



Department of Defense Legacy Resource Management Program

PROJECT 06-324

Training for In Theater Cultural Resources Protection: Training Assets - Construction Specifications

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October, 2006

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Training for In-Theatre Cultural Resource Protection

06-324

Background:

Fairly or unfairly, US forces have been severely criticized for their part in damaging or failing to protect cultural properties when occupying archeologically sensitive areas in military theatres of occupation. In military operations where winning hearts and minds is a critical component of success, protection of cultural property becomes vital to the success of the mission. Archeologists working at the installation level recognized serious gaps between higher level initiatives for site protection and actual "hands on" training of military personnel who would be occupying archeologically sensitive areas.

Objective:

The objective of this project is to provide practical training materials that are easily available to military personnel at all levels. Specifically, this project is designed to produce four products:

- Playing cards with information about antiquities, cultural property, and proper behavior when discovering or occupying an archeological site
- Soldier information cards containing critical information on this same subject
- Informed cultural preservation training modules containing slides and scripts that can be presented by anyone at any time
- Construction of mock cultural resource assets to be included in realistic in-theatre training scenarios like MOUT sites

Summary of Approach:

A key to the potential success of this project is the goal of bringing together representatives of the military archeology community with the academic archeology community, many of whom were unaware that a military archeology community even existed. The project approach is to fund classical archeologists to provide research background material to support soldier training and then to transform this information into useable tools like playing cards. This approach provides concerned archeologists from the academic community an opportunity to provide and share their detailed and vital information where it can be used effectively to support soldiers. The idea is to use military archeologists who are familiar with teaching soldiers and who understand the mission as conduits in this information transfer. The goal is to produce effective training materials that military personnel at all levels will actively use and understand.

Proposed Time Line

Summer 2006

- Construction of Mock Cultural Resource Assets in Target and Training Areas
 - o Status: Preliminary Designs Complete, Acquiring Materials
- Construction will begin late June early July, first asset on line mid July, Ft. Drum, Aerial Gunnery Range 48
- Research Phase Underway

- o Status: Dr. Ulrich on Board, Student Assistants Identified

- Correspondence with Colleagues Established

Fall / early Winter 2006

- Research Continues
- Evaluation of Mock Cultural Sites as Training Assets
- Possible Travel to Afghanistan, Meeting with Archeologists

Winter 2006-2007

- Research Synthesized and Provided to Designers, Including Images and Information
- Soldier Cards Designed, Playing Cards Designed, Draft Training Support Packages Prepared

Spring and early Summer 2007

- Printing and Distribution of Playing Cards and Soldier Cards
- Completion and Distribution of Training Support Packages

Benefit:

The long term benefit will be better education of US and coalition military personnel when it comes to occupation and possible protection of cultural sites in areas of military deployment around the world. In addition to improved site preservation, this project provides DOD with an opportunity to increase public awareness of the fact that the Department of Defense has a strong conservation ethic and has played a major role in discovering and preserving cultural properties not only in the US but on its holdings around the world. A long term goal would be consistent inclusion of accurate archeological and antiquities information in the cultural awareness training process.

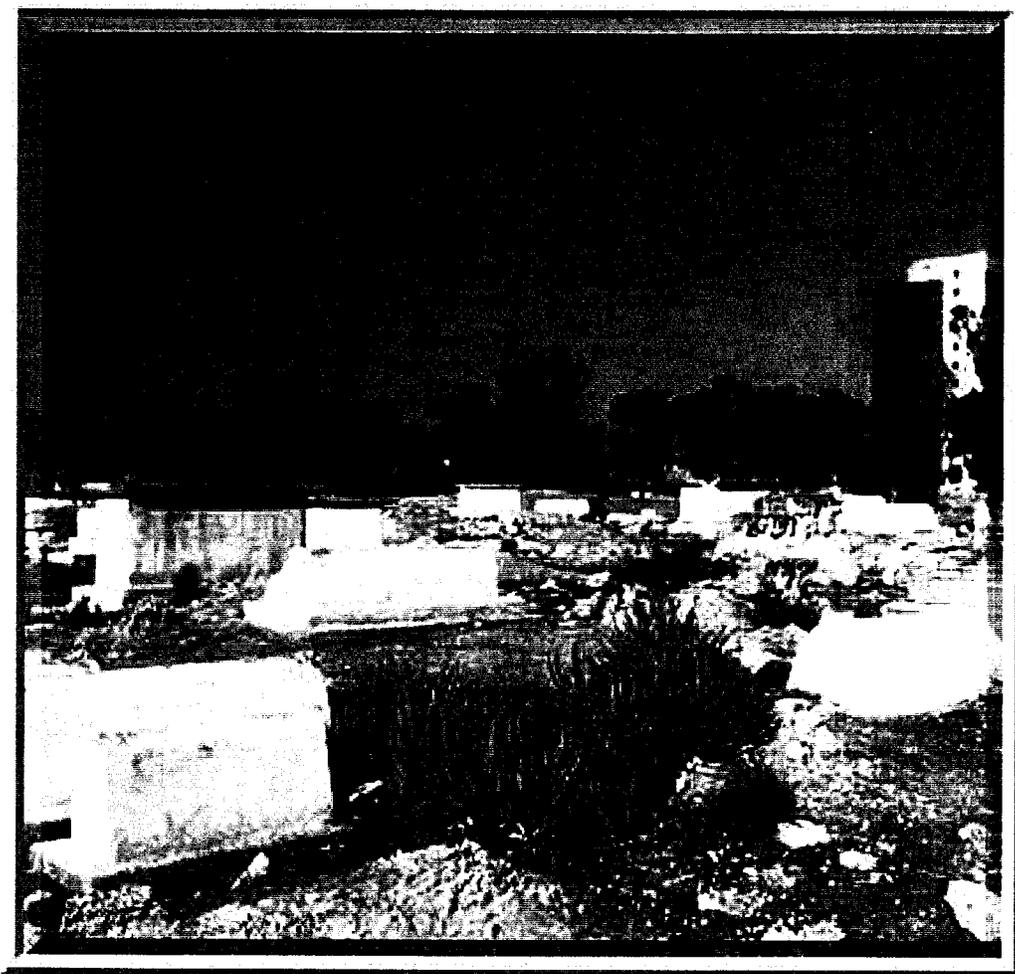
Accomplishments:

The networking aspect of this project is already paying off. The selection of Dr. Roger Ulrich of Dartmouth College as the liaison to the Classical Archeology community has resulted in spontaneous offers of help from across the United States. Contact has been made through the Embassy in Kabul with programs supporting cultural preservation in Afghanistan and concerned Afghan archeologists. Representatives of a wide range of related training programs are beginning to discover each others' efforts so that training materials and initiatives for customs inspectors, law enforcement, museum professionals, and military personnel are being shared much more effectively.

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In Theater
Cultural Resources
Training Assets:
Construction Specifications



INTRODUCTION

by

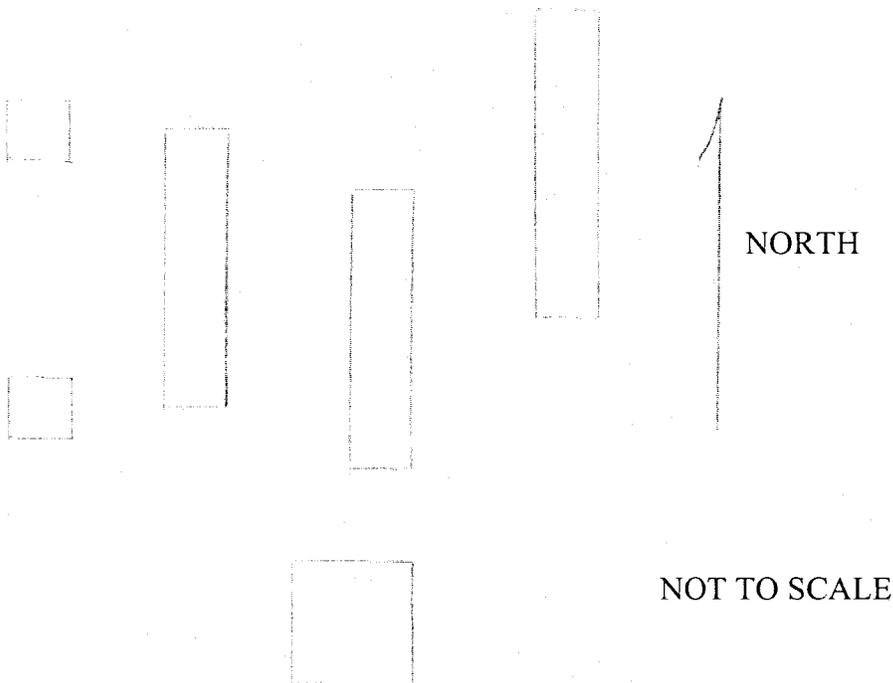
DR. LAURIE W. RUSH, PROJECT DIRECTOR

Consideration for preservation of archeological sites and cultural properties in military theaters of operation is becoming increasingly essential to the mission. The attached specifications offer quick solutions for construction of training assets that replicate a variety of cultural properties that our personnel may encounter overseas. At Fort Drum we have added these assets to the Adirondack Aerial Gunnery Range as well as to the Mobile MOUT and the Urban Sprawl Area. The trainers at Fort Drum are finding them to be valuable and are requesting more.



SITE SELECTION AND PREPARATION:

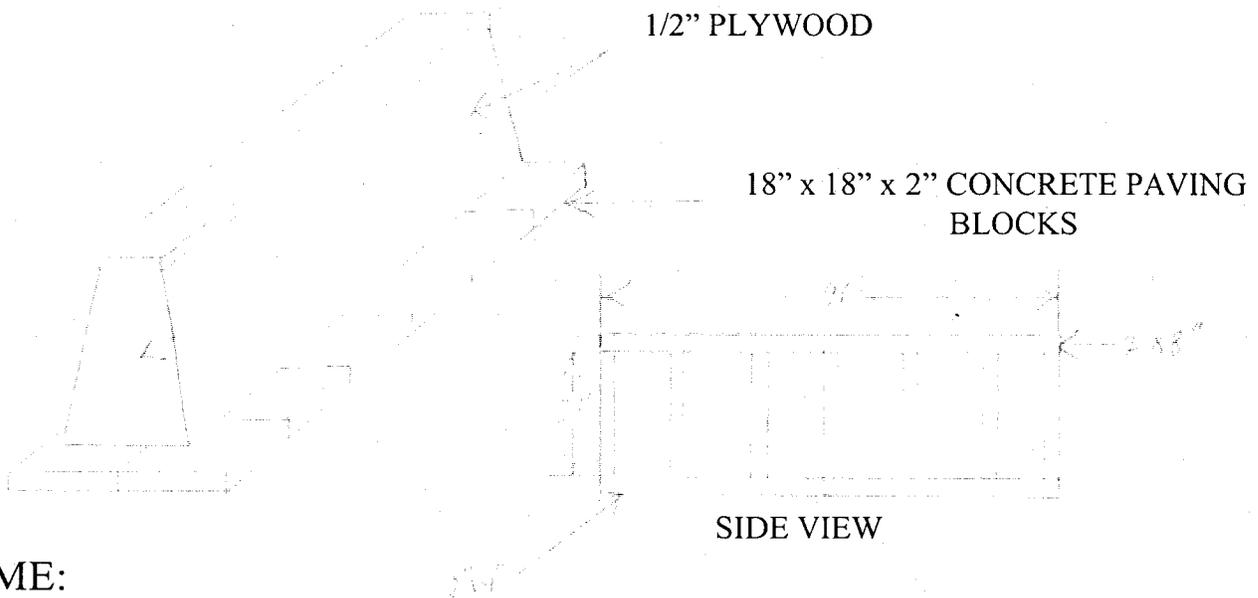
- 1.) AREA SHOULD BE RELATIVELY FLAT AND CLEARED OF VEGETATION
- 2.) KEEP IN MIND THAT, BECAUSE OF MOSLEM BELIEFS, CEMETERY MARKERS MUST BE ALIGNED NORTH-SOUTH LENGTHWISE (EXAMPLE BELOW)
- 3.) GEO FABRIC OR FILTER FABRIC MAY BE USED TO HELP RETARD VEGETATION GROWTH
- 4.) COVER ENTIRE AREA WITH 6 OR MORE INCHES OF SAND AND LEVEL
- 5.) SELECT FLAT AREAS TO LAY THE CONCRETE PAVERS FOR THE MARKER BASES
- 6.) ASSEMBLE MARKERS ACCORDING TO PLANS AND INSTRUCTIONS PROVIDED



CEMETERY MONUMENT

AFTER THE MONUMENT IS CONSTRUCTED, IT CAN EITHER BE PAINTED WHITE OR 1/4" HARDWARE MESH CAN BE STAPLED ON AND THEN COVERED WITH WHITE BLOCK BOND.

NOT TO SCALE



FRAME:

- TOP 2" x 8" x 96"
- LEGS 2" x 4" x 24"
- BOTTOM 2" x 4" x 96"



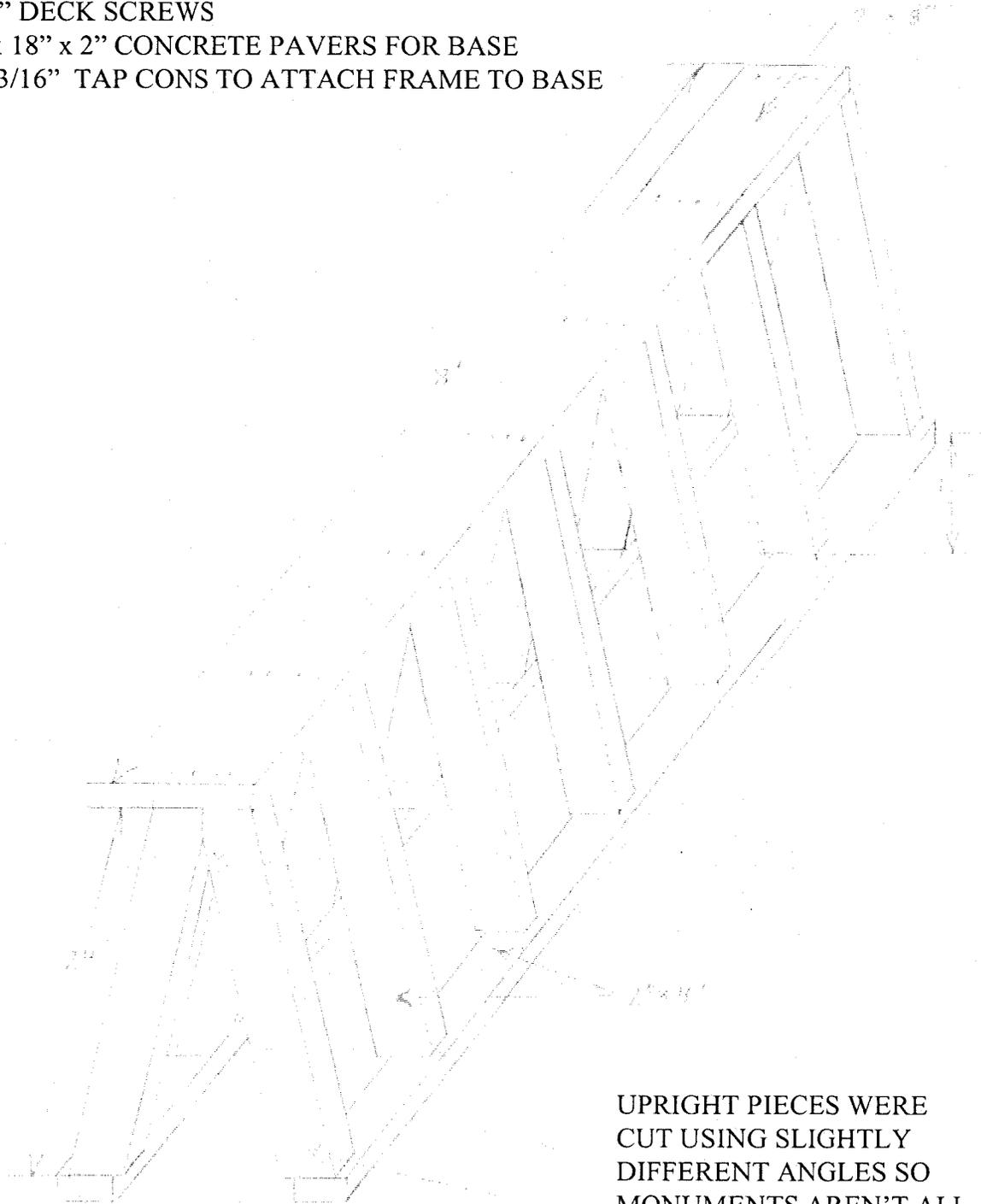
END VIEW



MATERIALS:

- 2" x 8" x 8'
- 2" x 8" x 8'
- 4' x 8' x 1/2" PLYWOOD
- 2 1/2" DECK SCREWS
- 18" x 18" x 2" CONCRETE PAVERS FOR BASE
- 3" x 3/16" TAP CONS TO ATTACH FRAME TO BASE

NOT TO SCALE



UPRIGHT PIECES WERE CUT USING SLIGHTLY DIFFERENT ANGLES SO MONUMENTS AREN'T ALL EXACTLY THE SAME



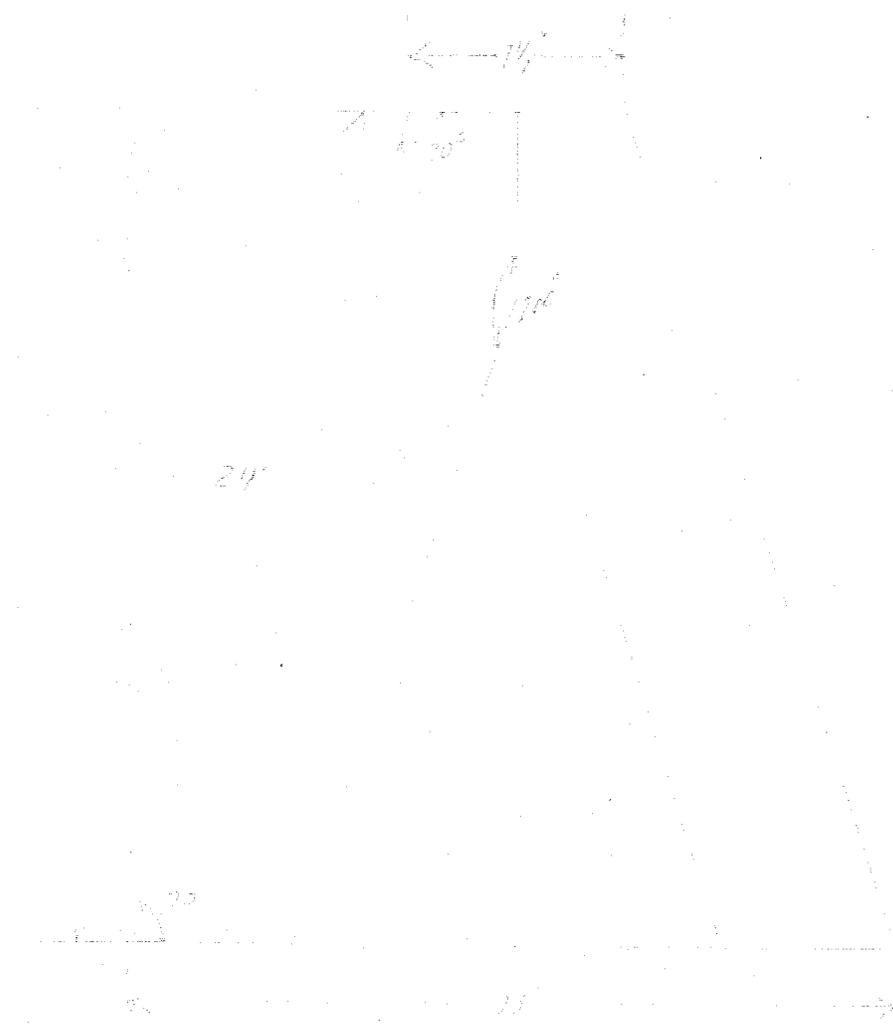
ANGLE COMBINATIONS USED
SO FRAMES AREN'T IDENTICAL:

75° AND 195°

70° AND 200°

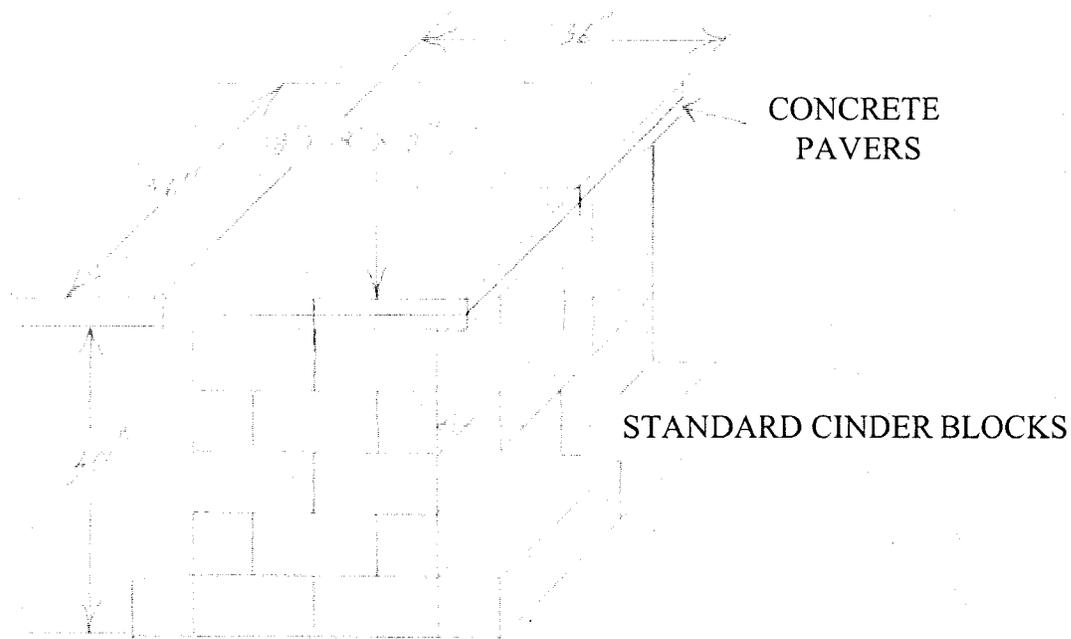
65° AND 205°

NOT TO SCALE



ALTERNATE MONUMENT STYLE

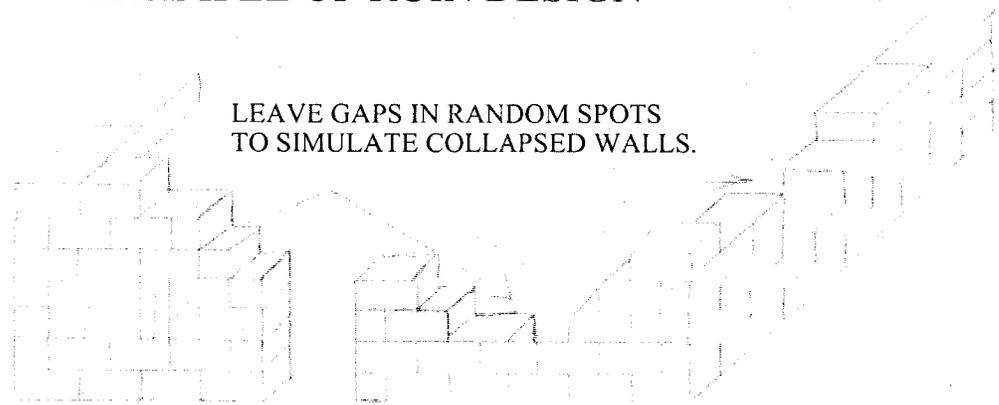
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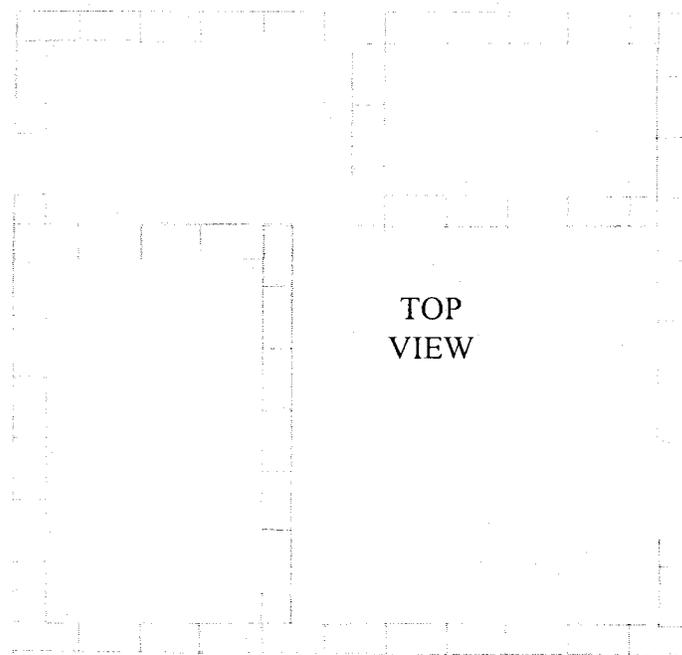
WE BUILT DIFFERENT SIZES SO THE CEMETERY DID NOT LOOK UNIFORM OR MASS-PRODUCED. DRY STACKED BLOCKS ARE COATED WITH BLOCK BOND WHICH CAN THEN BE PAINTED.



EXAMPLE OF RUIN DESIGN



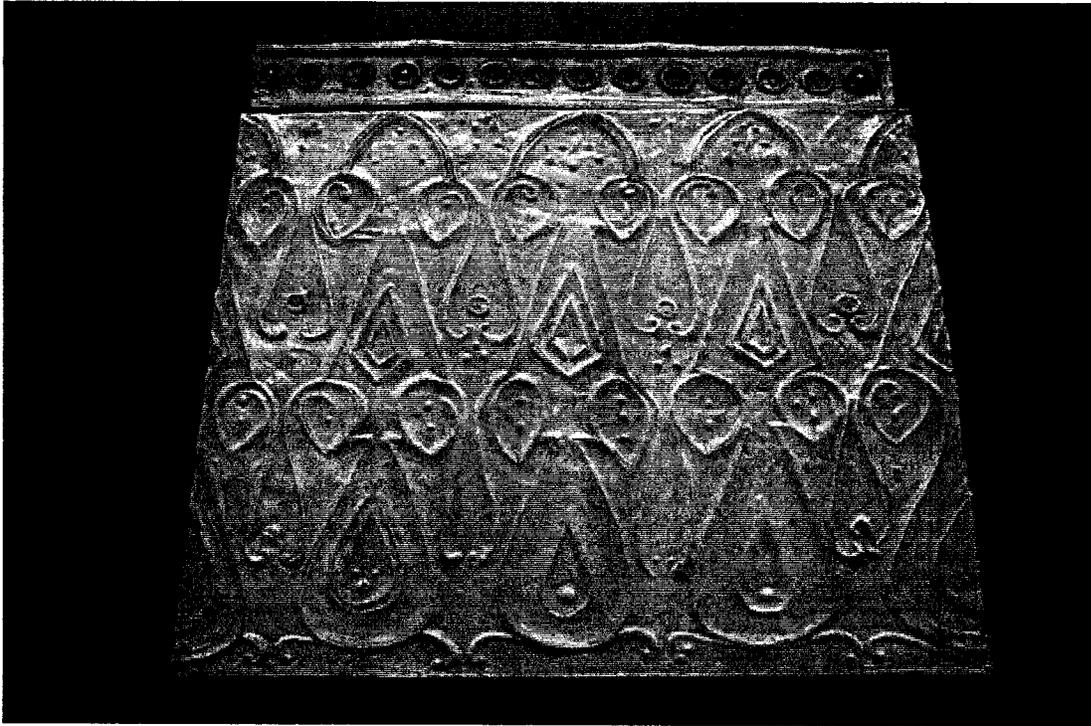
NOT TO SCALE



SELECT AN ARBITRARY FLOOR PLAN. WE USED 25' x 25' AND DRY STACKED BLOCKS. INTERIOR WALLS WERE PLACED AT RANDOM. NO TWO SIDES OR WALLS ARE THE SAME HEIGHT. WE USED 700 16" LANDSCAPING BLOCKS IN THE 25' x 25' RUIN. ONCE ERECTED, THE INTERIOR WAS COVERED WITH BLOCK BOND IN ORDER TO STABILIZE THE STRUCTURE. "RUMBLED WALL/CHESAPEAKE BLEND" AND "OLD MANOR" SYTLE LANDSCAPE BLOCKS LOOK THE MOST REALISIC.



INSCRIPTIONS WERE STAMPED ON THE BLOCK BONDED INTERIOR OF THE RUINS USING STAMPS CREATED BY MIKE SILVERS THAT REPLICATE ACTUAL SCRIPT AND DECORATIVE DESIGNS. THESE STAMPS MAY BE BORROWED FROM THE FORT DRUM CULTURAL RESOURCES PROGRAM.

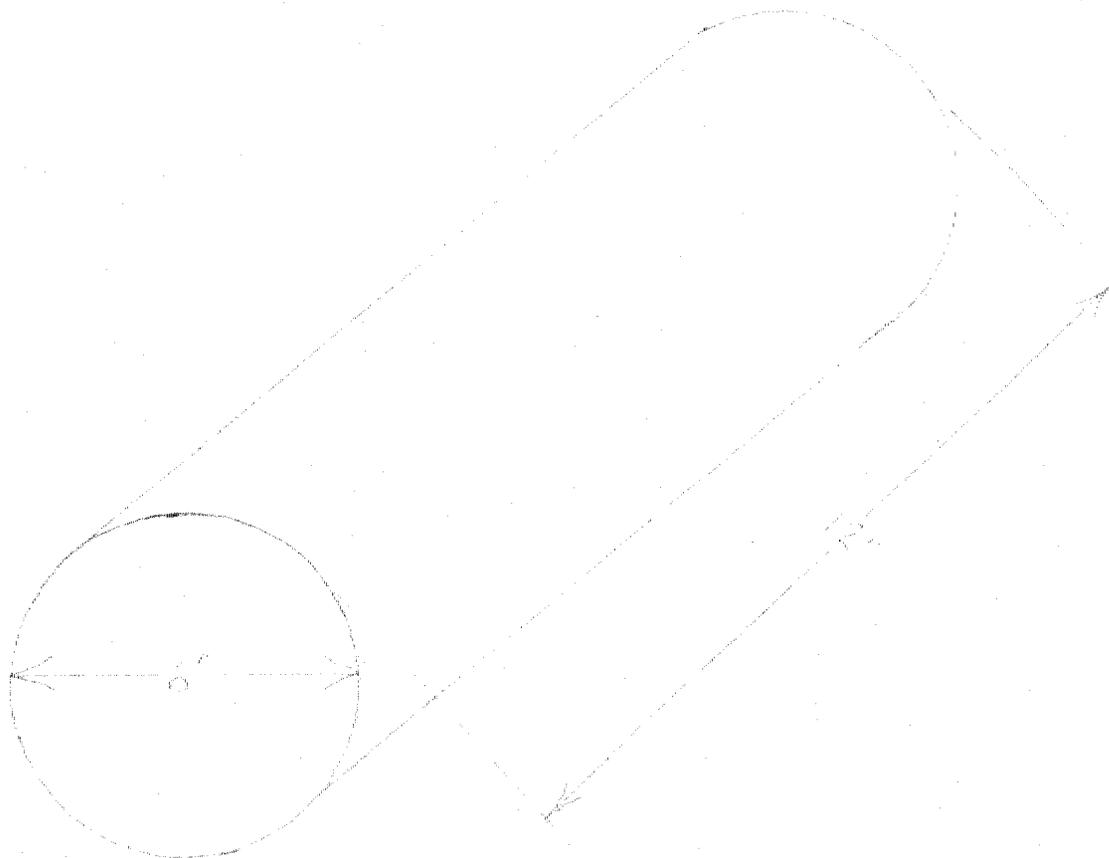


SAMPLES OF DECORATIVE AND INSCRIPTION STAMPS.



CONCRETE "WASTERS" USED TO BUILD RUINS.
SEE ATTACHED PHOTO.

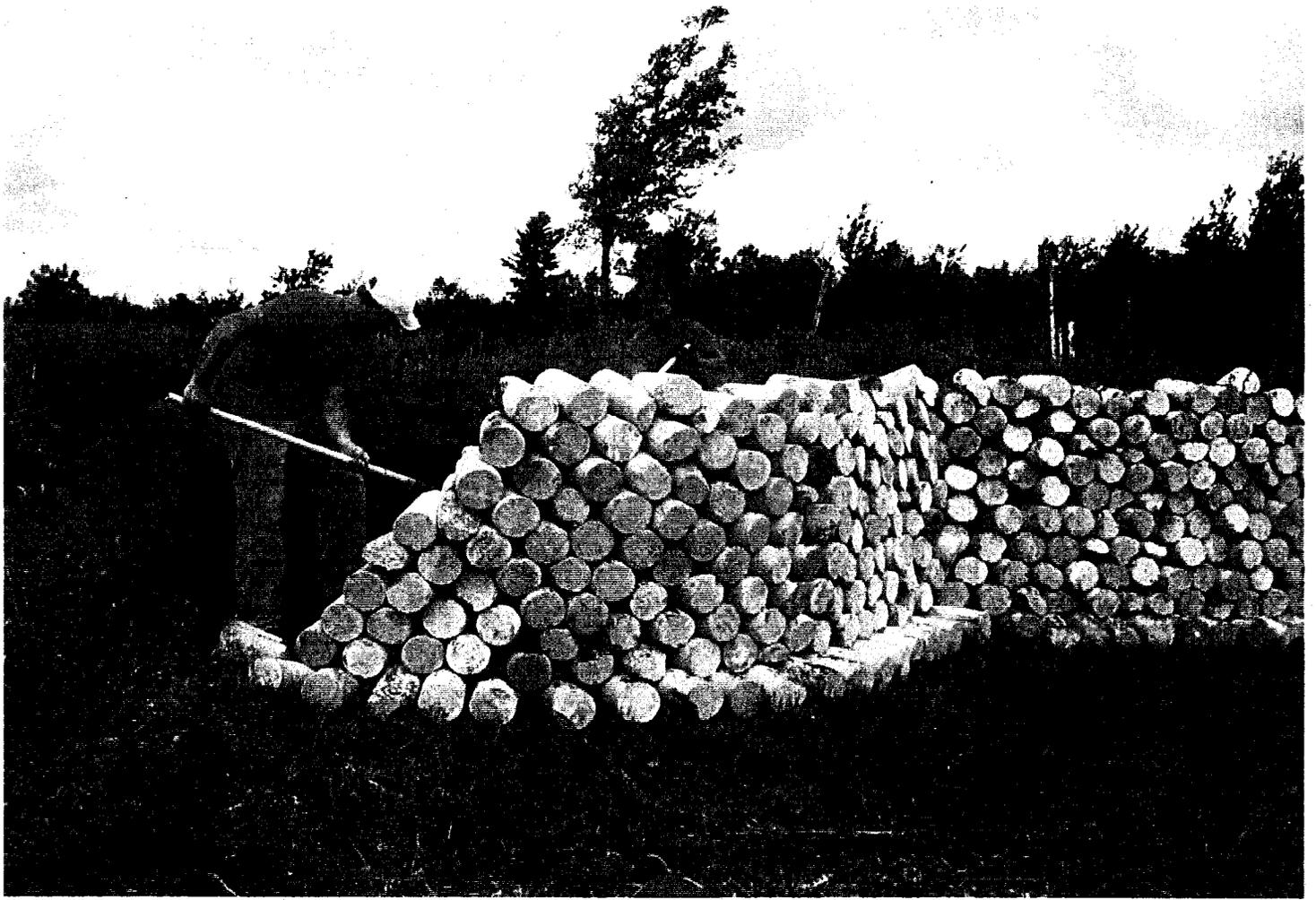
NOT TO SCALE





STONE CONE MOSAIC TOWER IN URUK.





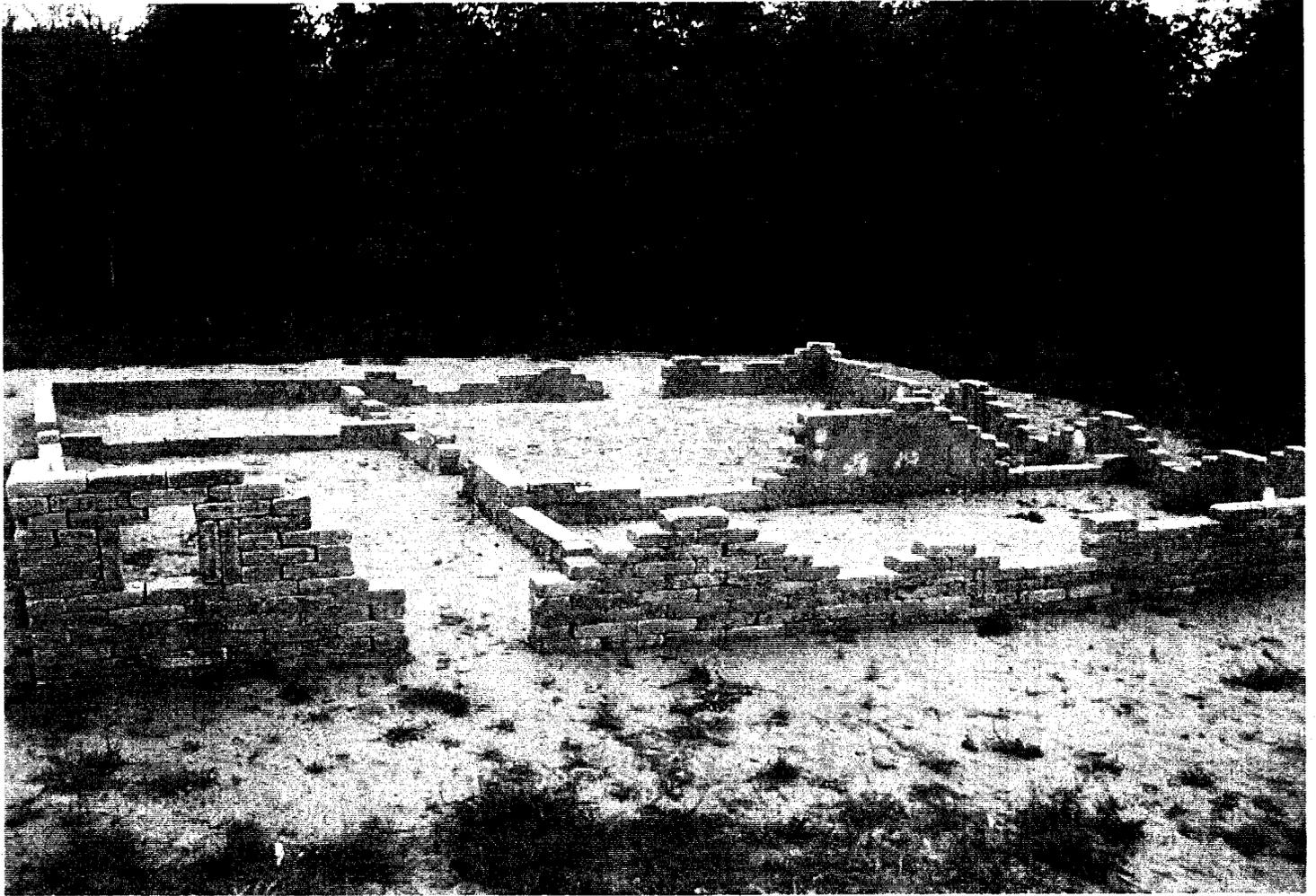
IMITATION OF STONE CONE MOSAIC TOWER BUILT USING
CONCRETE "WASTERS".





PAINED CEMETERY MARKERS WITH IMITATION OF STONE CONE
MOSAIC TOWER IN BACKGROUND.





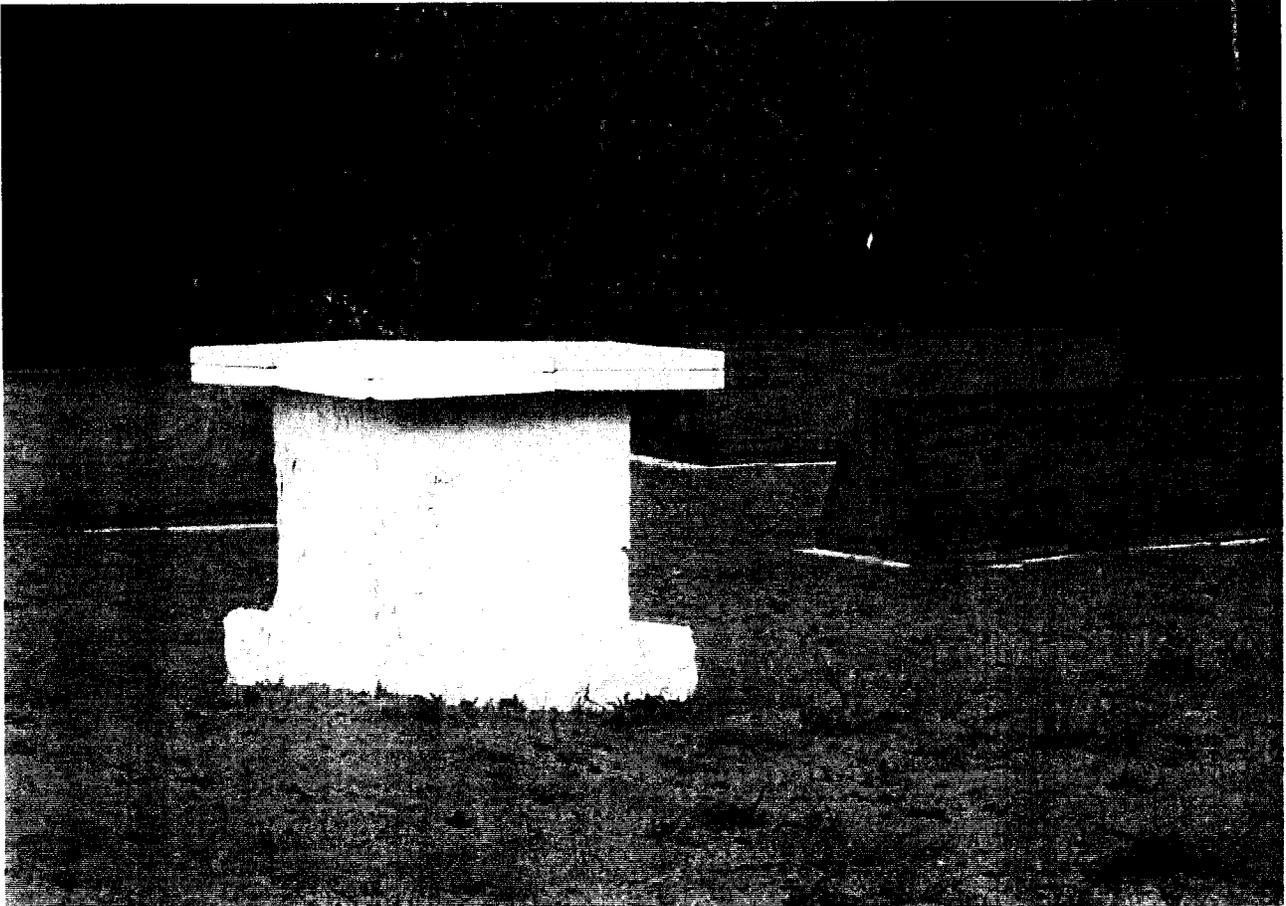
VIEW OF MOCK RUINS.





CEMETERY MARKERS COVERED WITH BLOCK BOND.





SMALL CINDER BLOCK MONUMENT.



FORT DRUM CULTURAL RESOURCES PROGRAM
CONTACT INFORMATION

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Heritage Preservation

ROE first!

Pocket Guide for US Military Personnel

What is an archaeological site?

- ▶ Ancient buildings or ruins
- ▶ Artifacts on the surface
- ▶ Traces of earlier people like dumps, ruins of homes and buildings, fireplaces, and campsites

What is an artifact?

- ▶ Objects and pieces of objects left behind by earlier people

Where are sites likely to occur?

- ▶ Mounded earth that may be covering ruins
- ▶ Water sources in dry environments
- ▶ Defensible positions



Mark Allawee

If it is an archaeological site:

- ▶ Report it to an officer in charge
- ▶ Surround it with engineering tape and put it off limits
- ▶ Consult with local leaders
- ▶ Note the location and take photographs if possible
- ▶ Report evidence of looting
- ▶ Minimize digging and any other earthmoving activity
- ▶ Fill sand bags elsewhere

If you encounter artifacts or ruins:

- ▶ **STOP DIGGING**
- ▶ **NO HEAVY EQUIPMENT**
- ▶ **DON'T DRIVE ON RUINS OR ANCIENT PAVEMENTS**



Department of Defense

BEWARE

- ☛ The enemy may use cultural properties including ruins, cemeteries, and religious buildings as firing points. Follow rules of engagement.



Alexey Sergeev



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- ☛ Buying looted artifacts funds the insurgency and encourages theft and more looting. These objects can include but are not limited to coins, pottery, stone tools, carvings, pieces of decorative architecture, statuary, and jewelry.



Oriental Institute Museum



Oriental Institute Museum

- ☛ Sightseeing could put you in a predictable location – avoid attack!

NO COLLECTING
NO GRAFFITI
NO VANDALISM

Support the Mission
Show Respect
Win Hearts and Minds



Heritage Resource Preservation
 Support the Mission
 Show Respect
 Win Hearts and Minds
 Legacy Resource Management Program



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A

DRAFT 03-05-07



The DoD needs your help in protecting cultural heritage resources.



2

DRAFT 03-05-07



Ancient Iraqi heritage is part of your heritage. Old stories say that Jonah of the bible was buried in this hill. [Nabi Yunis Mosque in Mosul, Iraq]



3

DRAFT 03-05-07



No graffiti! Defacing walls or ruins with spray paint or other materials is disrespectful and counterproductive to the Mission.



4

DRAFT 03-05-07



Look before you dig!

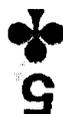


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Drive around — not over — archaeological sites.



6

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Respect ruins whenever possible. They protect you and your cultural history. [Ancient minaret at Samarra, Iraq]



7

DRAFT 03-05-07



© Victoria H. Hess 2007

This site has survived for seventeen centuries. Will it and others survive *you*? [The Ctesiphon Arch, Iraq]



8

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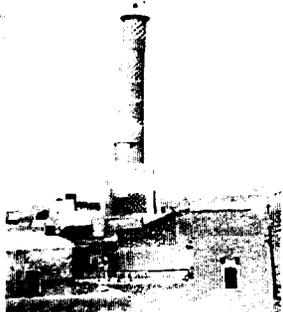


Stop digging immediately if you find buried walls, broken pottery, or other artifacts. Report what you find! [Ancient walls near the Ziggurat of Ur, Iraq]



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DRAFT 03-05-07



Future generations will be thankful for the monuments and sites spared today.
["Bent Minaret" of Mosul's Great Mosque, Iraq]

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DRAFT 03-05-07



A mound or small hill in an otherwise flat landscape could be a sign of ancient human occupation.
[Tell Rimah, Iraq]

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DRAFT 03-05-07



Ancient cultural artifacts and objects of art are also heritage resources that must be protected.

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DRAFT 03-05-07



Remember! The buying and selling of antiquities is *not* condoned by the U.S. Armed Forces.

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DRAFT 03-05-07



Remember this international symbol for a PROTECTED CULTURAL SITE.

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DRAFT 03-05-07



The main goal of archaeology is to understand the past — *your* past.



2

DRAFT 03-05-07



Ninety-nine percent of mankind's history can *only* be understood through archaeology.
[Ancient ruins at Samarra, Iraq]



3

DRAFT 03-05-07



To understand the meaning of an artifact, it must be found and studied in its original setting.
[Hoard of Sumerian statues, Tell Asmar, Iraq]



4

DRAFT 03-05-07



Protection of art and archaeology is the responsibility of all ranks within a unit.



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DRAFT 03-05-07



Protecting archaeological sites helps preserve them for future generations.



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DRAFT 03-05-07



The world's oldest complete legal code was found in Iraq on a stone carved with an image of Hammurabi, King of Babylon, ca. 1760 B.C.



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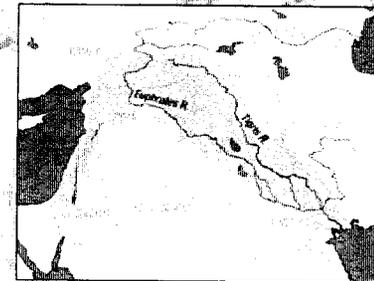


Iraq has been described as the "Cradle of Civilization."
[Illustration of the Northwest Palace Throne Room at Nimrud, Iraq]



8

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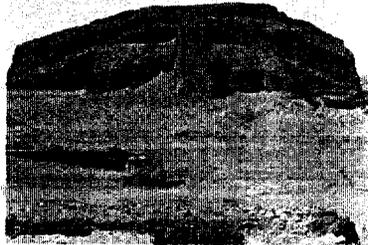


Iraq's civilization originated in the Fertile Crescent between the Tigris and Euphrates Rivers. Humans first created agricultural settlements here over 8,000 years ago.



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The Bible's Tower of Babel referred to an Iraqi ziggurat.
[The Ziggurat at Ur, Iraq]



10

DRAFT 03-05-07



Religious monuments, such as the Bamian Buddhas in Afghanistan, are often targets for intentional destruction during times of conflict.



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DRAFT 03-05-07



Local elders may be a good source of information about cultural heritage and archaeology.



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DRAFT 03-05-07



Ancient sites matter to the local community. Showing respect wins hearts and minds.



K

DRAFT 03-05-07



If it's a defensible position today, it may have been for thousands of years. Watch for archaeological remains.



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Ancient walls of mud brick are easily damaged.



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In the dry climate of the Middle East, a wall of mud brick could be thousands of years old.

[Qalai Bost archaeological site, Afghanistan]



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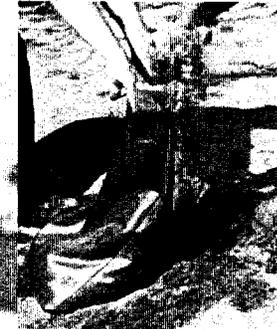


Leave artifacts like broken pottery or inscribed bricks in place.



4

DRAFT 03-05-07



If possible, fill sand bags with clean earth, free of man-made objects.



5

DRAFT 03-05-07



A flooded archeological site means that details of our common past are lost forever.



6

DRAFT 03-05-07



Use your camera to document archaeological and historical sites.



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DRAFT 03-05-07



Taking pictures is good. Removing artifacts or souvenirs is not.



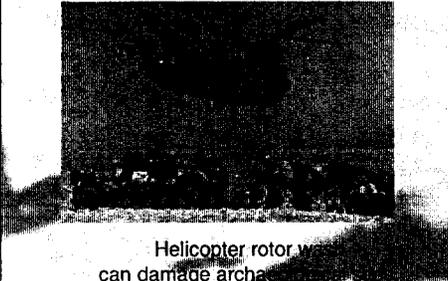
8

Every Day is a Cultural Day. Call your local archaeologist for more information on how to protect our culture.



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DRAFT 03-05-07

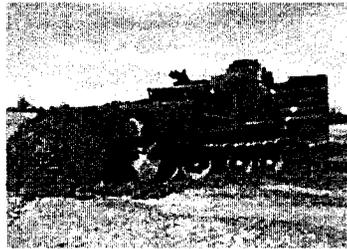


Helicopter rotor blades
can damage archaeological sites.
Avoid where possible.

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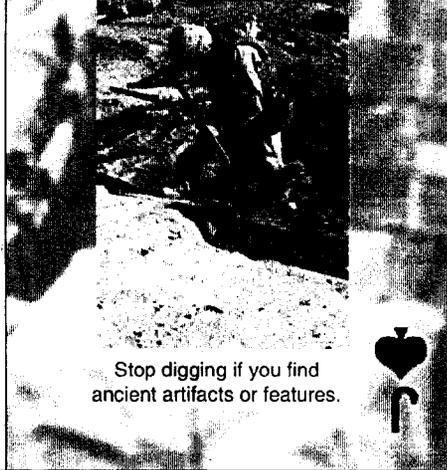


Heavy excavation equipment can
do great harm to archaeological
sites. Be aware and prepare to
stop!

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DRAFT 03-05-07



Stop digging if you find
ancient artifacts or features.

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DRAFT 03-05-07



Use a monitor when digging in
archaeologically sensitive areas.

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K
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DRAFT 03-05-07



Protected archaeological sites.
Learn more about your home
installation.
[Lewisburg Furnace,
Ft. Drum, NY]

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DRAFT 03-05-07



Purchasing looted artifacts is hidden. These objects will be confiscated if discovered.

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DRAFT 03-05-07



Cylinder seals look like carved pieces of chalk. As with other artifacts, do not buy them!

◆
2

3
◆

DRAFT 03-05-07

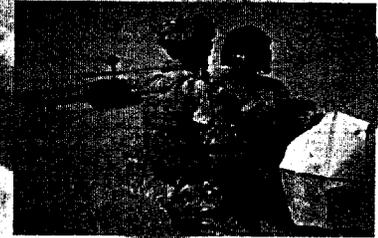


Purchasing ancient "souvenirs" helps fund insurgents. Do not buy them!

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DRAFT 03-05-07



Report to your OIC any observed looting activity or attempts to sell or purchase ancient artifacts.

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DRAFT 03-05-07



Looters leave destructive tunnels throughout archaeological sites. Report all observed war damage and looting.

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DRAFT 03-05-07



Thousands of artifacts are disappearing from Iraq and Afghanistan. Report suspicious behavior.

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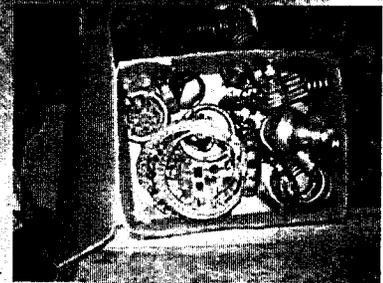


Museums are also victims of warfare and need protection when possible. [Kabul Museum, Afghanistan]

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DRAFT 03-05-07



The Joint Interagency Task Force recovered over 5,000 artifacts removed from the National Museum in the years, months and weeks before the war.

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9 DRAFT 03-05-07



The Joint Interagency Task Force recovered more than 5,000 artifacts, including this one stolen from the Iraq Museum. [Mask of Warka, Iraq]

6

10 DRAFT 03-05-07



...and the
...place or writing. Clay
tablets such as this one are
primary evidence.
[Ancient cuneiform tablet
from Mesopotamia]

OL

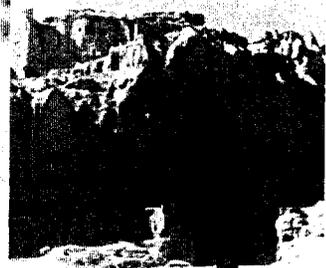
J DRAFT 03-05-07



How would we feel if someone stole her torch?

r

Q DRAFT 03-05-07



Monumental art, such as the Bamian Buddhas in Afghanistan, should be preserved in place for all humankind.

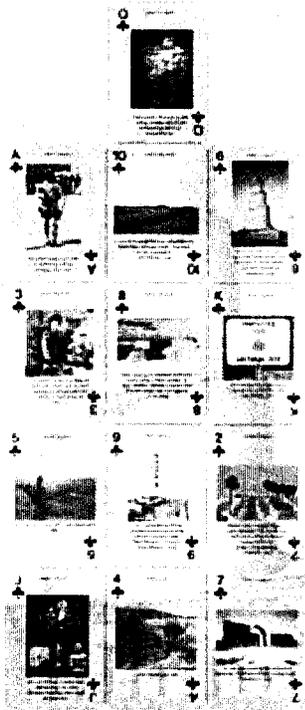
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K DRAFT 03-05-07



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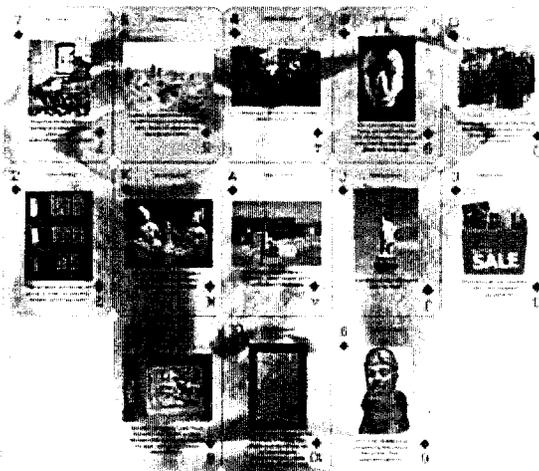
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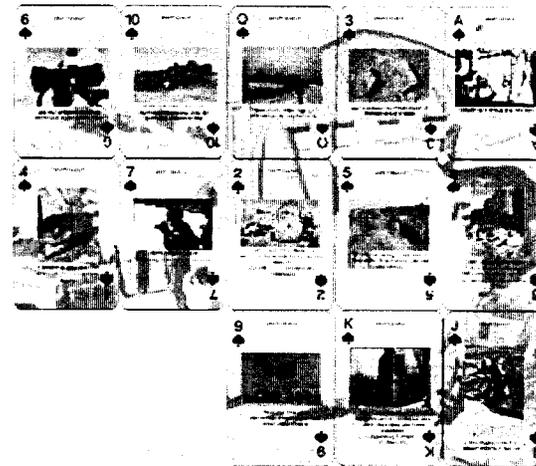
Clubs Puzzle Key



Hearts Puzzle Key



Diamonds Puzzle Key



Spades Puzzle Key

Clubs:

A _____
2 _____
3 _____
4 _____
5 _____
6 _____
7 _____
8 _____
9 _____
10 _____
J _____
Q _____
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Hearts:

A _____
2 _____
3 _____
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7 _____
8 _____
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10 _____
J _____
Q _____
K _____

Please return Comments to: Dr. Laurie W. Rush
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Or e-mail them to: laurie.rush@us.army.mil

TEL: 315-772-4165

Spades:

A _____
2 _____
3 _____
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Diamonds:

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