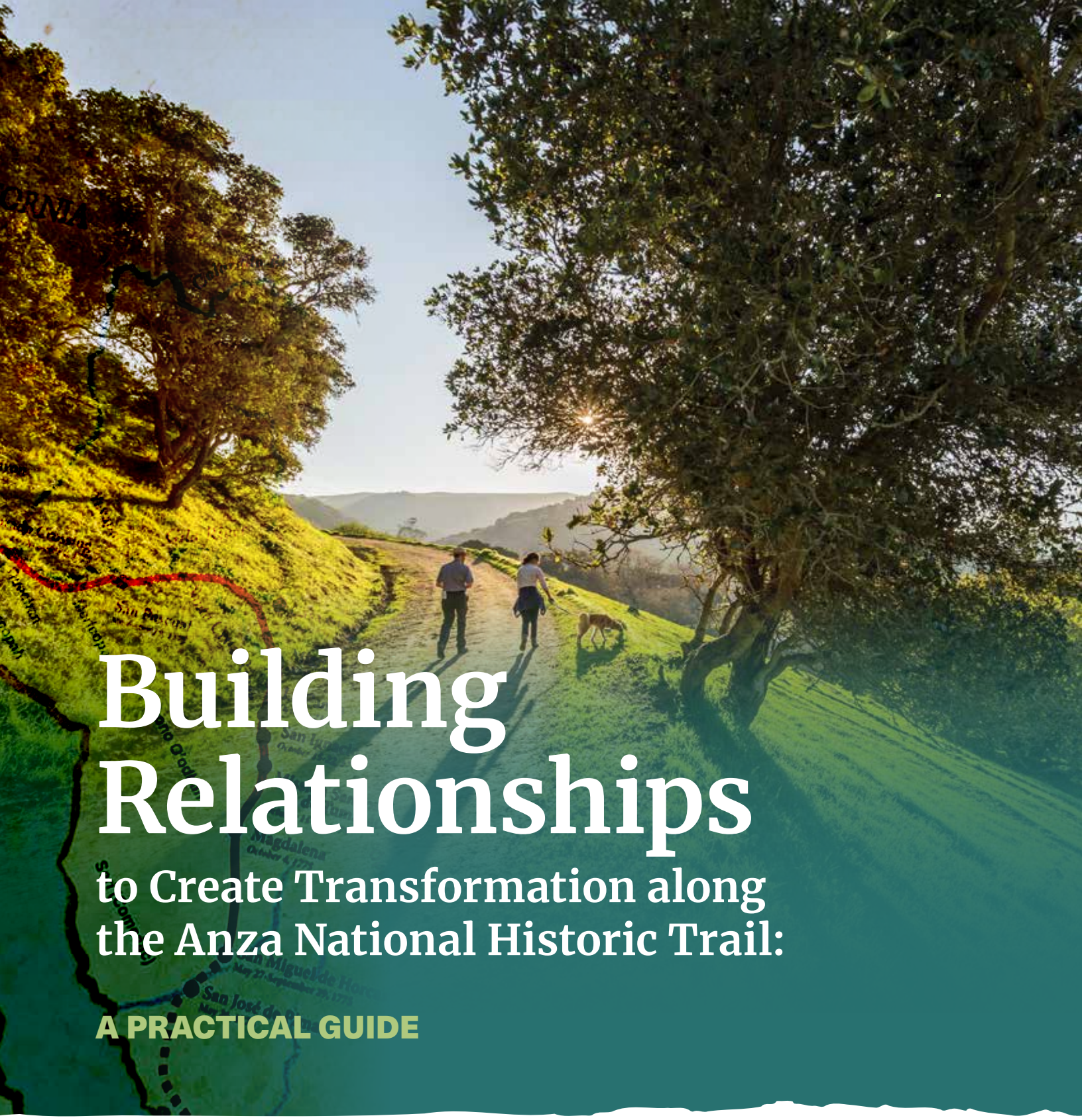


Building Relationships

to Create Transformation along the Anza National Historic Trail:

A PRACTICAL GUIDE

ANZA 250

International Coalition of SITES of CONSCIENCE

NATIONAL PARK SERVICE

Anza Trail Cultural History Park, Tucson.

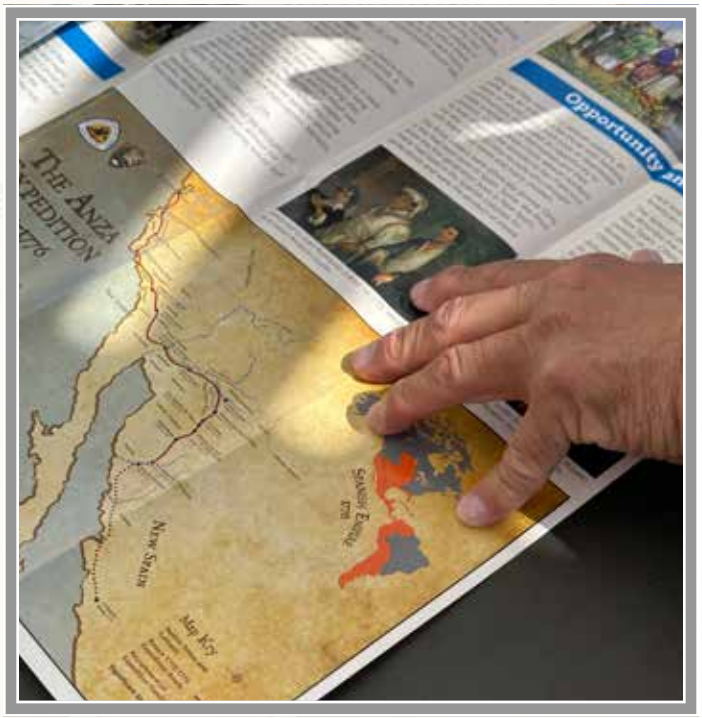
What's in This Toolkit?

Mission San José de Tumacácori,
located within Tumacácori National Historical Park
near Nogales, Arizona.

Introduction

250 years ago, a group of families and soldiers set out overland from New Spain in what is now Sonora and Sinaloa, Mexico, to colonize Alta California and establish the Spanish settlement of San Francisco. The expedition established Spanish military and ecclesiastical power in the region, bringing opportunities for prosperity to the diverse migrants but at the expense of lives and livelihoods of Indigenous peoples and their cultures. The paths that make up the over 1,200-mile Anza colonizing expedition route had existed for millennia as Native trails. The Juan Bautista de Anza National Historic Trail (the Trail), as it is known today, retraces these ancient pathways, connecting the past to the present. The trail is a lively corridor linking communities, landscapes, and even the US and Mexico. Its possibilities as a living heritage pathway are limitless, and this toolkit seeks to provide resources and guidelines to help realize this goal.

The National Park Service and the Juan Bautista de Anza National Historic Trail are honored to partner with the International Coalition of Sites of Conscience to identify places and partners along the Anza Trail where we can enter into a dialogue with each other in order to broaden the narratives associated with the Anza Trail. There are many histories to acknowledge and to learn from.



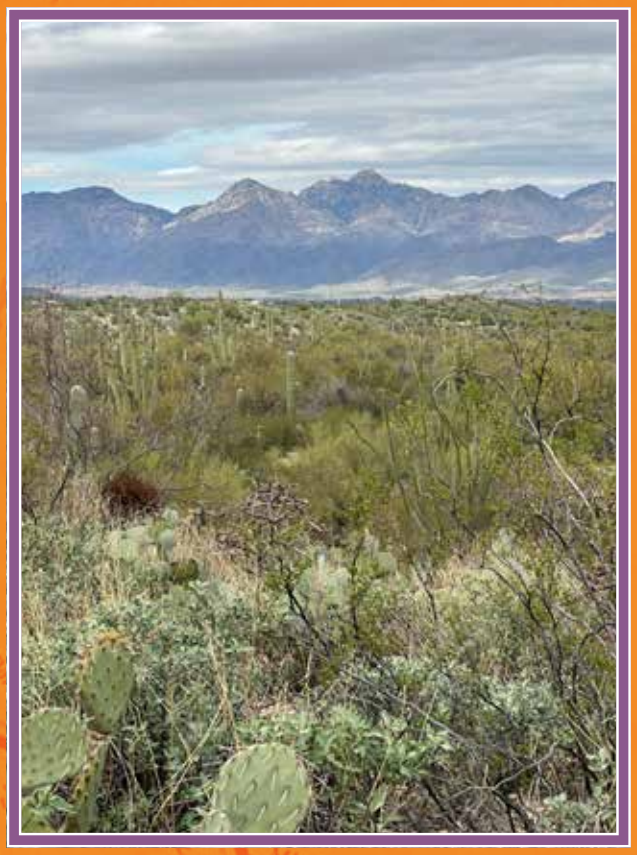
Brochure with map of trail.

Through this project, we were able to use the methods laid out in this document to gather with partners and community members in southern Arizona in 2024 and 2025. Participants learned from one another, worked closely with new organizations and communities, and prototyped interpretive and dialogue-driven programs that sought to bring the complexities of this colonial history into perspective. We hope this toolkit will inspire you and provide the practical knowledge to help you bring dialogic methods into your work with each other and the public.

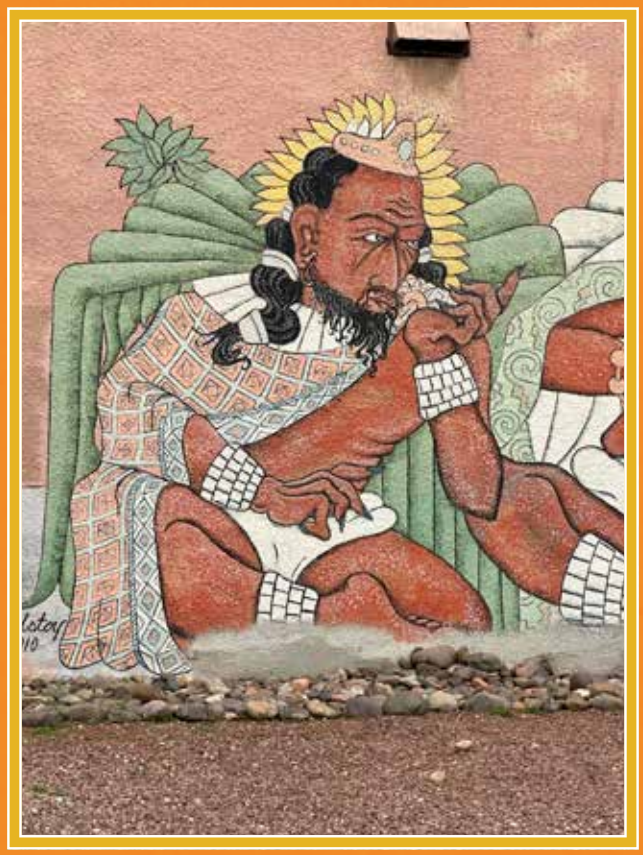
Overview

The Juan Bautista de Anza National Historic Trail (the Trail) winds, physically and symbolically, through the region's contested history and present day. This complex position makes the trail a leverage point that can either prolong exclusive, inequitable, and obscuring practices or actively work to shift them. Current stakeholders have different and sometimes conflicting perspectives on the history, interpretation, current use, and potential use of the trail. With a diverse constituency for the trail, a wide array of organizations with partial ownership or investment in it, and a legacy of unequal inclusive and exclusive relationships with NPS, there is no immediately clear path towards mobilizing the trail's stakeholders to take collectively inclusive action. Despite these complexities, there continue to be opportunities to expand this Trail's current work, bringing stakeholders together, collaboratively learning from each other, to build a more inclusive path forward.

This work is particularly important as the 250th anniversary of the expedition approaches in 2026. As the Declaration of Independence was signed on the East Coast, the Anza expedition arrived at its destination on the West Coast. On the 250th anniversary of the expedition, the National Park Service has placed a particular emphasis on the Hispanic, Latine, and Afro-Latine heritage of Arizona and California and encouraged exploration on the ways that colonial expansion continues to impact Indigenous people's lands and lifeways. By understanding how the expedition shaped the histories of California and Arizona, we can unpack the complexities of our past and strive for a better, more equitable future for all.

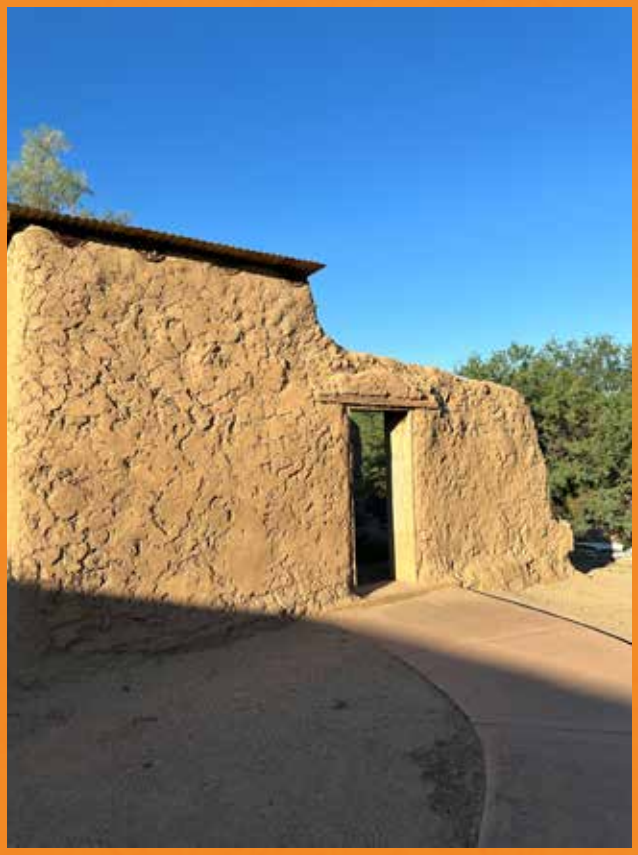


Scene outside Tucson with mountains in distance.

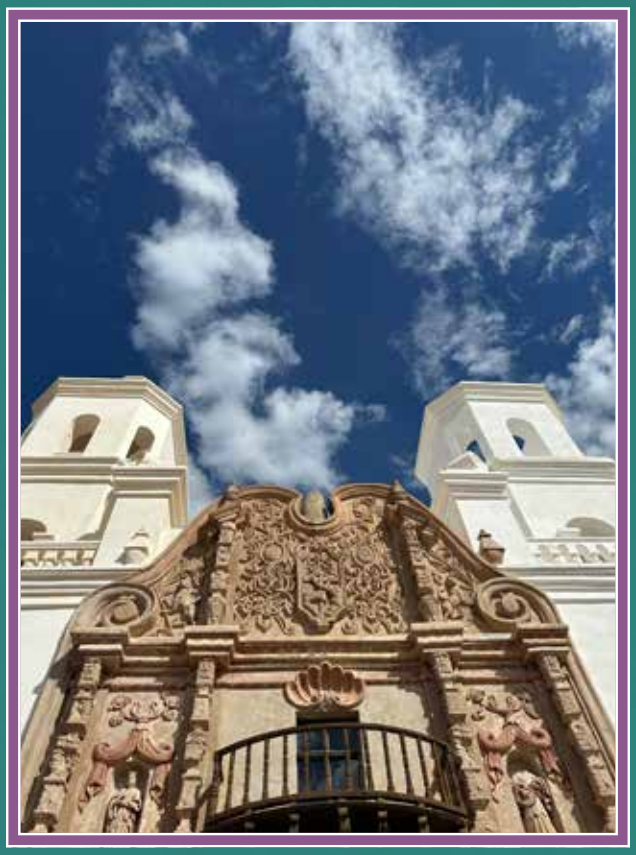


Mural in Tucson.

Sound installation at Tubac Presidio.



Tubac Presidio.



San Xavier Del Bac Mission.

Flowering cactus.

View from Canoa Ranch.

Cactus detail.

Guiding Principles

The Juan Bautista de Anza National Historic Trail's role in the Anza 250 commemorative years is to support and inspire community-led efforts. Our guiding principles that unite these efforts, including this project, are the following:

- **Indigenous Relationships**: Co-stewardship and tribal engagement are foundational to the commemoration.
- **Open Engagement and Active Collaboration:** Like co-stewardship, community partnerships are central to a successful commemoration. We invite co-creation in the development and implementation of commemorative activities with our communities and partners.
- **Inclusive History:** We will commemorate the full history of the trail, illuminating new stories and expanding our understanding and interpretation of traditional narratives.
- **Access and Accessibility**: We actively eliminate barriers and discriminatory practices to ensure a greater sense of belonging for all. Universal design principles should be fully integrated throughout the planning and execution of all Anza 250 commemoration efforts to enable all people to exercise their civic rights to events and programs that we support.
- **Relevance**: We promote transformative experiences that reflect the complexity and breadth of our trail's natural resources, history, and people. We help audiences find meaning and belonging through experiences that challenge them to consider their role in civic responsibility, democracy, and national identity in the natural and cultural places that we steward.

Project Goals and Project Team

WHAT WAS THIS PROJECT ABOUT?

This toolkit came about through a collaboration between the NPS Trail team, the International Coalition of Sites of Conscience (ICSC) and community partners focusing on changes in three areas, focusing on the Tucson region of the trail.

- **Dialogic Interpretation:**
  Changing the methodology of interpretation on the trail, moving from didactic to inclusive and dialogic practices that promote truth-telling, bridge building, and healing.
- **Connecting Past to Present:**
  Changing the stories told on the trail by increasing the diversity of past and present voices and decreasing the colonial and exclusive narratives.
- **Building Relationships:**
  Growing the relationships between JUBA, existing trail sites and partners, and potential partners to build bridges and collaboration towards a shared inclusive vision.

Who Worked on This Project?

PROJECT TEAM

- Christopher Bentley and Naomi Torres,
  National Park Service
- Linda Norris, Stacey Garcia, and Devon Gulbrandsen,
  International Coalition of Sites of Conscience

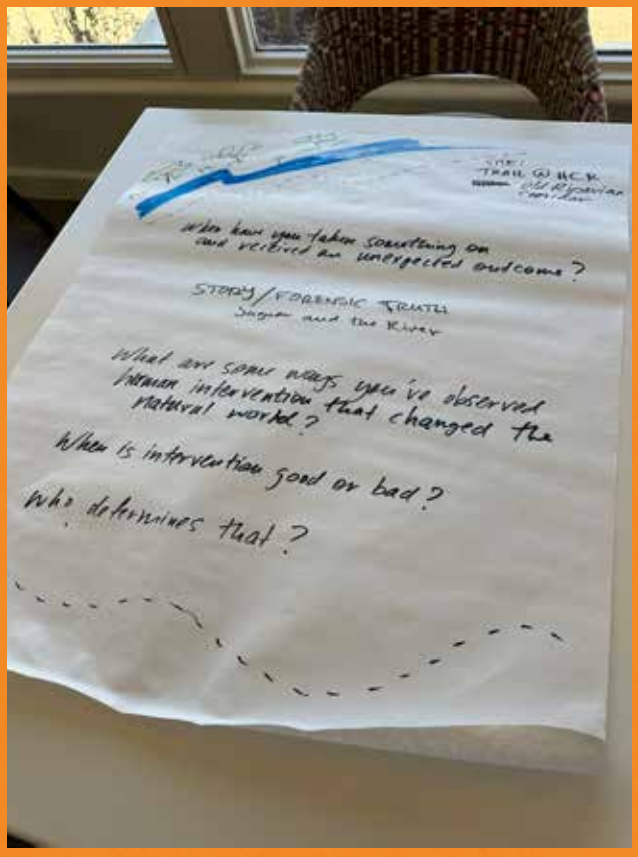
PARTNER SITES

- **Ironwood Tree Experience:** Eric Dhruv and Susi Dhruv
- **Tubac Presidio State Historic Park and Museum:** Grace Auclair-Lee
- **Historic Canoa Ranch:** Marsha Colbert, Judy Bugard, Paul Grindrod and Patric Donovan
- **NPS Juan Bautista de Anza National Historic Trail:** Estrella Sainburg, Kimberly Twardochleb, Sam Kaiser
- **Pima County:** Jared Suydam, Casey Limon-Condit

Drawing a prototype.

Simple workshop prototype.

Workshop participants exploring dialogic questions.



Dialogic questions on flip chart.

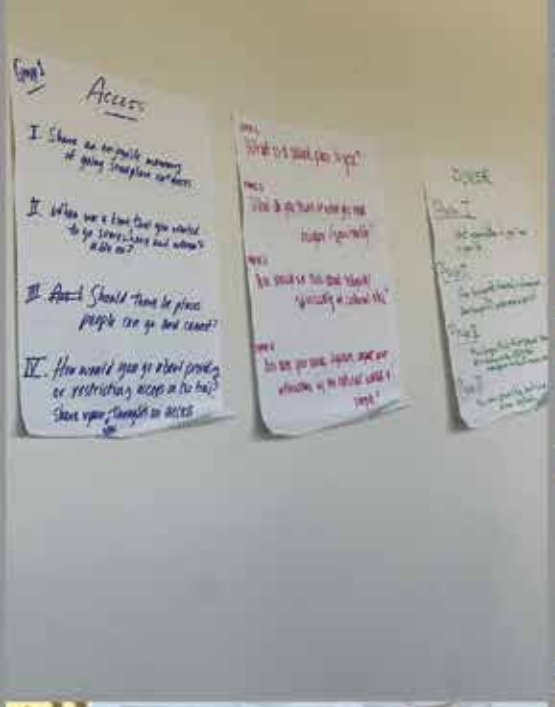
COMMUNITY PARTNERS

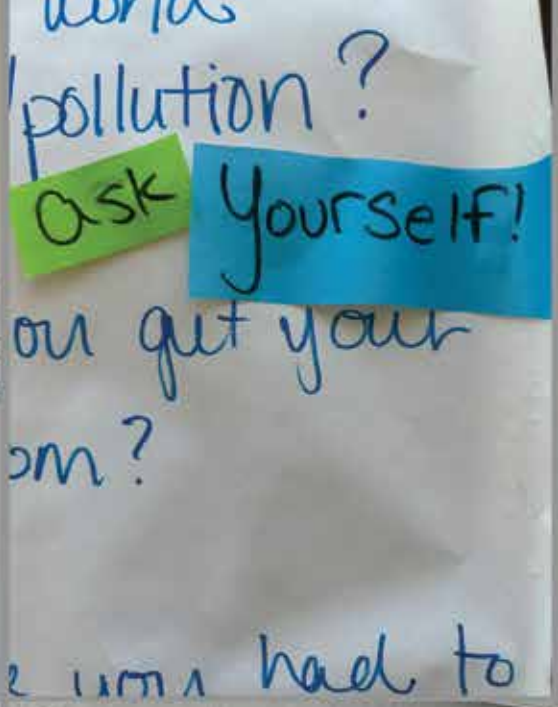
- **Tohono O'odham Cultural Center:** Samuel Fayuant
- **Huhugam Heritage Center, Gila River Indian Community:** Leland Thomas, Shirley Jackson
- **Mission Gardens:** Alyce Sadongei, Abby Rhinehart, Caitlin Brown
- **Culturally Responsive Pedagogy and Instruction (CRPI):** Corina Ontiveros
- **NPS / Conservation Legacy:** Elizabeth Morales
- **Anza Trail Foundation and History Tours | Trejo's Tucson Walking Tour:** Mauro Trejo
- **Mellon Foundation Fellow:** Brittany Romanello
- **Pima County / Pasqua Yaqui Nation:** Angela Montiel
- **NPS/Tumacacori NHP:** Debbie Koenigs
- **Amanda Salcido Castillo:** Local Latina writer, lived at Canoa Ranch
- Derrick Gonzalez, Member of the **Tohono O'odham Nation**, **Pascua Yaqui**, and **Pima Maricopa**

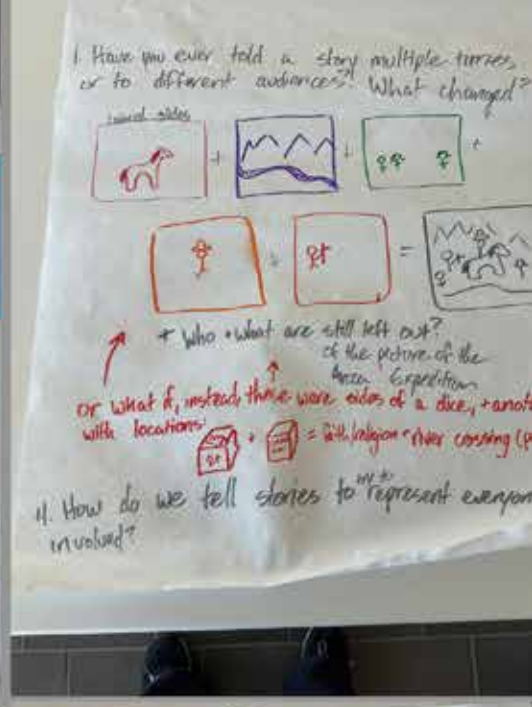
Who is this toolkit for?

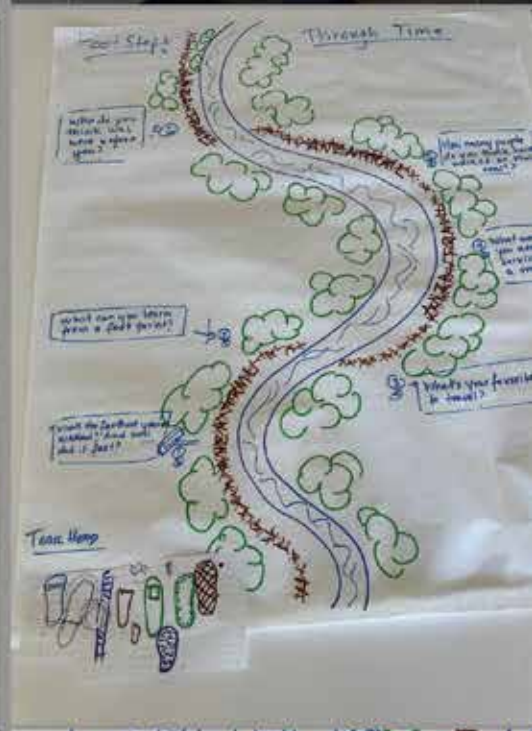
This toolkit is designed to be used by a wide range of trail stakeholders and others interested in expanded cultural heritage interpretation. This includes:

- Project participants
- The many historic sites along the trail in Arizona and California
- Indigenous communities
- Community organizations along the trail
- Other NPS National Historic Trails and community partners. https://www.nps.gov/subjects/nationaltrailssystem/national-historic-trails.htm









Samples of workshop activities.

Learning Together

There are many ways to learn, and understanding that people learn differently is critical to developing new strategies for audience engagement. As visitors are often in groups, you will likely find that there are different types of learners and visitors seeking different experiences in the group.

MULTIPLE INTELLIGENCES

Multiple Intelligences is a theory developed by education professor Howard Gardner that identifies eight distinct types of intelligence, rather than a single, general intelligence. Research shows that we all possess different kinds of minds and therefore learn, remember, perform, and understand in different ways. Although we each have all 8 intelligences, or ways of learning, each person has a unique combination, or profile.

Visual–Spatial

Linguistic–Verbal

Interpersonal

Intrapersonal

Logical–Mathematical

Musical

Bodily–Kinesthetic

Naturalistic

The multiple intelligences are:

VISUAL-SPATIAL LEARNERS

Think in terms of physical space, as do architects and sailors. Very aware of their environments. They like to draw, do jigsaw puzzles, read maps, daydream. They can be taught through drawings, verbal and physical imagery. They enjoy looking at art and being in interesting spaces.

BODILY-KINESTHETIC LEARNERS

Use the body effectively, like a dancer, athlete or surgeon. Keen sense of body awareness. They like movement, making things, touching. They communicate well through body language and like physical activity, hands-on learning, acting out, role playing.

MUSICAL LEARNERS

Show sensitivity to rhythm and sound. They love music, but they are also sensitive to sounds in their environments. They may study better with music in the background. They like turning lessons into lyrics, speaking rhythmically, tapping out time. In an exhibit, they may enjoy audio installations or ambient sound.

INTERPERSONAL LEARNERS

Understanding and interacting with others. They learn through interaction. They have many friends, empathy for others, street smarts. They like group activities, seminars, dialogues and conversation.

INTRAPERSONAL LEARNERS

Understanding one's own interests, goals. These learners tend to shy away from others. They're in tune with their inner feelings; they have wisdom, intuition and motivation, as well as a strong will, confidence and opinions. They like independent study and introspection and may enjoy time for reflection in museums .

LINGUISTIC LEARNERS

Using words effectively. These learners have highly developed auditory skills and often think in words. They like reading, playing word games, making up poetry or stories. They like to say and see words, read books together. They often ask quantifiable questions on tours like "how long did it take to paint this"?

LOGICAL-MATHEMATICAL LEARNERS

Reasoning, calculating. Think conceptually, abstractly and are able to see and explore patterns and relationships. Like to experiment, solve puzzles, ask cosmic questions.

NATURALISTIC

The ability to discriminate among living things (plants, animals) and sensitivity to other features of the natural world (clouds, rock configurations). They enjoy being in nature and often respond strongly to natural light or outside views in galleries.

To learn more about your own learning styles, you could take one of many online quizzes such as this one. (https://www.psychologytoday.com/us/tests/iq/multiple-intelligences-learning-style-test)

Don't design for just your learning style!

MUSEUM VISITOR IDENTITIES

John Falk, in his book, *Identity and the Museum Experience* (Routledge, 2016) begins with a fundamental idea:

> *We make choices and meanings in our museum visits and other leisure activities based on the ways in which those visits meet our identity-related interests.*

Falk has developed classifications based on what visitors are seeking in their leisure time interests. Although his work has focused on museums, it is equally relevant to parks, cultural heritage locations. These identities change, depending on circumstances—sometimes the same visitor might want to recharge, another time to explore.

EXPLORER

Wants to dig in, see new things, gain new understandings, driven by personal curiosity. For instance, those interested in engaging in deep dialogic experiences at any site.

EXPERIENCE SEEKER

Wants to see the best thing, the biggest thing, the thing that is iconic. For instance, NPS Passport holders coming just to see Cactuses at Saguaro National Park.

RECHARGER

Wants a mental break in a relaxed setting, to be contemplative. For instance, local residents taking a walk around the lake at Canoa Ranch at sunset.

Saguaro cactus.

PROFESSIONAL/HOBBYIST:

Has a specific goal for the visit based on their profession or hobby.
For instance, Gardeners visiting Mission Gardens.

FACILITATOR

Wants the people they come with to have a good time and enjoy themselves.
For instance, adult caregivers taking children for a hike along a trail.

CULTURAL AFFINITY

Wants to learn about themselves, for instance, in a culturally specific museum or exhibit.
For instance, Indigenous visitors at Tohono O'odham Cultural Center.

RESPECTFUL PILGRIM

Motivated by a sense of duty or obligation.
For instance, visitors interested in spiritual practices to Mission San Xavier del Bac.

As you consider both multiple intelligences and types of visitors when designing interpretive experiences, try to include more than one of each into the design. For instance, a family hike can meet the needs of bodily-kinesthetic learners (walking through space), but with additional materials could meet the needs of visual learners (supporting maps and historic images) and interpersonal learners (dialogic questions). At the same time, this experience can meet the desires of explorers, facilitators, rechargers (take a moment or two for reflective time), and even a hobbyist (what kind of native plants do we see that could be grown at home?) It always helps to have team members who embody these different learning styles.

Prototyping visitor engagement with dialogue.

Building Authentic Community Partnerships

No matter what kind of organization you are—the National Park Service, a unit of local government or an independent museum or historic site, building thoughtful, intentional relationships is key. To begin the process of building community partnerships, it is helpful to understand more about what we mean when we say community.

DEFINING COMMUNITY

At its core, a community is a group of people sharing common attributes or connections.

People are complex, holding multiple identities and diverse interests. When engaging a community, recognizing this complexity is essential. It ensures effective engagement and, more importantly, acknowledges individuals as whole human beings—not defined by a single characteristic or as representing an entire group.

Consider this framework developed by museum leader Nina Simon, *the author of The Art of Relevance.*

Communities can be described by a combination of:

- **Geography**: Where people live or a place they feel connected to (a neighborhood, city, region, or type of place like "rural"). *Examples: West-side neighborhood, Minneapolis, the Southwest, Cuba.*
- **Identity:** How people define themselves and are perceived by others, often socially constructed. *Examples: Asian American, Millennial, Vegetarian, Dancer, Transgender.*
- **Affinity:** Shared interests, passions, or activities. It's what people care about, like, or do. *Examples: Hiking, social justice, basketball, art, gaming.*

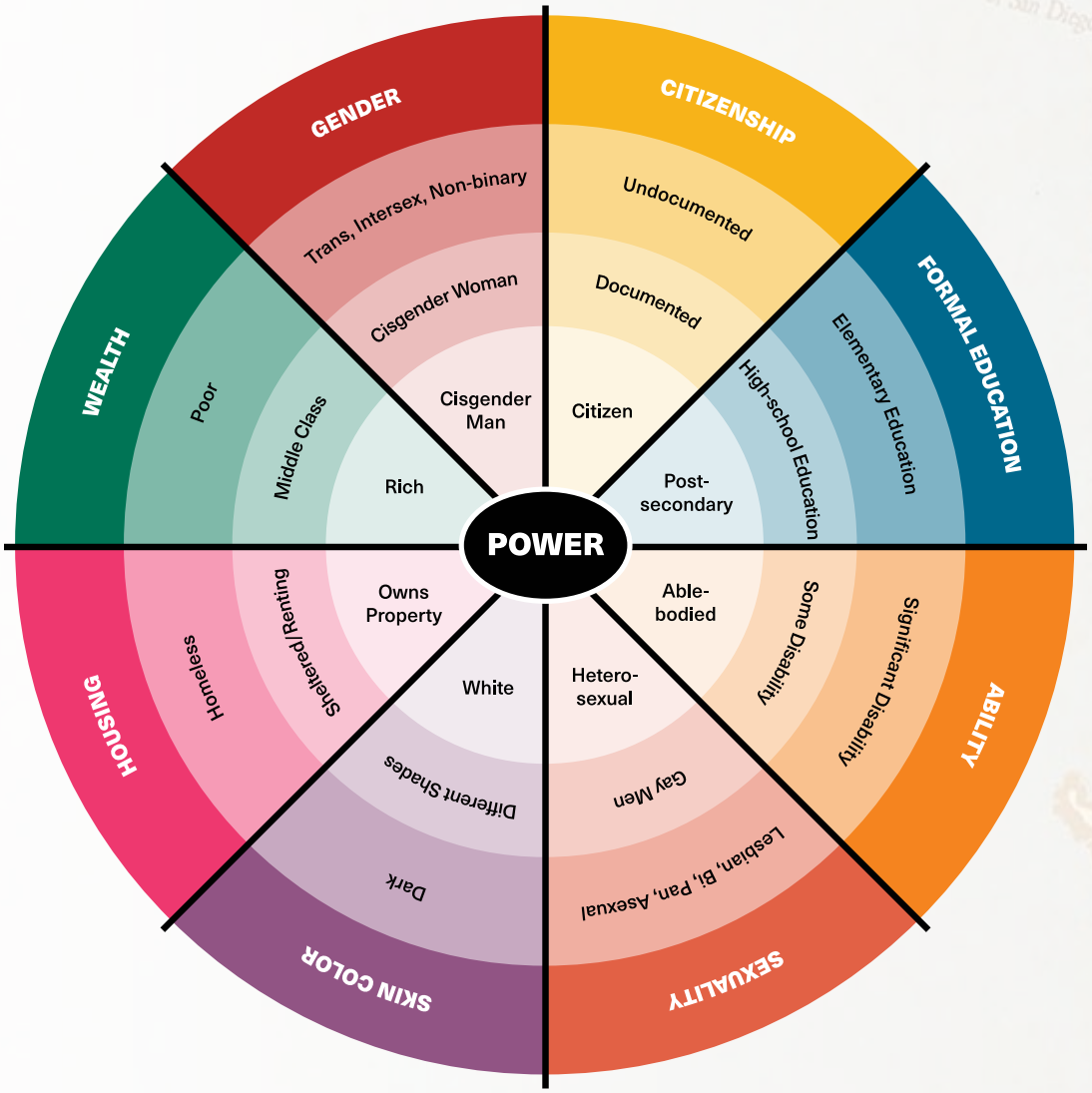
These aim to describe communities using a combination of at least two of these descriptors. For example, communities could be described as Tohono O'odham Nation young people who want to learn more about their heritage and traditional skills or Older adults who live in Green Valley and love walking their dog along trails.

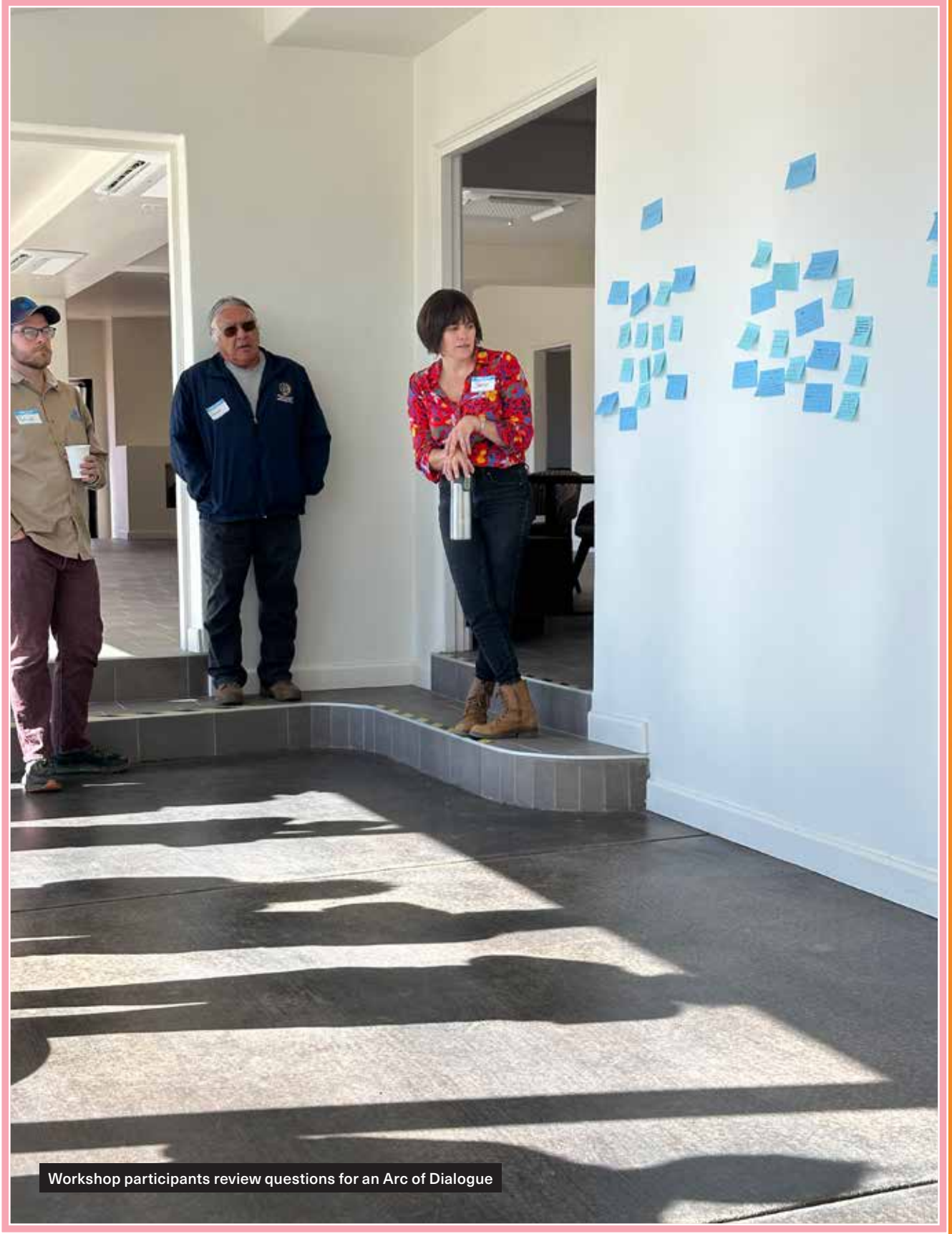
Workshop participant interviews visitors during a prototype workshop

UNDERSTANDING POWER AND MARGINALIZATION

As you reflect on communities included or excluded by your organization, patterns may emerge. Societal biases, both conscious and unconscious, create inequitable access to power. This privileges some identities while marginalizing others. These harmful and divisive power dynamics manifest within society and our organizations. It is critical for those engaging in this work to reflect on this and understand where they may unintentionally hold these biases to ensure they are not perpetuated in their work.

What identities are missing in this wheel? Notice how our complex identities position us differently regarding privilege and marginalization. We must all strive to rebalance these inequities in our personal and professional lives. This requires attention, awareness of biases, and intentional, equitable decision-making.

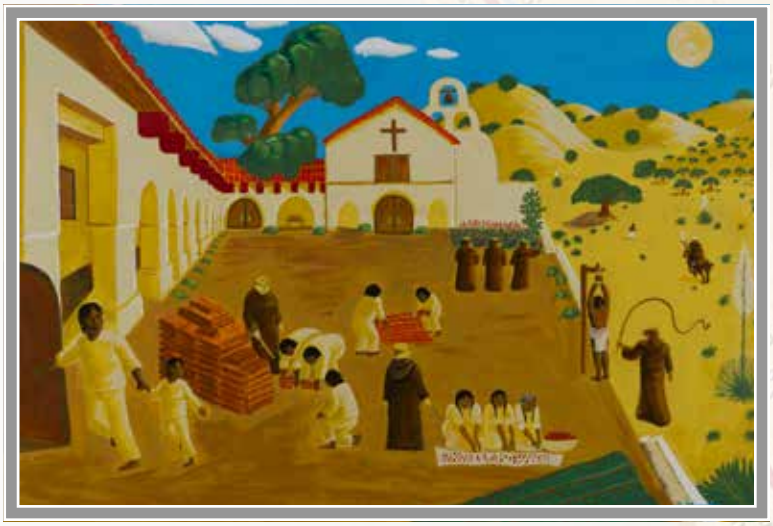




Workshop participants review questions for an Arc of Dialogue

Working with Indigenous Communities

Meaningfully and intentionally including indigenous communities in programming is critical to holistic and impactful work. As your organization considers working with indigenous communities, it may be helpful to consider the following questions, drawn from JUBA's Partnership Statement.



MIssion Era by Alicia Maria Siu, Nawat-Pipil/Maya; Antonio Moreno, Comanche/Otomi/ Costanoan-affiliated; Vicente Moreno, Comanche/Otomi; and Vicente Teoxiutleko Moreno, Comanche/Otomi

Below are some questions your organization should consider before engaging with indigenous communities:

- Do we understand that consent is integral to and understand consent can be withdrawn at any time for any reason?
- Do we deeply respect the Indigenous right to refuse participation and the right to protect the community, ancestral knowledge, sacred areas, and relations?
- Are proper protocols in place to ensure that there is Indigenous data sovereignty and that there is respect for all data and intellectual property protocols stipulated by the community?
- Are we committed to staying transparent and flexible to create mutually beneficial partnerships and how do we demonstrate that to our indigenous partners?
- Are we providing clear information about the project or opportunity, including institutional processes, budgets, roles, and any foreseeable limitations?
- Are we prepared to listen to feedback and respond promptly and respectfully, even when it's hard to hear?

EXAMPLE:

It Takes Time!

The Pima County Conservation Lands and Resources (CLR) department was established only one year ago, newly merging the environmental education and conservation science efforts and the cultural heritage and preservation efforts of multiple previous departments. Given the newness of CLR and their dedication to meaningful and respectful partnership development, project participants have found that many of the foundational conversations necessary to ensure healthy and productive relationship building within their own department, as well as with their community partners requires extensive time and care. These logistical and relational foundations are evolving as the department develops. For instance, the management team is currently engaged in their first-ever strategic planning process, including the formation of a formal Community Advisory Board. This process will help to guide the department's steps forward in forging strategic partnerships which will help guide the ultimate results of the prototype. This internal work is critical to ensure that partnerships are forged to allow for sustainable transformation in programming around the Juan Bautista de Anza Historic Trail. The department continues to move this work forward, thoughtfully and patiently, with acknowledgement that they are a government organization seeking to consistently deepen and grow their work and their partnerships respectfully.

EXAMPLE:

The Anza Trail Cultural HIstory Park

The linear park, managed by Pima County, follows the Anza Trail and the Santa Cruz River through the very heart of Tucson. The entrance way opens to a plaza lined with native plants and an accessible pathway guides park visitors to interactive exhibits and art installations designed to be experienced through a variety of senses: a tactile expedition map traces the route of the Anza expedition of 1775-76, the Chime art installation can be rung with white canes used by the Blind community and those with low-vision, ASL and audio described content—accessed via QR code—connects

users to the stories of those who have traversed this ancient corridor before them, and story boxes showcase the stories and poetry of youth in the community. However, the project team didn't just assume what visitors with low vision or deafness would interact in public spaces. They invited staff and students at the adjacent Arizona State School for the Deaf and Blind (ASDB) to help design the park. The students advised and tested the mobility of the space and guided the creation of the interactive exhibits and the connected accessible content available through QR codes. The park served as an outdoor classroom for ASDB students through its collaborative creation and continues to do so through its physical and educational space which they helped design. Importantly, however, this design makes the park engaging and effective for all visitors.

LADDER OF CITIZEN PARTICIPATION

In 1969, Sherry Arnstein introduced the "Ladder of Citizen Participation" to analyze the spectrum of public involvement in U.S. government and planning. Each rung signifies an increasing level of community agency and decision-making power. The ladder highlighted superficial forms of participation and offered a framework for more authentic and equitable citizen engagement.

Arnstein's Ladder can be applied to community partnerships in cultural institutions, moving from the lowest to the highest levels of power-sharing:

No Power (Avoid These):

- **Manipulation:** an illusion of participation. Decisions are pre-made, and community input (e.g., via rubber-stamp advisory committees) won't change outcomes.
- **Therapy:** Institutions design programs that imply a community has a "problem" the institution can "fix," without genuine relationship or understanding of the community's actual needs or perspectives.

Degrees of Tokenism (Use with Caution & Transparency):

- **Informing:** A one-way flow of information from the institution to the community with no structured opportunity for feedback or dialogue. *Example: A museum issues a statement or press release about a controversial decision.*
- **Consultation:** Institutions solicit community opinions . However, this often lacks institutional accountability to act on the input, or clear pathways for continued involvement. *Example: A museum hosts focus groups, but doesn't explain how input will be used. Participants are frustrated when their ideas aren't implemented.*
- **Placation:**
  Communities are invited to advise, participate, or have limited influence on specific projects, but the institution retains overall control of the process and wider decisions. This can feel tokenistic if community participation is confined to narrow areas or input isn't integrated meaningfully. *Example: A museum invites a group for a one-off cultural event designed without their input, with no further engagement.*

Degrees of Citizen Power (Aim for These):

- **Partnership**: Genuine power-sharing begins. Institutions and communities collaboratively design processes, share planning and decision-making, and co-create projects from inception to completion. This can influence broader institutional practices. *Example: The Wing Luke Museum's community-developed model for co-creating exhibitions.*
- **Delegated Power**: Institutions transfer significant strategic control over specific programs or resources to community groups (e.g., a community managing a program budget or having clear decision-making authority). Collaboration with communities becomes a core institutional function. *Example: James Madison's Montpelier now shares governance and high-level decision-making with the Montpelier Descendant Committee.*
- **Citizen Control:** The highest level. A community fully governs a program or even an institution, including budget and strategy, representing a full redistribution of power. *Example: In 2022, the City of Oakland returned Joaquin Miller Park to the Indigenous-led Sogorea Te' Land Trust, granting them full control over land use and stewardship.*

USING THE LADDER

Arnstein's ladder is a framework for intentionally increasing power-sharing, not a rigid grading tool. Not every partnership must reach the top rung; consultation can be appropriate if transparent and acted upon. The goal is to weave diverse opportunities for meaningful community participation throughout your organization, consistently avoiding tokenism.

Ingredients for Reciprocity

Consider your personal relationships—friendships, family, or romantic partners. What makes them reciprocal? Often, institutional partnerships feel transactional or tokenistic, primarily serving the institution's agenda rather than fostering mutual benefit. What if we approached professional partnerships with the same care and respect we give personal ones? We define reciprocal relationships as those that: Build mutual responsibility to share power, energy, strengths, and care, while actively working to mitigate imbalances.

While each relationship is unique, certain ingredients are key for reciprocity:	
Trust	Start by extending trust. If mistrust or low trust exists, begin with repair.
Accountability	Do what you say you're going to do, walk the talk, and own mistakes.
Flexibility	Be open to different ways of doing things and willing to compromise, especially on structures and processes.
Scope	What are the boundaries of the story? (e.g., time, place, context)
Time	As author and activist, adrienne maree brown says, "relationships move at the speed of trust." Building a strong foundation takes time.
Strength-based Approach	Instead of a needs-based i.e. "we have what you need" approach, focus on mutual strengths. Ask: "What can we uniquely create together that we can't do alone?"
Listen, Learn, Unlearn	Listen to understand, not just to respond. Continuously learn about your community of focus. Unlearn extractive or harmful practices.
Kindness	Be kind to each other and yourselves

Considering your specific community of focus, **create a "recipe" for a reciprocal relationship** using the ingredients listed on the previous page. What other ingredients are essential? What steps are important to remember? How long does trust need to simmer?

Recipe

(Recipe adapted from Addressing the Silences Toolkit)

Expanding Storytelling

Every landscape, building and exhibit tells a story—in fact, each one tells multiple stories. An important goal of this project is to open up the stories we tell, to include the stories of people and communities that have perhaps been left out of current and past narratives about place. Each interpretive choice has many choices embedded in it.

In developing new experiences, whether it be an outside walking tour, a wayside sign, an exhibit, or a guided tour of a historic building, it is useful to consider the following questions.

Choice	Key Question
Voice	Who is telling the story? Whose perspective are we hearing?
Centrality	Who is the main character? Who is in the spotlight?
Agency	Who has the power to act and make decisions in the story?
Scope	What are the boundaries of the story? (e.g., time, place, context)

EXPANDING STORYTELLING

International Coalition of SITES of CONSCIENCE

ANZA 250

Location: Choose a place on the trail. It can be a building or a landscape.

Briefly describe the current story told to visitors at this place.
Use who, what, when, where, why.

Now, expand the storytelling by making changes:

Voice: Who could be telling the story? Whose perspective could we also hear?

Centrality: Who could be the main character? Who can be in the spotlight?

Agency: Can power shift in the story? Who else has the power to act and make decisions?

Scope: What are the boundaries of the story? (e.g., time, place, context). How is this story relevant to the present day? What issues or ideas expand the story out beyond its one location?

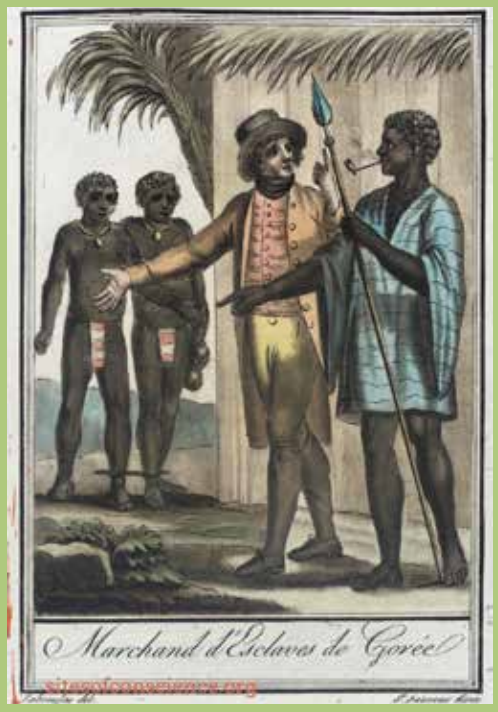
HOW DOES IT WORK?

At Maison des Esclaves (the House of Slaves), Africa's first World Heritage Site in Senegal, the ICSC team worked with local partners to reinterpret this historic house related to the trade in enslaved peoples.

VOICE

Who is telling the story?
Whose perspective are we hearing?

Virtually every historic image and text about the trade in enslaved Africans was created by Europeans or European-Americans. It wasn't possible to create new historic images, but the project commissioned artworks by contemporary Senegalese artists to bring Senegalese "voices" into the spaces.



All images from the Maison des Esclaves re-interpretation project

CENTRALITY

Who is the main character? Who is in the spotlight?

The house was owned by a mixed-race woman, part of a powerful group called signares who was almost entirely absent from the previous story, and in general, other women were also absent. Life-size images of women at two different points in the exhibition brought women into the center of the story.

AGENCY

Who has the power to act and make decisions in the story?

Many exhibition narratives about the trans-Atlantic slave trade focus solely on Africans as victims. A scholar recommended an important correction during a review phase. Africans resisted, with a sense of their own agency, at every point in their enslavement. Now, figures such as Nanny of the Maroons in Jamaica and the Amistad crew are highlighted as decision-makers and leaders.

SCOPE

What are the boundaries of the story? (e.g., time, place, context)

The final parts of the exhibition expand both time and place to encourage visitors to explore issues of modern slavery around the world and to gain tools for action.

Visitors at Canoa Ranch share feedback.

Dialogic Interpretation and the Arc of Dialogue

Dialogue is an open-ended conversation with the goal of learning more about ourselves, the world, and those around us. Writing great questions is a vital part of dialogic work. Later in this section you will find the Arc of Dialogue, a methodology used extensively by members at the International Coalition of Sites of Conscience.

In describing what dialogue is, sometimes it is also helpful to share what it is not:
Dialogue is not...

- **A conversation—**you are not just casually discussing a topic with friends- you're intentionally engaging in open ended questions designed to learn from each other.
- **Negotiation or debate—**you are not trying to aim for everyone to get something, persuade people or win something.
- **Informational Tour—**There is not one expert or teacher sharing information to a group.

Dialogue is about sharing ideas, information, experiences, and assumptions for the purpose of personal and collective learning. We all have something to learn from each other and our role is to enable that shared learning together through dialogic interpretation.

Dialogic interpretation is when we build dialogue into public programs, school programs, tours, exhibitions, outdoor signage, social media or other interpretive tools at a site. It is one of the most powerful types of dialogue because we are able to combine visitors' personal experiences with the power of a place-based learning and the content at our specific site.

WHY DIALOGUE MATTERS:

Dialogue can foster empathy, build bridges across differences, expand inclusivity, build trust and inspire people to act.

- **Dialogue assumes:**
  - There are different ways of knowing about the world (experiential, academic, spiritual, etc.) and all are important to building understanding.
  - It is possible for two different perspectives to coexist at the same time.
- **This matters a lot right now**, particularly in America where our trust in each other is declining and polarization is on the rise. The latest research shows that Americans think the public's trust has been declining in both the federal government and in their fellow citizens. And nearly two-thirds (64%) say that low trust makes it harder to solve many of the country's problems.
- **So how do we build trust?** dialogue, particularly across different perspectives is one way to build trust, empathy, understanding of each other and in the best cases- action. .
  - Growth in high trust moments can be from facts. Growth in low trust moments require more reflective, personal, and dialogic approaches.

Four Truths from South Africa's Truth and Reconciliation Commission-

Juan Bautista de Anza, from a portrait in oil by Fray Orsi in 1774

One way to explore dialogue is by developing an understanding of the 4 Truths. This philosophy that there are different ways of knowing and multiple truths that can exist simultaneously are an important foundation of dialogue which is centered around the 4 Truths. Our understanding of the Four Truths has developed from the work of the South African Truth and Reconciliation Commission that was established during the end of apartheid as a healing process. As members of the commission were listening to people's memories of apartheid, they heard, as you might expect, different perspectives from different people. But they also realized they were hearing different layers of meaning within each person's story, four kinds of truth they carried about a historical event. We can see this with the trail itself.

1. **Forensic truths** are the data, measurables and other information that are considered verifiable facts. Forensic truths can come from many kinds of sources including, science, documents, and oral history, and are what people think of as objectively true.

   - During the years 1775–1776 and starting in Sinaloa and Sonora, New Spain (now in Mexico) and following existing Indigenous trails, Anza led over 240 colonists to San Francisco to establish a mission and presidio.

2. **Personal Truths** are the first hand or lived experiences of people. Or, if you didn't experience an event yourself, it is how and who you learned about it from. Personal truths are powerful ways of knowing that are not just about what we know, but about the feeling of how events live inside of us. They are also bound up with our relationships with people connected to those events.

First Contact by Michael Whitehorse Aviles, Southern Paiute/Shoshone

   - Personal truths could be the experience of someone in the expedition or a member of an indigenous community who encounters the expedition. But it would also be someone learning about the trail from their grandparent or anyone walking the trail today. These are all experiences that shape how we know about the expedition. and what that means for us.

3. **Social truths** are the big stories or narratives that hold power within society. They are explanatory stories, explaining why events happened. No social truth is believed by everyone in a society, but they hold enough power to motivate action within a portion of society. There are often multiple social truths held about something at the same time.

   - There are many social truths to talk about but here are two. The expedition brought European values and religion to places in need of it. The second, that the expedition was a colonizing effort with disastrous and deadly consequences for Native Americans. Both are powerful stories and come with big consequences for how we should think about history, the country and our world today when people share them. You don't have to believe a social truth to recognize the power it has in society.

4. **Reconciliatory truths** are how an individual or community comes to terms with a perceived injustice. This is hard and can be elusive, but is worth striving for. It's important to note that what may feel like reconciliation to some may not feel that way for others

   - Reconciliatory truths are complicated, but it is important for us to support people as they engage them to help them choose versions that bring care rather than harm. At Mission Dolores in San Francisco, curator Andy Galvan who is Ohlone and Catholic, is working to memorialize more than 5,000 indigenous people buried in the mission's cemetery, including some of his own ancestors.

Writing dialogic questions is not magic, but it does take time and attention.

Here are a few tips for writing dialogic questions to help you along the way.

- Ask open ended questions. Yes/No dead ends so if you do that follow up with why? Ask questions that do not have a right or wrong answer
- Ask questions that anyone can answer because they ask for an opinion, belief or knowledge based on personal experience.
- Ask questions you genuinely want to know the answers to.
- Push for more than "what does this mean to you?"
- Change your question word.- who/what/where/when/why/how
- Connect your question to the space and stories around you.
- Let people play multiple roles.-questions that prompt diff perspectives for example: What behaviors have you changed because of the impact they had on the environment? What behaviors are you unwilling to change?
- Collaborate!

Impact & Intent

Often when we write questions or otherwise deliver content or ideas, we have a specific goal in mind—the impact we're aiming for. But often, our intent—what we want to happen, doesn't align with the impact on listeners. For instance, when someone asks a question about the date something happened, the intent–to make participants feel included in a conversation; but the impact could be to make them feel like they weren't a very good history student!

Using Dialogue

At Mission Gardens, members of the project team developed prototype questions using primary sources to spark reflection as they moved participants through different locations in the garden.

> *"From the earliest times our fathers have owned this land given to them by the Earth's prophet... This is the reason we do not want to give up our land, it was given to us by the strongest powers"*
>
> —Tohono O'odham individual from an interview by John F. Truesdell, assistant to the US attorney general, in 1918

In the first locations, they asked "What might make you leave your home?"

> *"There are no trees in all this region, nor hardly a thing of value ... In short, in all this land ... which we passed through I did not see a single thing worthy of praise."*
>
> —Padre Font, Anza Expedition, Oct. 30, 1775

In the Spanish Colonial Garden, which includes the the trees and plants Spaniards brought from home to create a landscape that resembled the places from which they came, participants were asked "In which ways do you shape the place in which you live?"

> *"...People of African descent settling in present-day Tucson... brought similar seeds from their homelands, passing them from one generation to the next. One of the first things we learned from these earlier gardeners is that taste rarely changes. The recipes of grandmas and grandpas are what we long for..."*
>
> —Sydney and Michael Engs November 2021

In the African Garden, facilitators asked "How is food rooted in your traditions?"

Dialogue can be used in many ways and in many situations. Here are a few more examples to help inspire you:

Permanent exhibition, Eastern State Penitentiary

Ford's Theatre

Incorporating dialogic questions in their tour's small group discussions:

- **Phase 1:**
  What is your name and who is someone who inspires you?
- **Phase 2:**
  What is something that has held you back? Who helped you overcome that?
- **Phase 3:**
  What needs to happen to heal the wounds in our country today?
- **Phase 4:**
  How will you stand up for someone else?

Hrant Dink Foundation

The Hrant Dink Foundation in Istanbul wanted to have an event that promoted intercultural and cross-generational dialogue. They created a dumpling festival and did a dialogue program while making dumplings–and they did this because the government forbade a more traditional panel gathering about current issues in Turkey. This demonstrates a creative way to still engage with difficult conversations using culturally relevant interventions that have meaning without encouraging unwanted attention.

Museum of Us

In their exhibition about the Mayans they created an activity for visitors with a dialogic question: What message of hope would you give to your ancestors? What message of hope would you give to future generations? This provided visitors to view the Mayans as not just ancient history, but rather to consider their own ancestors and future generations.

Anacostia Community Museum

In their exhibition on environmental justice they asked- What does environmental justice look like to you? Visitors designed a quilt square of that vision. By framing a dialogic question as a participatory art project, the museum opened up new pathways for reflection and conversation.

Eastern State Penitentiary

This historic site uses dialogic questions to guide visitors in how they experience an exhibition on prisons today sending them one way or another depending on their answer. For example, the exhibition begins by asking" Have you ever broken the law?" as shown in the above photo.

THE ARC OF DIALOGUE

Developed by Tammy Bormann and David Campt, the arc of dialogue structure pairs a common experience shared by all participants with a sequence of questions designed to build trust and communication, allowing participants to interact in more relevant and personal ways.

In facilitated dialogue, the shared experience can occur before the arc of dialogue begins; for example, a visit to an exhibit followed by a facilitated dialogue OR dialogue questions can be asked throughout the shared experience; a concert with questions between each number.

Arcs are structured around four phases: community building, sharing our own experience, exploring beyond our own experience and synthesizing/bringing closure.

Phase One: Community Building

Phase one encourages connectedness and relationship-building within the group. The work done here underpins the successful creation of a safe space where all participants can engage.

To begin, a facilitator:

- Welcomes the participants, introduces themselves, their role within the host museum/organization and explains their role as facilitator, emphasizing that they are not necessarily an expert on the exhibit content, but rather charged with helping everyone find their place in the conversation.
- Explains the purpose of the dialogue by emphasizing that everyone is here to make fresh meaning about a particular topic by hearing from and engaging with one another.
- Explains that in order to make the dialogue as productive as possible, they'd like the group to establish guidelines. If time does not allow for the group to generate its own guidelines, the facilitator suggests three that the group consider using, for example:
  - Listen fully and respectfully
  - Be aware of the air: Make space for all voices to be heard
  - Seek first to understand—ask questions to clarify, not to debate
  - Stay open: we are all free to change our mind
  - Speak for yourself, not as the representative of any group.
  - Make an effort to suspend your own judgment as you listen to others
  - Elicits all the voices in the room asking all participants to introduce themselves and respond to the same phase one question.

Phase one questions are nonthreatening and allow participants to share information about themselves. They require only a participant's personal experience to answer.

Sample Phase One Questions:

1. When people ask you where you're from, what do you tell them and why do you respond this way?
2. Choose five words that you would use to describe yourself.
3. When you consider the word, justice, what comes most immediately to mind?

Getting all the voices in the room does not necessarily mean that every participant must speak out loud. Facilitators might also consider using small group introductions or written techniques such as graffiti wall or indexed thoughts, both of which are described herein.

Phase Two: Sharing Our Own Experiences

Phase two invites participants to think about their own experiences related to the topic and share these experiences with the group. The facilitator helps participants recognize how their experiences are alike and different and why.

Questions in phase two welcome each person's experience equally and place minimal judgment on responses, gathering more information than questions in phase one.

Sample Phase Two Questions:

1. What impact does immigration have on your daily life?
2. How did you first come to understand race?
3. Can you remember the first time you experienced or learned about—injustice?

Questions in phase two encourage the group to share both similar and differing experiences. Facilitators should ask follow up questions, encouraging participates to compare and contrast.

Sample Phase Two Follow-up Questions:

1. What differences do you notice in the ways you've experienced this topic?
2. How was your personal experience different from others you heard in the group?
3. To what do you attribute the similarities in experience?

Phase Three: Exploring Beyond Our Own Experiences

Phase three questions explore the topic beyond participants' personal experiences with it, to learn with and from one another. Until this point, participants speak primarily from their own experience, of which they are the undeniable expert. Phase three questions provoke participants to dig deeper into their assumptions and to actively probe underlying social conditions that inform our diversity of perspectives.

Sample Phase Three Questions:

1. Do all Americans have equal access to a—just legal system? Who does? Who do not? Are there larger social realities that shape these differences?
2. Who should be welcome to immigrate to the US today? Who should not be welcome to immigrate here? What values inform your response to these questions?
3. In phase three, facilitators should be particularly focused on helping participants surface the assumptions that have made/are making about the topic and other participant experiences, encouraging them to examine why they feel as they do. When necessary, facilitators can help push participants toward deeper understanding with the following:

Sample Phase Three Probing Questions:

1. Tell me more about that.
2. How did you come to feel this way?
3. What are the assumptions you make when you think about this topic?

Phase Four: Synthesizing and Closing the Learning Experience

After dialogue programs that reveal differences as well as similarities between participants, it is important to end a dialogue by reinforcing a sense of community. Phase four questions help participants examine what they've learned about themselves and each other and voice the impact that the dialogue has had on them.

Sample Phase Four Questions:

1. What, if anything, did you hear in this conversation that challenged your assumptions? What, if anything, did you hear that confirmed your assumptions?
2. Are there things you heard today that you want to understand better?
3. What have you heard that inspires you to act more on this issue?
4. If you could experience this program again with anyone in your life, who would you share it With?

During the workshops for this project, participants created many different dialogic questions around different topics related to the trail.

- Where do you get your water?
- When have you had to adapt to change?
- What is a disaster to you?
- What should we prioritize after a disaster?
- What's the furthest you have ever walked?

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ARC OF DIALOGUE

What topic, issue, or idea will this dialogue address?
What objects, images, documents, or places will you use as shared information?

Together, write as many dialogic questions as you can.
Choose your top question in each phase to share with the full group.

PHASE ONE: Questions that invite participants to share about themselves and initial thoughts on the topic. They require only a participant's personal lived experience to answer.

PHASE TWO: Questions that welcome each others' experience without judgment, noticing similarities and differences, and gathering deeper responses than phase one.

PHASE THREE: Questions encourage participants to dig deeper into their assumptions, move beyond the individual, and probe underlying social narratives.

PHASE FOUR: Questions that help participants reflect on what they've learned about themselves and each other, and actions they may take as a result.

THE FACILITATOR

The facilitator is essential to helping dialogue participants engage with the topic and each other in the most productive way possible. Facilitators use historical or scientific content along with questions, techniques and activities to allow the group to better explore contemporary social issues. Facilitators are charged with many responsibilities. Chief among these are to:

- Maintain group safety by creating the proper container for dialogue and promoting an environment which discourages domination and judgment.
- Create and sustain a—spirit of inquiry in group
- Identify conflict and lead the group through it
- Facilitate dialogue without imposing their own beliefs or perspectives
- Remain malleable and allow natural energy to occur within the group
- Ensure equality within the group and break down hierarchies
- Ask probing questions to encourage deeper individual exploration and the identification of larger truths
- Effectively synthesize the main ideas that emerge in the dialogue

Who makes a good facilitator?

Facilitators can be found amongst your staff, board, volunteers or community stakeholders. When considering who might make for the strongest facilitators, you'll want to look for people who:

- Give equal value to emotional, intellectual and spiritual—ways of knowing
- Exhibit a natural—spirit of inquiry or curiosity
- Listen intently while reserving judgement
- Are aware and reflective about their own identity/identities
- Have organized but flexible ways of working and thinking
- Show patience with diverse learning processes and learners
- Hold themselves and others accountable for behaviors and attitudes
- Are aware of their body language and exhibit a non-defensive posture

Facilitators are not working toward resolution or to make everyone agree. Some participants will actively seek this agreement. In these instances, facilitators should work to remind participants that dialogue's goal is to further personal and collective learning, not to necessarily encourage compromise or accomplish a specific task.

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FACILITATION TECHNIQUES

PAIR SHARE OR SMALL GROUPS

Because some participants may be hesitant to share or speak before a large group, dividing participants into smaller groups or pairs may encourage stronger involvement. This also can save a facilitator time, allowing multiple people to answer a given question simultaneously. When bringing pairs and small groups back together, facilitators should offer the opportunity for groups to share what they discussed, allowing participants who were not part of a given group to learn from their conversations.

SERIAL TESTIMONY

Particularly useful in scenarios where one or more participants are dominating the conversation, serial testimony is a structured technique in which the facilitator establishes a time limit for each participant to answer a question. As each person speaks, the group is invited to listen silently without asking questions. If a participant does not fill their time, the group is invited to maintain the silence so as to allow for reflection and processing.

QUOTES

This technique invites participants to consider multiple perspectives on an issue by using a series of attributed quotes related to the topic. The facilitator hangs the quotes, typically five or six, around the dialogue space and asks participants to read all of them, silently. After reading all of the quotes, participants are instructed to stand near the quote that they'd like to speak more about. Participants are then encouraged to discuss why they chose that quote within their small group.

FORCED VOTING

Facilitators write a series of statements related to a given topic or issue on individual sheets of paper. Participants are instructed to read all of the statements in silence and then to vote their agreement or disagreement by placing a red or green dot on each sheet. After all participants have voted on all statements, the facilitator tabulates the results and shares them with the participants inviting reactions and comments from the group.

CARPET OF IDEAS

In carpet of ideas, a facilitator hands a large index card to each member of the group and then asks a question. After a time of silent reflection, the facilitator asks them to write their response in large print on the index card. The facilitator instructs participants that though this responses will be shared with the group, no response will be attributed to any one person. The facilitator should collect the completed cards and place them on the floor inviting the participants to circle around them to read and reflect on everyone's responses.

MUTUAL INVITATION

In mutual invitation one participant invites the next speak. If the person who has been invited to speak is not prepared to do so, he or she may pass the invitation to someone else with the knowledge that the group will return to him. The mutual invitation process enhances the participants' sense that they collectively own the dialogue and is an effective technique to utilize when participants may not be responding well to a particular facilitator.

GRAFFITI WALL AND GALLERY WALK

In graffiti wall, the facilitator places butcher block or adhesive flip chart paper on the wall of the dialogue space and writes a word, phrase, or a phase question. Participants are invited to write or draw their responses on the paper at the same time. When all participants have had a chance to place their responses on the wall, the facilitator invites the group to walk silently past the graffiti wall so as to read and process what others have written/drawn.

Prototyping

Experimentation or prototyping is all about learning how to solve challenges or problems we face together. You can experiment and prototype absolutely anything—experiences, products, stories, plans, services or concepts. Part of how we build relationships is to try new things together.

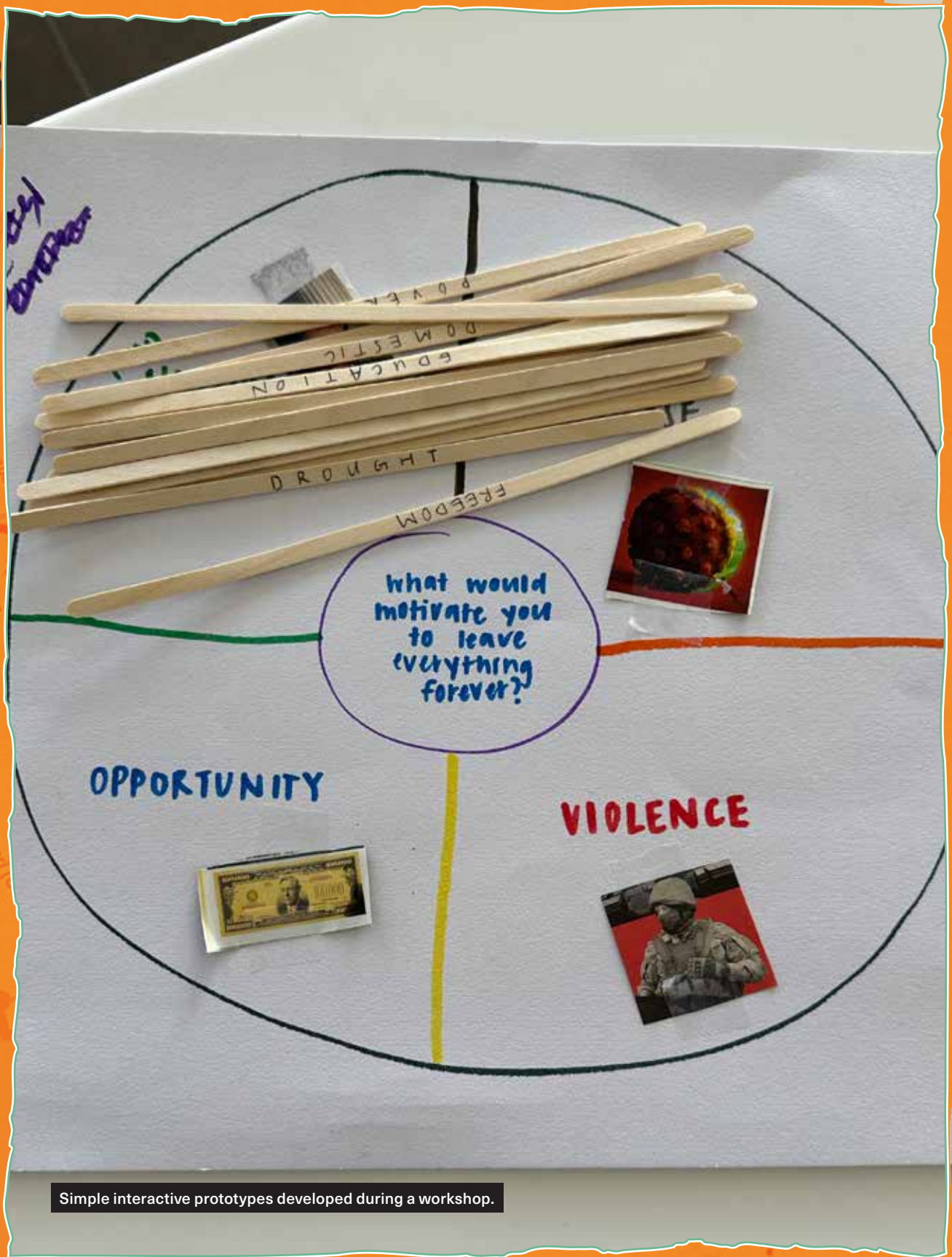
Prototyping is about helping you answer important questions with the actual people who are going to be experiencing it. You can prototype absolutely anything! Prototypes are often messy, scrappy, cheap and imperfect versions of a change you want to make together.

You can prototype an interactive activity in your museum, historic site or visitor center.

You can prototype signage or wayfinding.
You can prototype to better understand how people want to experience a space or re-imagine what spaces could be.

You can measure or evaluate the impact of prototypes in many ways, sometimes that can be as simple as a hash mark or sticker.

Simple interactive prototypes developed during a workshop



Simple interactive prototypes developed during a workshop.

THE PROTOTYPE PROCESS

Many processes for experimentation. There are many different frameworks you can use to experiment—from the scientific method that we learned way back in elementary school to the hundreds of varied approaches to design thinking. There's no one right way to do this.

Ironwood Tree Experience teens work on prototyping at Mission Gardens

A process:

LEARN:

- Identify an actionable challenge/ opportunity you and your partner want to work on together. (How might we...?)
- Specify who is involved in this challenge/opportunity.
- Inventory what you know and don't know.
- Build your understanding through research, observation, and dialogue with the people involved.
- Synthesize learnings.
- Don't stall here!

DEFINE

- Reframe your challenge as a one sentence question. (actionable, understandable, clear) How might we...?
- Define what key results will indicate success. (how will you know if it worked well or made a positive change?)
- Determine how you will measure that success. (qualitative or quantitative)

IMAGINE

- Get curious and gather inspiration.
- Brainstorm and encourage numerous creative wild big ideas. (invite others to join, yes and..., draw it out) don't say no to anything here, all possibilities on the table.
- Incubate. (make time for wandering, simmering on the ideas shared)
- Reality check—can this happen? Is it feasible?
- Refine your top ideas to prototype.

PROTOTYPE

- Identify critical questions you are most uncertain about to prototype. Prototypes are tangible representations of your idea (or aspect of) that you can share and learn from. They can take on different forms: game, storyboard, diagram, journey map, mood board, mock-up, 3D model, role play etc.
- Make it simple, scrappy and imperfect.
- Test it out, ideally with the people who will actually be involved with it. You're likely to fail at some aspect—so adapt on the fly.
- Observe, document it (photograph/video), and gather feedback.
- Synthesize your learnings.

IMPLEMENT

- Make changes based on your prototype learnings.
- Put your idea into action.
- Observe and gather feedback.
- Measure key results.

REFLECT & CELEBRATE

- Identify a special way to celebrate.
- Reflect on learnings and key results.
- Incorporate learnings into your next project

Dialogic prototype

PROTOTYPING AT MISSION GARDEN

Mission Garden, Ironwood Tree Experience and the Anza Trail worked together on a prototype with the goal of creating meaningful opportunities for youth to engage with the space—both to offer their perspectives. A group of student participants included youth who had previously participated in Ironwood programs and already had a sense of what interpretation means. The day featured two core activities: a sensory-based asset mapping exercise, where participants explored the garden and identified elements they connected with, and an Arc of Dialogue session that used those observations to prompt deeper reflection. The conversation began with practical observations—signage, facilities—but quickly moved into cultural and personal territory. One youth spoke powerfully about seeing Indigenous stories represented and how that affirmed his own identity. Another shared nostalgic memories of spending time in the garden with his father, who works there, especially among the pomegranate and fig trees. Others described sensory and emotional connections: the sound of water evoking childhood, the chicken coop recalling a grandfather's farm. These connections reinforced an interest in having informal spaces within the garden to relax and hang out with friends.

Questions used with students:

- What did you connect with in the garden this morning? What stood out or spoke to you? (Why?)
- Was there a place or something growing in the garden that you felt represented something about you?
- What, if anything, is missing from the garden?
- Who is missing from the garden?
- How might we go about representing the things and people that are missing or not fully represented?

The group experimented with a question-building activity and quickly grasped the structure. and A Black student immediately introduced a powerful question around cultural identity: "What do you associate with African American culture?" Looking ahead, there is strong potential to involve these youth in upcoming community events, such as Tucson's "Beyond" event on the Chuk-Son Trail, and to co-develop a program that centers youth voices and strengthens connections to the garden.

PROTOTYPING

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Learn: 30 min

- Identify an actionable challenge/opportunity you and your partner want to work on together.

  - How might we increase inclusive storytelling on the trail?

  - How might we increase public dialogue around difficult histories on the trail?

- Specify who is involved in this challenge/opportunity:

- Inventory what you know and don't know:

- Build your understanding through research, observation, and dialogue with the people involved:

- Synthesize learnings:

Don't stall here

Define: 30 min

- Define your target audience

- Reframe your challenge as a one sentence question. (actionable, understandable, clear and specific) Specify your how might we... question:

- Define what key results will indicate success. (how will you know if it worked? Or made things better?)

- Determine how you will measure that success. (qualitative or quantitative)

Imagine: 30 min

- Get curious and gather inspiration.

- Brainstorm and encourage numerous creative wild big ideas. (invite others to join, yes and..., draw it out) don't say no to anything here, all possibilities on the table.

- Incubate. (make time for wandering, simmering on the ideas shared)

- Reality check—can this happen? Is it feasible?

- Refine your top ideas to prototype.

- Create a visual representation of one idea prototype to share today.

Additional Resources

ICSC VIDEOS

Prototyping, Part 1

LINK TO VIDEO
https://youtu.be/YDTNV4IfJtI?si=dED0WRUBaU3D9cuB

Prototyping, Part 2

LINK TO VIDEO
https://youtu.be/uZ1fSkSfbjU?si=lem5ulXXgyMAy9tt

The Arc of Dialogue

LINK TO VIDEO
https://youtu.be/IhiPUh_l49k?si=0xcognG9Rh_oo1Iz

ICSC RESOURCE CENTER

Addressing the Silences Toolkit

LINK TO TOOLKIT
https://drive.google.com/file/d/1q7C75MoDqsPbcdDPyaW8V2-Cr2nUS498/view

A toolkit for Co-creating Community Engagement Projects, Migration Museum UK

LINK TO TOOLKIT
https://www.sitesofconscience.org/member_resources/a-toolkit-for-co-created-community-engagement-projects/

ICSC RESOURCE CENTER

Edginton, Jenn, Indigenous Ally: Museum Practitioner Toolkit

LINK TO TOOLKIT https://www.sitesofconscience.org/member_resources/the-indigenous-ally/

Beyond Bollywood, Dialogic Toolkit

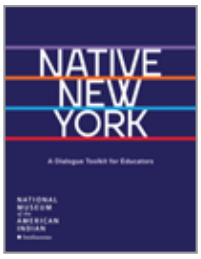
LINK TO TOOLKIT
https://www.sitesofconscience.org/member_resources/beyond-bollywood-indian-americans-shape-the-nation/

Facilitating Dialogue

LINK TO PDF FILE
https://drive.google.com/file/d/1dmpUc_pYfAN-_YOV2jD6StkLrMuX5bpr/view?usp=drive_link

Native New Yorkers: A Dialogue Kit for Educators

LINK TO TOOLKIT
https://americanindian.si.edu/sites/1/files/pdf/education/NNY_Dialogue_toolkit.pdf



NATIONAL PARK SERVICE RESOURCES

ANZA 250 Commemorative Resources: Anza Expedition 250th Commemoration

LINK TO WEB PAGE
https://www.nps.gov/juba/getinvolved/anza-expedition-250th-commemoration.htm

ANZA 250 Commemorative Resources: Travel Guide to Tribes Along the Juan Bautista de Anza National Historic Trail

LINK TO PDF FILE
https://www.aianta.org/wp-content/uploads/2025/01/Anza-Travel-Guide-1.26.25-For-web.pdf

Notes


Colorado River
Gila River
Yavapai
Quechan
Maricopa
San Pascual
December 28, 1775
Santa Cruz River
Casa Grande
October 31, 1775
Mission San Javier del Bac
October 29, 1775
La Canoa
October 28, 1775
San Ignacio de Tubac
October 24-25, 1775
Mission San José de Tumacacori
October 19-22, 1775
Magdalena
October 4, 1775
Tohono O'odham
Western Apache (Chiricahua)
Opata (Eudeve)
Seri (Comcaac)
San Miguel de Horcasitas
May 27-September 29, 1775
San José de Pimas
May 20, 1775
Yaqui (Yoeme)
Guarijío
Mayo (Yoreme)

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International Coalition of
SITES *of* CONSCIENCE

www.sitesofconscience.org

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