allow individuals to view some of the more captivating images of Kawanhee, while also learning the beginning of its history that will be carried onto the next page.

George Frank first looked upon Lake Webb in 1910 when he and his cousin hiked Mt. Blue. He loved the area so much that he promised himself that he would come back for his honeymoon, and in 1912 when he married Florence, they went back to Lake Webb and every summer after until 1916 when they were joined by Raymond Frank, George's brother, who also fell in love with the area. They started to think about creating a boys camp and searched around the lake finding the perfect area and buying 60 acres of land, thus was the beginning of Camp Kawanhee in 1920.

When traversing through the digital space look upon the Kawanhee map and start your journey by clicking on any of the visible points, there you will find more information about the camp.

This is the introduction for the site. Individuals will then start their digital journey through the camp by clicking through the various sections.

The next section is Camp Kawanhee History. For the narrative, visitors to the site are taken through chronological information starting at the beginning of Camp Kawanhee in 1920. Visitors will find pivotal moments in the camp's history that are an important part of Kawanhee and the understanding of alumni and camper connection to the space. Many of the events portrayed in this section are ones that the camp historian promotes in the museum. The timeline ends with 2020 and the 100th Anniversary. There are a number of photographs that correspond to the events so that individuals will know the specific locations discussed; these are a great way for alumni and campers to view some of the archival material from the Kawanhee Museum. The map displayed on this page shows the five history kiosks that are at the camp and shares the information that is displayed on them.<sup>53</sup> This part of the site is meant to promote a tour-like experience that individuals can engage with anywhere in the world.

The next section of the platform is titled Camp Kawanhee. This section includes more information about the camp, past and present. A portion of this section features Kawanhee's activities. The narrative for the section is simple, as most of the value from this part is gained through viewing and examining the map on the site. An example of the opening text listing all of the activities, both past and present reads:

Camp Kawanhee hosts a number of activities. These activities include: Range, Campcraft, Nature, Art, Shop, Archery, Tripping, Roping, Boating, Swimming/Diving, Sailing, Skiing, Baseball, Soccer, and Basketball. All of these activities provide levels

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<sup>53</sup> See Figure 6



that campers traverse in order to learn new skills and grow. In the camp's earlier years, it advertised other activities, including Horseback Riding, Golf, and Wrestling.

Some of the activities listed do not have corresponding photographs, although most do. There is not a large narrative in this portion of the text, yet I aim to provide examples of how certain activities have changed over time. One example is Shop<sup>54</sup> class. When the camp first started many of the campers would spend most of their time working in the woodshop making small boats or furniture.<sup>55</sup> Sometimes campers took three to four summers to complete these projects. Many alumni still discuss, and own items they created over their summers at Camp Kawanhee. Many created miniature wooden boats that could float, and at the end of the camp season, they would hold a regatta to see who had the fastest watercraft. This event has been discontinued because many of the campers stopped creating items that would take them more than a couple of summers to accomplish. This type of example shows how priorities have shifted and the way certain activities have changed even in the past couple of decades. There is a specific map for the activities discussed (See Figure 14). Because *ArcGIS* provides a layered option, visitors to the site will be able to look at both past and present activities or choose to look only at past activities or only present activities and where they are located. They will be provided with a legend that will allow them to click on the different possibilities.

The next part of the Camp Kawanhee section discusses buildings on the site. Many of the buildings have a long history at the camp. Alumni and campers have specific place-based memories<sup>56</sup> that are connected to different spots at Kawanhee. The narrative in this section

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<sup>54</sup> Shop is the name of the building where individuals learn how to woodwork.

<sup>55</sup> This shift in building was discussed with both the activity heads of Shop and the historian at the camp.

<sup>56</sup> Place base memory is when an individual's memories or emotions are tied to a location.

provides a historic overview for each of the buildings, and when and why each was created. I also state the previous location if the building has moved, recent changes made, and if there are any activities located in the featured buildings. An example of the narrative piece connected to the museum is as follows:

The Kawanhee History Museum opened in 2010. The building was originally part of the Rec Hall. It was then moved to the side of the shop, and became the cabin Herb Birch resided in. After his death the cabin sat for almost ten years and was then moved to its current location and became the Kawanhee Museum. The museum houses Wigwams, Catalogs, Photographs, and more.

The map portion of this section includes the points locating each of the buildings and where they are residing now.

The last section in Camp Kawanhee: Tradition features rituals that occur at the site. Because of Kawanhee's long history, the rituals performed during the summers are deeply ingrained in the campers' experience. Alumni travel to the camp to be part of these rituals. The narrative about these traditions is an important part of the section. Although many of the visitors to the site will recognize the tradition when viewing the picture, some description is needed for those who are unfamiliar or who have forgotten the ritual. An example of this is the Friday night campfire; all of the cabins join together and gather at Council Point where the weekly campfire is held. Individuals create skits and make jokes, and activity heads announce the best lodge and camper of the week. After this, the campfire is lit by the individuals who work the campcraft

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Robinson Meyer. "In the Brain, Memories Are Inextricably Tied to Place." *The Atlantic*. 2014.  
<https://www.theatlantic.com/technology/archive/2014/08/in-the-brain-memories-are-inextricably-tied-to-place/375969/>

activity, and a chant surrounds the campers. A Captain's Challenge is completed. The Captain's Challenge happens every campfire, usually between the two captains, sometimes between their second in command. The maroon and grey captains have to complete a challenge and whoever wins gets points added to their team's score. The weekly score for the maroon vs grey competition is announced, with the lead point makers cheered on. At the end of the campfire the same weekly song is sung, and everyone makes their way back to their cabin. These types of rituals are an integral part of the camp experience and should be explained for those who are unfamiliar with them.

The last section of the platform is about the future of Camp Kawanhee, more specifically the 100th anniversary. This section is mostly for alumni to stay up to date on what is happening at the camp. Alumni are an integral part of the camp experience. An example of this is the alumni who visit who have been gone only a few years. They are always welcomed back to camp with open arms. Many of these individuals are allowed to walk through time and see how the camp has changed and grown. They are invited to sit down and have lunch or dinner at the camp, catching up with the staff who have been there for years. Some would stop by the museum and they loved to tell stories and share memories of their own experiences at Kawanhee, or they would bring their children and show them specific events that happened during their time at camp. They spent time looking through the material in the museum and it helped them to recall their experiences. This is the type of simulated experience I would like alumni to have online when looking through the digitized material. These types of moments are important and the strong bond that these alumni have with the camp need to be nurtured. The future tab will accomplish this goal. The section will keep them up to date on what is happening for the 100th.

Planning for the 100th Anniversary was a large part of the 2019 summer. Planning was heavily underway and various ideas for events were frequently discussed. There was already a great deal of anticipation and discussion of who was going to be able to come to the event and where everyone would stay. Individuals who work at the camp believe that there will be a large influx of visitors over the 2020 camp season. Not all of the individuals who are interested in the event will be able to attend. The platform I create will be a supplement for the material presented at the Kawanhee Museum during this time.

There is a large narrative portion for this section. I hope to continue to include information that individuals obtain over email or on the campsite on the Esri platform so that visitors can easily include the new information. An example of this would be acknowledging the early bird special and the dates that it runs, providing another marketing opportunity for the camp. There will also be photographs but mostly for the purpose of advertising. There are also older photographs and items that I believe lend to the spirit of the 100th anniversary that I have also included. There will be no map section on this portion of the website. Although at a later date, if more information is known about the specific activities during the anniversary event it would be interesting to put in a map that listed all of the specific events and where they were happening so individuals could see what was going on during this celebration. They will then still feel included even if they are not actually at the physical location.

### *Creating the Platform*

When constructing the digital platform I utilized Esri, specifically *ArcGIS Story Maps*. First, I created the maps that would go into my digital platform. These maps are an essential part

of the project. I needed to have them completed before I started on the sections that were created with the software. After creating the maps, I began examining the different layouts available and decided what arrangement would work best.

Before building the platform I went through the various story maps that were available on *ArcGIS*. I searched for a layout that would best fit the materials that I had to work with and the narrative that I wanted to create. I built a story map in the story builder that had several layout options. I primarily used the sidecar layout for the categories I created. This layout provided a side bar for text and pictures and then the other 60% of the page is devoted to a map, picture, or video. I used this part of the screen for my map component. I utilized this layout for the history, activities, buildings, and tradition portion. This arrangement allowed for more information to be shared. I was able to provide sections within the specific categories. For example, the Kawanhee History section used the sidecar layout, and because there was so much information, I divided the sections into decades. This was done by creating slides within the sidecar format. This will help individuals better navigate the space and find the information that they might be looking for more easily.

I also used the slideshow effect, which is still in a beta format. I utilized this type of layout for the introduction and the 100th Anniversary component. This type of layout centers the text in the middle of the page and behind the text, the creator is given the option to place a picture or a map. I selected a simple photo to be placed behind the narrative so as to not distract from the words in this portion of the platform.

When constructing the maps, I went into my account and selected the *ArcGIS* database and started with a base map and focused on the Kawanhee area. Figure 1 pictures the original map. I decided that visitors to the platform would be better oriented if I selected the Imagery

option for the map. This map shows buildings at Kawanhee and some of the major pathways in camp. I believe individuals will have an easier time identifying locations at Kawanhee with this map. I developed three separate maps for the site: the history map, building map and activity map.

When I created the history map, I decided to utilize the physical history kiosks at the camp. These five kiosks were created by junior counselors at the camp as their summer project in 2019. They are located throughout Kawanhee and visitors noted their interest in the objects contained at the kiosks when they visited. I decided to pin the location of these kiosks on the map, and add a summary of the script that was posted in each of the boxes. The first pin starts at the museum providing an introduction on the kiosks which states:

The History Kiosks were created by two Junior Counselors for their summer project. You are able to visit four locations and learn more about the history behind the buildings and how they were created. They also provide fun facts! If you are visiting the physical location stop by the museum to learn more.

The map provides individuals with a short opportunity to look at some of Kawanhees historical points. The map points are marked A-E so that individuals have the option of being routed in the order that most people who visit the physical location travel, or they can click on the pins that they are the most interested in viewing.

I then created a map that featured the structures at Kawanhee. When building the space I relied heavily on the features pictured in the Imagery map. The map helped me orient myself in the space and showed several of the larger structures that helped point me to some of the smaller

buildings that could not be seen when viewing the digital map. I chose the following buildings: the museum, shop, nature building, campcraft, nurse building, rec hall, and the dining hall. They are numbered 1-7. Again, visitors are provided with the option to follow the numbered system, which showcases the natural path visitors to the site usually take, or they can click on any of the buildings that interest them.

Finally I constructed my map for activities. This map pinned the location of the different activities that are available at Camp Kawanhee. This created some overlap with the building map, but I believe that it was essential to be able to mention all of the current activities. The map is not numbered so individuals can click on pins at random and an information panel will pop up discussing the interest featured.

## Results

As discussed in the previous sections, I utilized scanned photographs and objects and compiled them into a database. These materials were then used to help create my Story Map. After choosing my items I wrote the narratives for each of the sections, and selected information that I thought campers and alumni would find interesting and help to complete a full picture of Camp Kawanhee. I then inputted my maps to complete the platform.

My desired outcome for this project is that by sharing the full breadth of what Kawanhee has to offer it will provide information for those who are interested in the camp. I hope that it will provide campers and alumni with additional archival material that they had not already discovered. When the project is published I hope to obtain feedback from alumni on whether I have accomplished this goal.

For the materials, I will provide my reasoning for choosing the photographs for each of the sections. Each photograph helps to tell a story about the camp. I chose the photographs I believed that campers and alumni would find most interesting based on my work at the location. The narrative helps to complete the story when viewing the photographs and maps. I found that the narrative was likely the most important piece of my design. If I had just relied on photographs and the map I believe it would have lacked substance. It was my priority to share information about Kawanhee that was accurate and factual.

For the first section I chose to utilize a photograph I had taken on the top of Mt. Tumbledown (See Figure 20). Tumbledown is one of the mountains that overlooks Camp Kawanhee. This image was one of the first photographs that I took while I was at Kawanhee and I thought it was important to put it at the beginning of the Story Map. I then utilized some of the



stock photos that were available on istock.<sup>57</sup> Istock provides a multitude of images for free, and I found the site helpful when drawing inspiration and searching for various background images that would fit into the theme of camp. These photos enhanced the image of camp that I wanted to present to viewers. The name of the Esri Story Map is simply called Camp Kawanhee. All of the information provided on the site surrounds this one theme. I provided an introduction for the site, a brief history of Kawanhee and how it was started, and then a guide to navigate the space. As shown on Figures 10 and 11 these two sections are simple, and individuals will easily be able to scroll from one section to another.

For the history section I selected almost 20 images that were a combination of photographs, postcards, bonds, applications, and articles. I chose these photographs because they matched the various points that I discussed in the timeline. Each of the photos correlated to the narrative and helped to circulate photographs that had been inaccessible in the archives. For example, the old 1922 application form for campers is featured. I found this to be an important part of the camp history and thought that both campers and alumni would find the item interesting because now the application process is completed online. I utilized pieces of narrative that I had already written during the summer and placed them in the timeline. The narrative provided important information about Kawanhee and how it came to be formed. The process of inputting the photos and narrative was relatively simple, although I believe it is important to note that there are limited options for font size and type of characters. The text bar is on the side of the map as shown on Figure 12 and cannot be expanded. I believe it is important to note this

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<sup>57</sup> Getty Image. Stock Images. 2020. <https://www.istockphoto.com>

because if an institution wanted to make the text the main feature of the section they would want to reexamine utilizing this type of layout.

For the building section, I utilized photographs of buildings that I had taken over the summer. Visitors to the site would be able to see the buildings in their current state. Although, if I were to do a later adaptation of this project, I would like to find both old and new photographs that showcased the evolution of these structures. For the narrative in this section, I provided information about the buildings and their uses, noting some of the history behind each of the sites, and relevant information that I thought campers and alumni might not know.

For the activity section I only included one photograph (See Figure 19). This image was used to introduce the segment. The rest of the section was based on narrative and the mapping software. I wanted to focus on where the activities were performed, what they involved, and what took place when campers went to these activities.

For the traditions section, because I did not include a map, I needed pictures that strongly embodied the traditions that I discussed on the platform. I chose images such as Figure 17 that showcased the unique features of Camp Kawanhee and how important these rituals are to the structure of the camp.<sup>58</sup> For the narrative portion, I included information that described the ritual and its connection to Kawanhee. I wanted individuals to be able to fully understand each of the traditions that campers partake in and why they are so important for the unique Kawanhee camper experience. For example, older campers are able to participate in the Junior Maine Guide Program. They study during the camp season, practicing and preparing to take a test at the end of the summer. Campers put a lot of effort into the program and when they passed they were

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<sup>58</sup> Each camper is given a paddle. Symbols are added to the paddle when certain tasks at camp are complete.

handed their paddle at the end of camp ceremony. The paddle has green stripes that signify one is now a Junior Maine Guide. Campers look forward to completing this tradition and carrying on the legacy of campers from the past.

The last section which references the 100th anniversary, utilizes mostly text to discuss the plans are moving forward, the dates for the event, and where individuals are able to find more information. In the future, if the platform is successful, individuals from the camp could post updates on the anniversary events and events that are to come. For example campers and alumni do an annual walk to Bass Rock, a rock in the middle of the lake. They wait until the ice is frozen over and then they walk out as a group and perform this fun and nostalgic group activity. These types of events could also be posted in this section at a later date.

If I were to make later iterations to the project there would be some steps that I would change. This might include: finding a way to foster group discussion on the platform and to allow individuals to more actively participate in adding more material to the site. This could be a Junior Counselor<sup>59</sup> project for summers to come. I would also like to add more material to the 100th Anniversary section and discuss for other future events that are happening at the camp or other meetings that are happening outside of the camp season where campers and alumni could meet and come together. If there was additional time, I would have liked to obtain feedback on my project and have alumni examine the project and provide their own suggestions, incorporating their responses into the final publishing.

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<sup>59</sup> A JC is an older member at camp who is still considered a camper, but helps with activities and various parts of camp life. Every Junior Counselor has to complete a summer project at Camp Kawanhee.

## Contemporary

With the current state of affairs, there has been an increased interest surrounding online platforms and digital material. Because of COVID-19 and the stay at home order that is in place, individuals have had to think of new ways for accessing information that pertain to their interests. My platform meets the needs of those at Kawanhee who will not be able to make the trip to Weld, Maine, because of the pandemic.

Institutions are offering online tours that take you through a museum or site and allow you to learn from the comfort of your own home during these times. The British Museum in London is offering tours of the Rosetta Stone and other artifacts that grace their halls. The Guggenheim Museum in New York<sup>60</sup> is taking individuals on a tour of some of their most notable paintings, providing individuals the opportunity to keep learning throughout this time. I draw inspiration from these examples. Although I started my project before the pandemic, my hope is the same that individuals can go on this platform and discover and adventure through the digital material that is a part of Kawanhee. We are living in uncertain times and are unable to predict what will happen during the summer. If the anniversary is postponed individuals will still be able to come to the site and connect with Kawanhee and be able to share with others a piece of their second home.

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<sup>60</sup> Andrea Romano."Stuck at Home? These 12 Famous Museums Offer Virtual Tours You Can Take on Your Couch." Travel Leisure. 2020  
<https://www.travelandleisure.com/attractions/museums-galleries/museums-with-virtual-tours>

## **Conclusion**

As Camp Kawanhee celebrates its 100th anniversary this year, an important milestone, this platform I developed provides access to those who will not be able to travel to camp. Through this paper I have discussed my time at the camp and how it influenced the creation of the online platform. I first provided my methodology, which included background information about my internship during the summer of 2019 and the archival material I encountered. I also commented on the digitization process and the methods I used to digitize material such as scanning and photographing of different objects. I reviewed the various story mapping tools and my reasons for choosing the Esri software and what the pros and cons of this software were. I thought the software would be the best platform to create the space. I then moved onto the case study and the outline for my project - what I hoped to accomplish and the steps I took to set up the space. I organized my materials into sections and went over what would be included in each of these segments. I then went over my process for creating the platform and why I chose specific layouts, and how I constructed the maps that I utilized in the space. I wanted to again go over specific material that I utilized and how it informed my narrative. It was important to prioritize artifacts that I thought would hold more meaning for alumni and campers. Lastly, I discussed the project's relevance in today's society because of the pandemic and how I have drawn inspiration from other institutions and the steps they are taking to create digital spaces that are open for public use.

In conclusion, this project began as a goal I set for myself at the beginning of camp in the summer of 2019. I wanted to create a digital platform that allowed individuals to access archival material and learn more about Kawanhee and its uniqueness. My experience at the space was one filled with joy and discovery, and I wanted to translate those feelings onto a digital

space. When George Frank first looked upon Lake Webb in 1912, I like to imagine that the vision he had for the camp is the one still being upheld to this day.

## Appendix

### Images

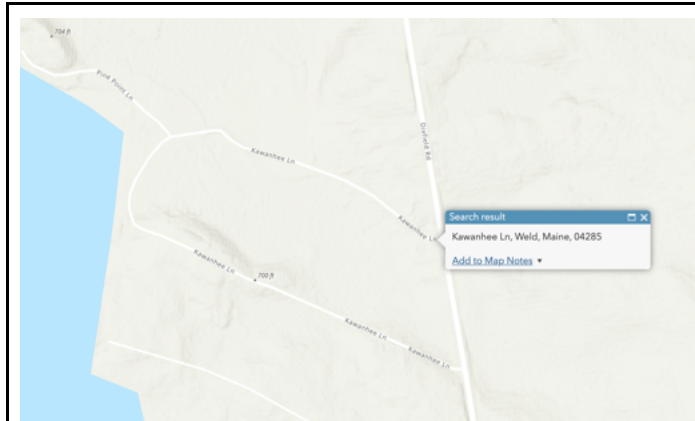


Figure 1

Esri: StoryMaps 2020

This image pictures the map that individuals first see when zooming into a location on the map feature.

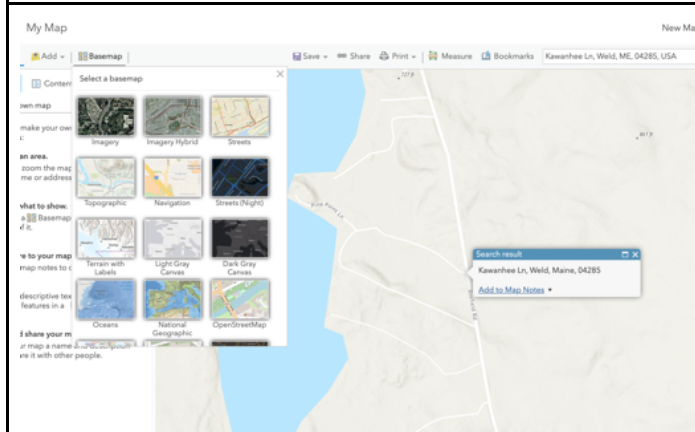


Figure 2

Esri: StoryMaps 2020

These are the different options for the base maps that you are able to choose from. I chose the imagery map which is featured in the upper left hand corner.

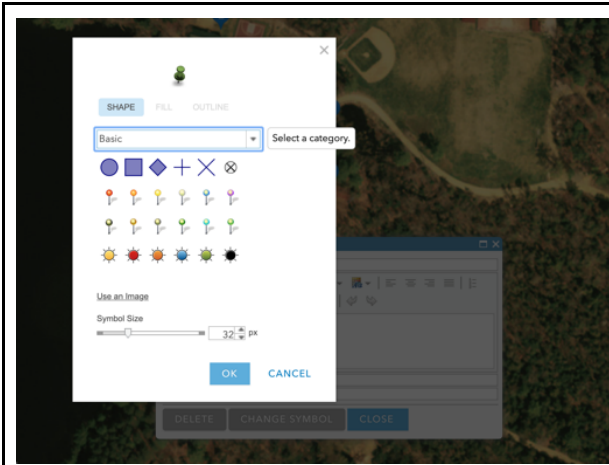


Figure 3

Esri: StoryMaps 2020

After plotting the pin on your map and writing your description you are given the option to change the shape of your pin to fit your map. For my map I utilized numbers, letters, and a standard pin.

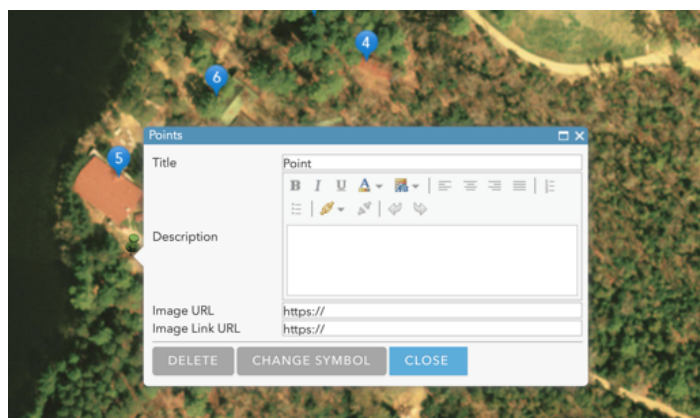


Figure 5

Esri: StoryMaps 2020

After plotting your pin on the map you are given the option to provide a title and description for the location, in the text box featured.



Figure 6

Esri: StoryMaps 2020

This map features the history kiosks that are located around Camp Kawanhee.





Figure 7

Powerpoint 2020.  
Camp Kawanhee Archives.

Example of one of the history kiosks at the physical location.

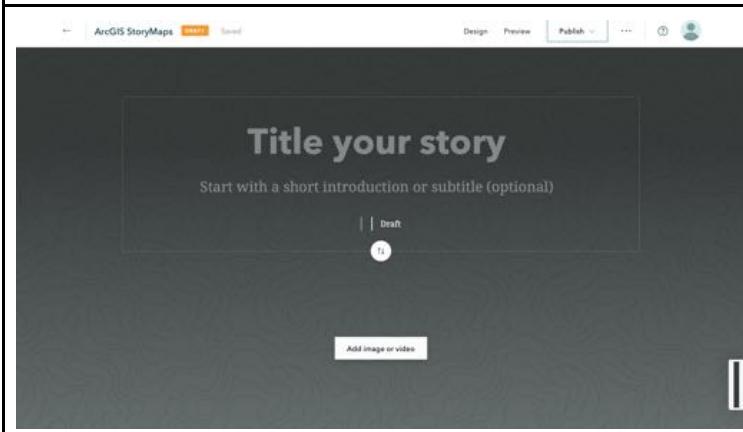


Figure 8

Esri: StoryMaps 2020

This is the beginning section of the story map where you are able to provide a title and a subtitle.

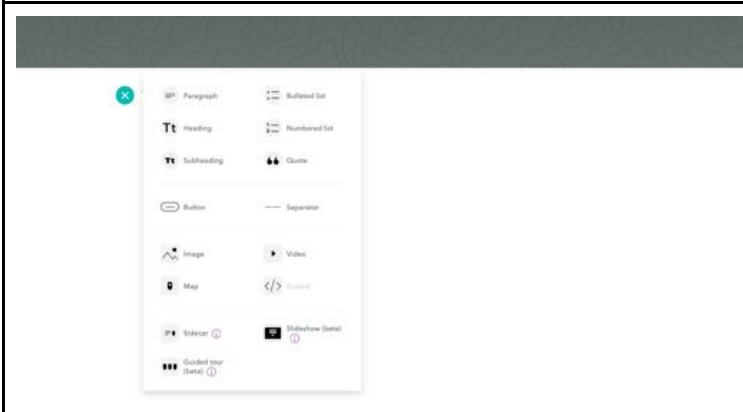


Figure 9

Esri: StoryMaps 2020

When you press the add button that is at the bottom of each section a box appears with other layouts and options to choose from.



Figure 10  
 Esri: StoryMaps 2020  
 Beginning page of the story map.

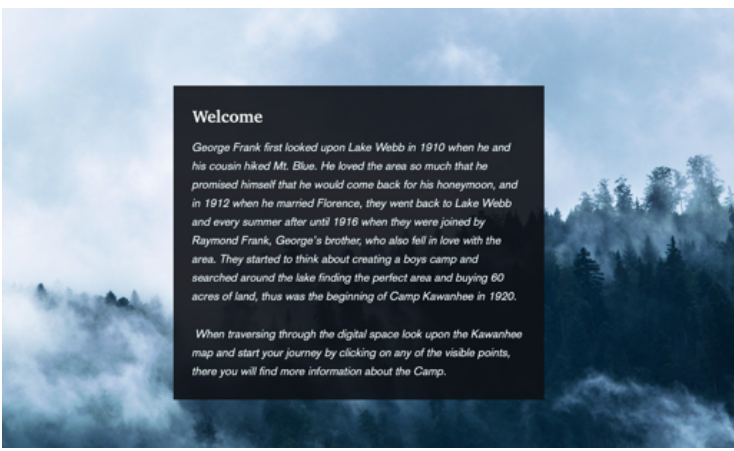


Figure 11  
 Esri: StoryMaps 2020  
 Introduction section for the story map.

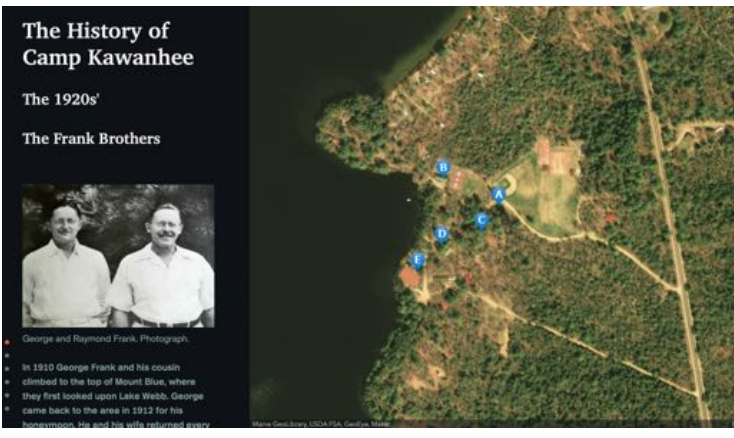


Figure 12  
 Esri: StoryMaps 2020  
 Camp Kawanhee Archives  
 History section for the story map.



Figure 13  
 Esri: StoryMaps 2020  
 Building section of the story map.

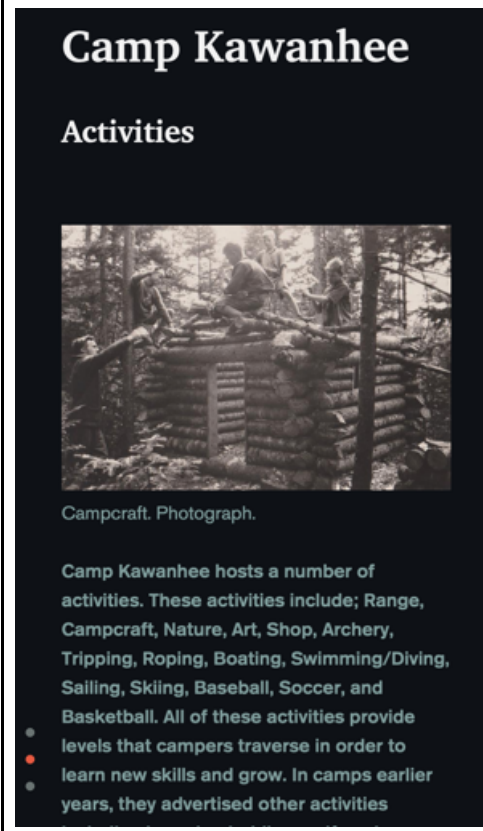


Figure 14  
 Esri: StoryMaps 2020  
 Camp Kawanhee Archives  
 Activity section for the story map.

## Weekly Campfires



Council Point. 2019

Campfires happen once a week. This is a time where activity leaders are able to share how the week went and the points achieved in their activity. They each announce a top camper and a top lodge for the week. A campfire is constructed in the middle of the group which is made by Campcraft. Songs are sung, games are played, and this special gathering marks the end of the week.

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- 
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Figure 15

Esri: StoryMaps 2020

Tradition section of the story map



### The 100th Anniversary

Camp Kawanhee is celebrating its 100th Anniversary this August. For more information on the celebration please go to the centennial page on the Kawanhee website to book your tickets and make reservations today!

Figure 16

100th Anniversary

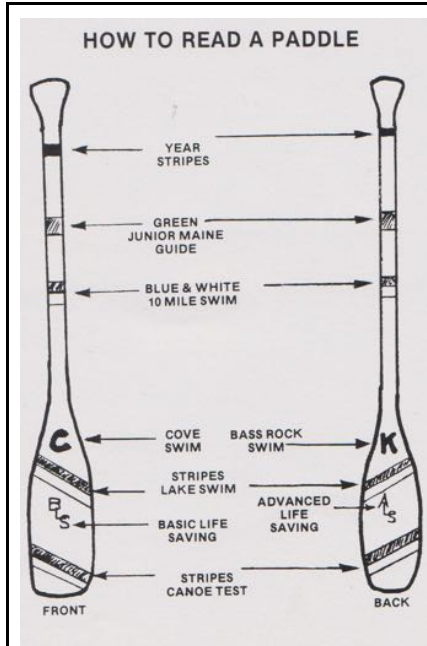


Figure 17

Camp Kawanhee Archives

How to Read a Paddle Guide.  
Camp Kawanhee Catalog. 1985.

**Application  
Camp Kawanhee, 1927**  
Full Season, July 1st to August 25th, \$300.00  
Application Fee, \$10.00

I wish to enter my son in Camp Kawanhee in the full season of 1927. Enclosed find the sum of ten dollars (\$10.00) to be applied on tuition, the same to be forfeited in the event of non-attendance.

As a precaution against the admission of undesirable boys, it is distinctly understood that the parent or guardian signing this application certifies that his boy is reasonable in discipline and free from vicious or immoral habits, and agrees that he shall remain until the end of the period reserved, unless discharged for misconduct. In case of dismissal, or departure on account of voluntary withdrawal, or other unsatisfactory excuse, there will be no refund of camp fees for the time reserved.

Name in full \_\_\_\_\_ Age \_\_\_\_\_  
Residence \_\_\_\_\_  
School last attended \_\_\_\_\_ Grade \_\_\_\_\_  
Church affiliation \_\_\_\_\_

Do you wish your son to participate in the following regular activities? Kindly state "YES" or "NO":

1. Canoeing as per Camp requirements \_\_\_\_\_
2. Sailing — with Certificate only \_\_\_\_\_
3. Target practice \_\_\_\_\_
4. Boxing \_\_\_\_\_
5. Boy Scout Work \_\_\_\_\_

In addition to the regular Camp activities, I desire my son to enter the following extra features: (Please check). See page 39 of booklet.

1. Tutoring \_\_\_\_\_ No. hrs. per week \_\_\_\_\_ Subjects \_\_\_\_\_
2. Riding, full course of 32 hrs. \_\_\_\_\_
3. Riding by the hour, No. hrs. \_\_\_\_\_
4. Trout Fishing Trip . . . . . 3 days \_\_\_\_\_
5. White Mountain Trip . . . . . 5 days \_\_\_\_\_  
(Overnight on Mt. Washington)
6. Mt. Katahdin Trip . . . . . 7 days \_\_\_\_\_
7. Adirondack Canoe Trip, with guide . 14 days \_\_\_\_\_

This application has my approval.

FATHER OR GUARDIAN  
EARLY APPLICATION INSURES ADMISSION  
NO REDUCTION IS MADE FOR SLIGHT DELAYS IN ENTRANCE

Figure 18

Camp Kawanhee Archives

Camp Kawanhee Application. 1926  
Camp Kawanhee Catalog 1927.





Figure 19

Camp Kawanhee Archives

Campers building a structure in the woods.



Figure 20

Monica Conary. Tumbledown Mt. 2020.

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