

Community Engagement with Local History Using Historypin

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<https://infopeople.org/civCRM/event/info?reset=1&id=655>

The intention here is to illustrate much of Historypin's methodology and aims in the coming years as it pertains specifically toward community engagement and social impact through cultural heritage.

- I. Overview of [Historypin](#) and [why we do it](#) (10 min)
 - A. We believe that getting people together to share their history creates stronger communities
 1. [Shift Design](#) - parent organization
 - B. Digital tools, offline programming
 - C. Various uses and intentions
 - D. Focus on collaboration and conversation to **achieve social impact**
 - E. [User-centered design](#) for cultural heritage (and [see below](#)): what is the change you seek, who are you trying to reach, how will you reach them, what will you build?
- II. Quick update on major library projects that we are working on (7 min)
 - A. NARA WWI Films, three year [community engagement project](#) + product (now in [beta](#) after lots of [target audience testing](#))
 - B. Colombia <http://comparteturolo.gov.co>
 - C. Tribal and Rural Libraries ([IMLS](#) and [Knight](#))
 - D. Local library examples we've worked on (SF Public Library [examples](#))
- III. How we see ourselves fitting into the landscape of cultural heritage technology (7 min)
 - A. Collection Management Systems: organizing, digitizing, and preserving your own assets and can be making your assets accessible. Mukurtu, ArchivesSpace, LibraryThing
 - B. Online access tools: providing web resources to your community: ebooks, FamilySearch, Ancestry, etc.
 - C. Programs and projects: activities with digital components set out to achieve a certain thing: StoryCorps, Historypin
 1. Archives driven ([PPIE](#) example)
 2. Community driven ([Comparte tu Rollo](#) example)
 - a) intended outcomes.
 - b) evaluation framework is key
 - c) programs and toolkits to scale
- IV. Getting hands on: getting your library set up (also see our [getting started pages](#)) (25 min)
 - A. Logging in, creating & customizing a profile
 - B. uploading individual pins
 1. metadata you need, metadata you can use
 2. rough locations
 3. exact locations
 4. Street View locations
 - C. Advanced: [bulk uploading content](#)
 - D. Shared Collections

- E. See all your content on a map, do a search on your content from there
 - V. Questions (10 min)
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VI. Appendices and further resources

- VII. Example of **community-driven** project: [East at Main](#), LGBTQ, [Memories of Migration, behind-the-scenes](#), and next level: [ComparteTuRollo](#) (on [Facebook](#) and [Twitter](#)). ALSO, *key elements of successful funding proposals*.
- A. intended outcomes. STEM and Technology integration
 - B. evaluation framework is key
 - C. programs and toolkits to scale
 - D. different kinds of interactions and ways for the public to get involved
 1. short analog
 2. individual pinning/oral history
 3. repeated individual pinning/oral history
 - E. demo [plan](#), [framework](#), [questions](#), [form](#), [data](#)

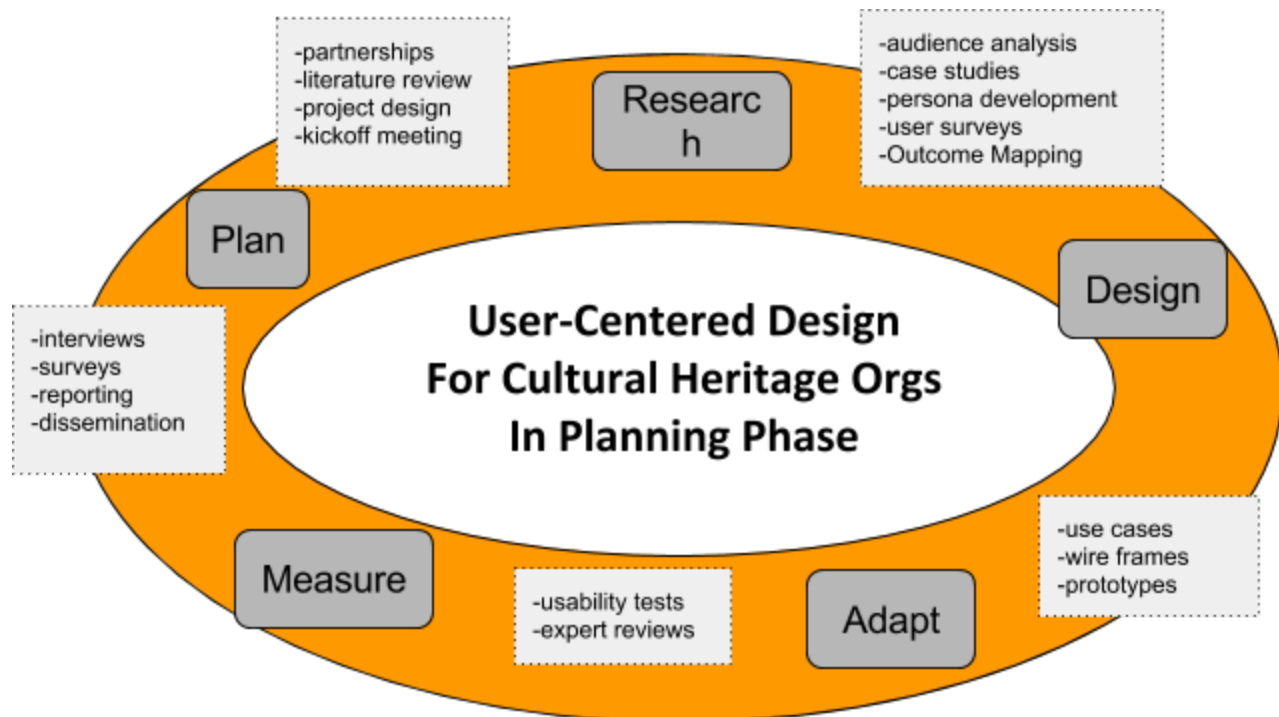


Figure 1. User-Centered Design for Cultural Heritage Organizations in Planning Phase

The methodology we use is inspired by user-interaction design and behavior change methodologies for software development, but adapted to include elements to plan, map and measure social impact as part of the product development life-cycle. In this case, the “product” may be a number of things, like a particular program that can be implemented in tribal libraries, or a tablet app that will utilize the Historypin API for community memory sessions. Rather than bring a product to the community for use, our methodology seeks to co-design products together with the community following this process.

1. *Plan*. In this initial step, partnerships are identified either at a national or local level, and the key stakeholders and users are identified. Literature can begin, the scope of the project is determined, and an initial planning meeting is held.
2. *Research*. In this phase we learn as much as possible about our users, conducting an audience analysis, building case studies for the types of community memory events or programs our users are interested in, developing personas for the different types of audiences or users we are trying to reach, and initial user surveys. A major component here is Outcome Mapping,¹ a logical framework to map intended outcomes for community memory programs and how they will be measured. While not measured in the planning phase, the creation of an Outcome Mapping framework and evaluation plan will be used in the implementation phase to effectively measure impact against intended outcomes.
3. *Design*. In the design phase, we move from research to product, and develop a prototype or use existing products to create a process that addresses the needs of the local community.
4. *Adapt*. In the next phase, we test and iterate on the initial prototype to see if we are moving closer to our intended outcomes, or if the product is working in this local context. Paper prototypes may be used to test usability and interaction, and both local and outside experts will be consulted.
5. *Measure*. In the last phase, we measure and evaluate the impact against our Outcome Mapping logical framework. In this planning project, we do not intend to carry out exhaustive user surveys, but rather to measure the effectiveness of a potential large-scale program that would move through this cycle again in a full roll-out. The measurement and reporting amounts to a needs assessment for product development.

¹ “Outcome Mapping Learning Community.” Accessed May 25, 2016. <http://www.outcomemapping.ca>.