Composite Exhibit C

Conch Tour Train Noise and Traffic Mitigation Plan

During the last tour route redesign, the Conch Tour Train (CTT) emphasis was on limiting the impact CTT had on the community. It has always been the goal of CTT to express the vibrant history of Key West with the minimum impact on the daily lives of locals. The focus of the new tour route was to minimize the impact of noise and traffic on the primarily residential neighborhoods.

Noise Mitigation

A vehicle remodel was undertaken in the past to implement a new speaker system to better isolate the audio to within the train cars using Dakota Audio Mini-Arrays.

The limitation of noise impact on the neighborhoods that CTT travels through is paramount to Historic Tours of America. CTT also tried to limit the tour route, when possible, to existing tourist and/or commercial areas. An effort was made to restrict travel through exclusively residential areas. CTT has also implemented quiet zones in areas of sensitivity.

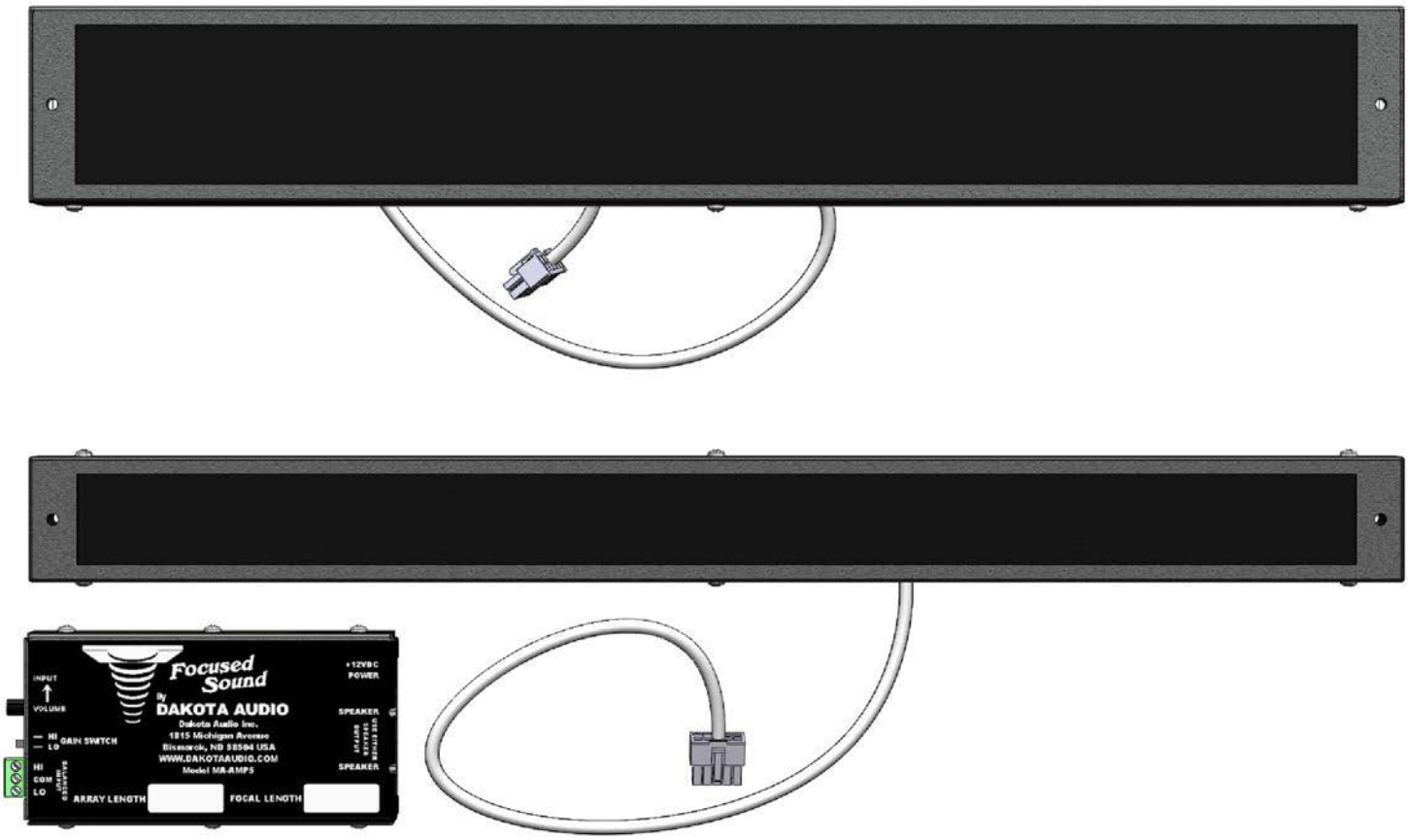
Traffic Mitigation

The CTT tour route redesign was made with traffic impact in mind. With the new tour route left-hand turns, where possible, were limited to controlled intersections. This limited backing up traffic while the train waited for an opening to make a left turn at an uncontrolled intersection.

The Conch Tour Train is a slow-moving vehicle that on higher speed roadways can hold up or slow traffic. Because of this an effort was made to move the tour route off major arterial roads, thus alleviating excess traffic on major arteries and slowing traffic down. The old CTT route used to utilize Eaton Street. Eaton Street is one of only two major routes that contact Old Town to New Town. The other is Truman Avenue. By moving the tour route off Eaton Street CTT has lessened the traffic impact on Eaton Street.

The Conch Tour Train schedule is designed to minimize the number of vehicles on the road at any given time. With a tour duration of one hour and ten minutes, during normal tour days, there should never be more than three tour trains in the loop at any time of the day.

DAKOTA AUDIO INC.
MINI-ARRAYS
MA-5 & MA-4



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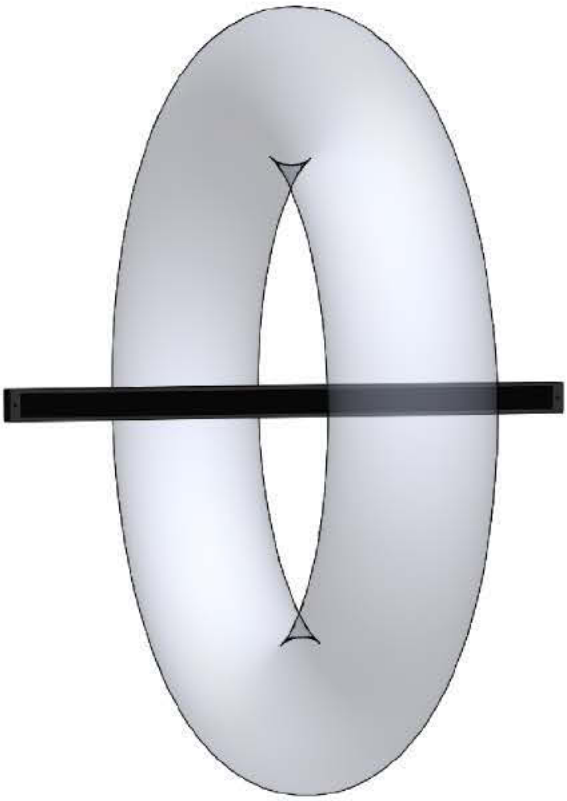
SOUND PATTERN

THIS SHOWS THE AREA OF MAXIMUM SOUND LEVEL.

IT IS NOT MEANT TO REPRESENT ALL OF THE SOUND EMITTED BY THE ARRAY.



This shows the area of maximum sound level.

The sound extends 360 degrees around the axis of the speaker array.
It gives good sound isolation side-to-side, with very little directionality vertically.
A child in a wheelchair or a pro basketball player will be in the pattern vertically.
It is almost never necessary to "tip" the arrays up or down, there is no directionality up or down.

It is not meant to represent all of the sound emitted from the array. There will be sound outside of the indicated area, but it will be at a lower level than the sound in the focal area. It is important to note that our ears are logarithmic. In order to achieve a ¾ reduction in apparent loudness, the sound energy has to be reduced approximately 99%. In quiet areas with reflective surfaces, this can be difficult to achieve. If you have any questions, please read our white papers that explain this in more detail.

MA-4 OR MA-5

WHICH IS BETTER FOR MY APPLICATION?

MA-4

The MA-4 was originally designed for science museums to have good intelligibility in a noisy environment. It is smaller than the MA-5. The low frequency response is limited, it is designed for voice, not optimal for music.

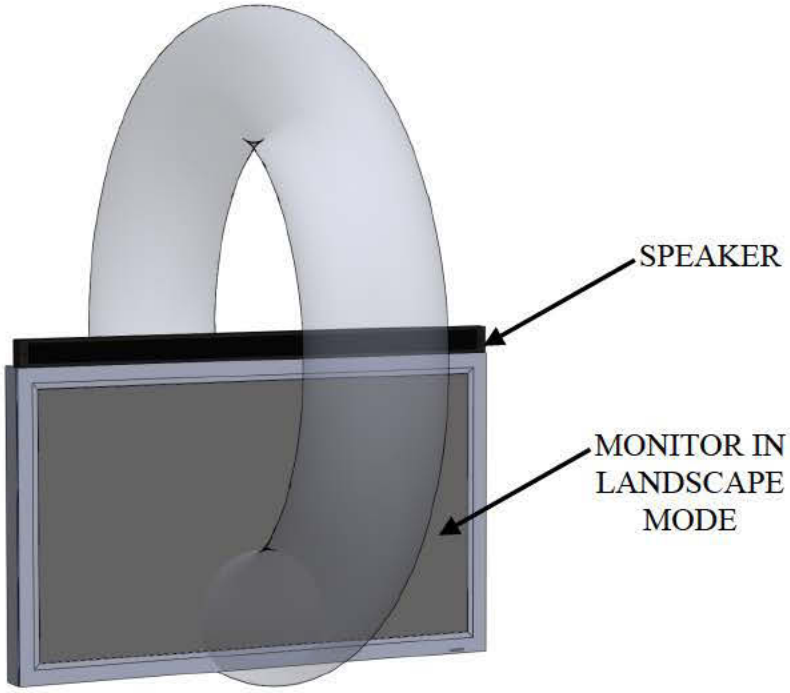
They come in various lengths, the lengths are for looks, to match a screen or kisok dimensions. All the lengths have the same pattern

MA-5

The MA-5 was originally designed for digital Signage as in malls, for voice and for incidental music. The frequency response is tailored for good voice intelligibility with acceptable low frequency response.

They come in various lengths, the lengths are for looks, to match a screen or kiosk dimensions. All the lengths have the same pattern.

SPEAKER ARRAY MOUNTING

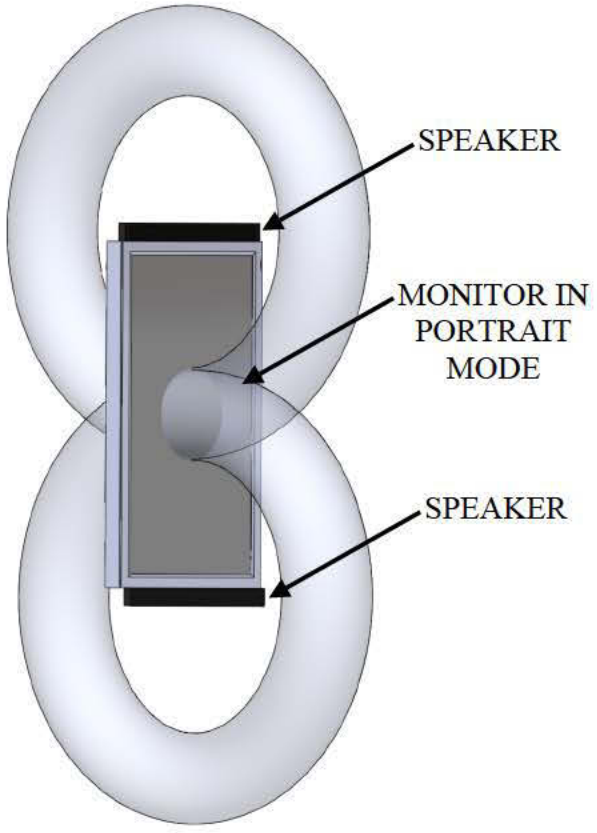


LANDSCAPE MONITOR

In most cases, the speaker array will be mounted at the top of the video monitor.

Please note that the sound projects from the back of the array almost as loud as from the front. If this is a problem it may be necessary to place a baffle behind the speaker array.

(SEE INFORMATION ON NEXT PAGE)



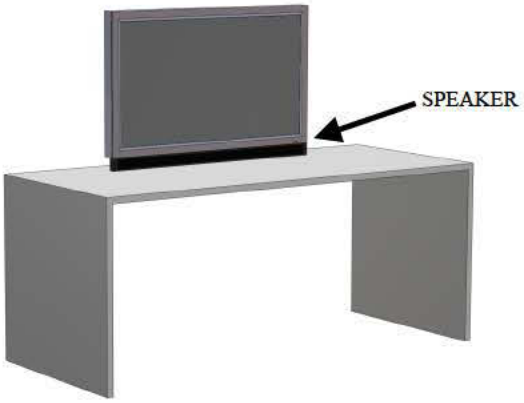
PORTRAIT MONITOR

A large monitor mounted in portrait mode may require two speaker arrays to provide satisfactory vertical coverage. The included amplifier has two speaker outputs to drive two arrays.

Please note that the sound projects from the back of the array almost as loud as from the front. If this is a problem it may be necessary to place a baffle behind the speaker array.

(SEE INFORMATION ON NEXT PAGE)

SUGGESTED MOUNTING METHODS

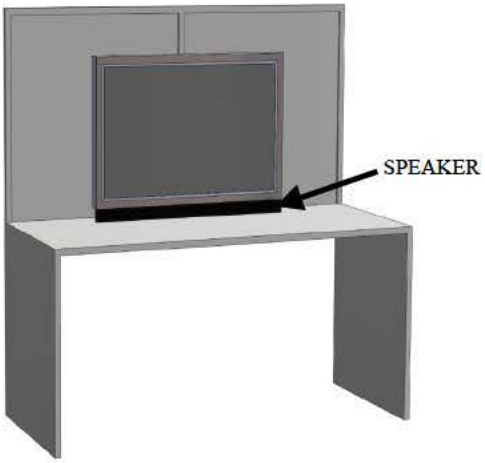


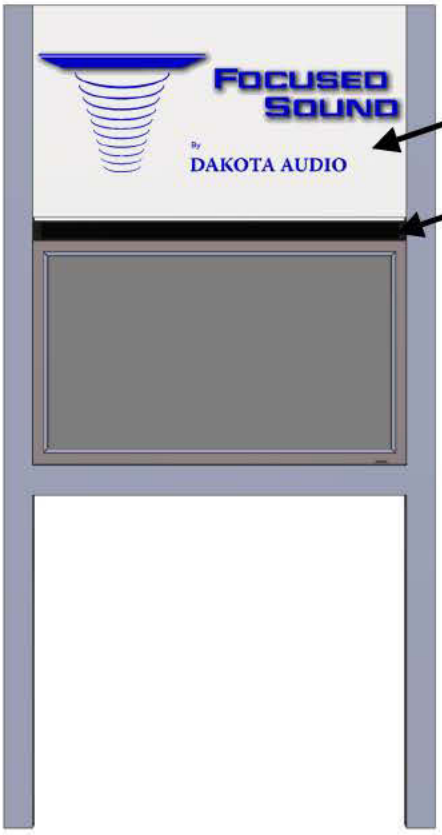
DESK

By mounting the speaker at the bottom of the monitor, the monitor and the surface of the desk help reduce the sound spill to the rear.

WORK STATION

For increased isolation, especially where the workstations are mounted back to back, a physical barrier is recommended to prevent interference between the workstations.

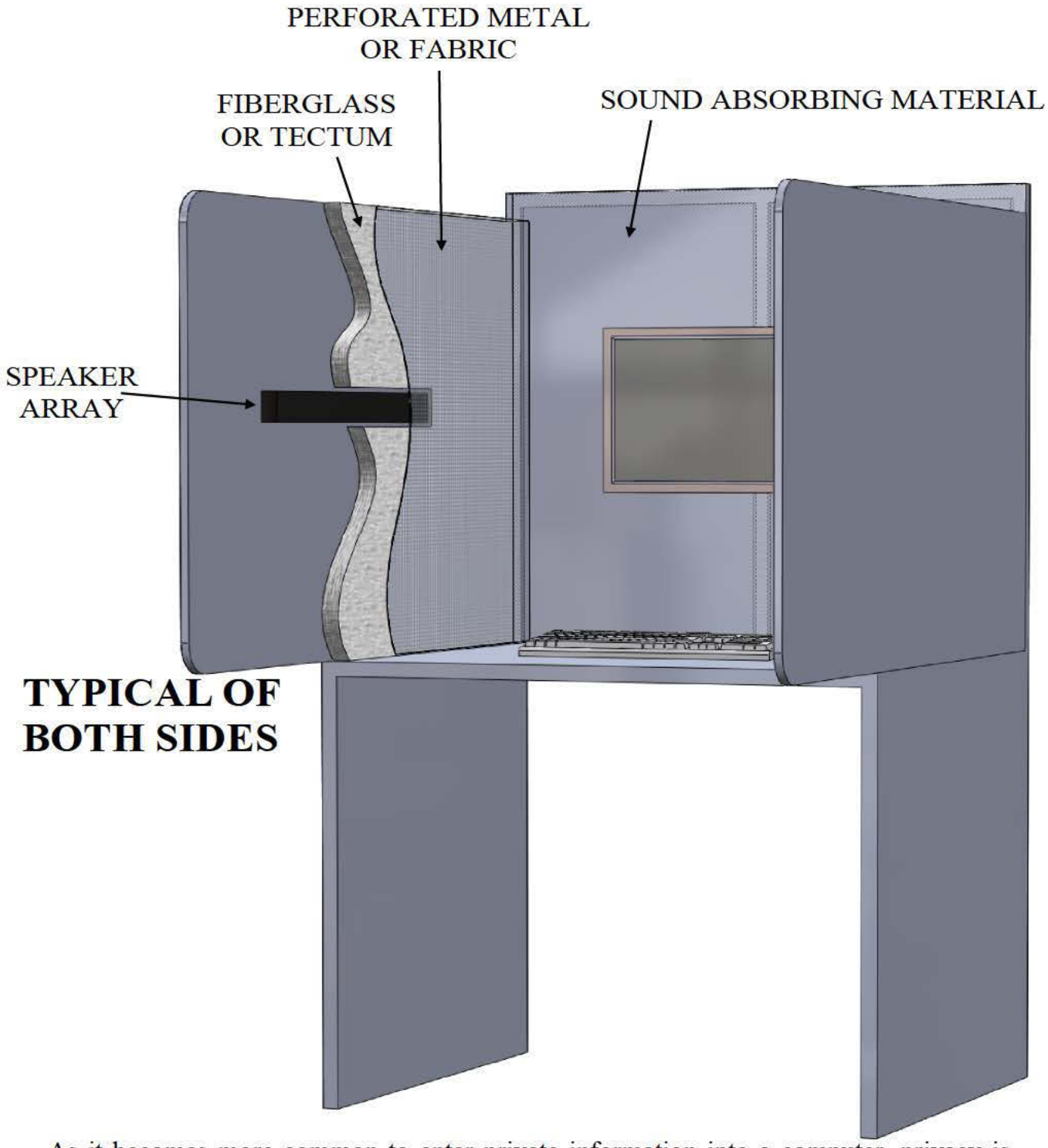




FREE STANDING

The sound spill to the rear of a free standing exhibit can be reduced by adding a sign or other flat surface above the speaker array.

PRIVACY BOOTH



As it becomes more common to enter private information into a computer, privacy is becoming an issue.

By combining our mini-arrays with sound absorbing material, privacy can be enhanced considerably.

With the addition of background noise masking, very good sound isolation can be achieved.

AMPLIFIER

3.5mm (1/8") mini-phone jack input.
Automatically combines stereo to mono. This input is unbalanced and is susceptible to noise and hum pickup.

Volume control
This controls the 3.5mm input jack. It does not have any effect on the balanced input

Gain switch
Always try the 'HI" setting first. It's better to increase the signal level from the audio source if possible to reduce the possibility of noise or hum.

Balanced input
This input is balanced, transformer isolated. It is generally used with professional equipment or if the sound source is located some distance from the amplifier.

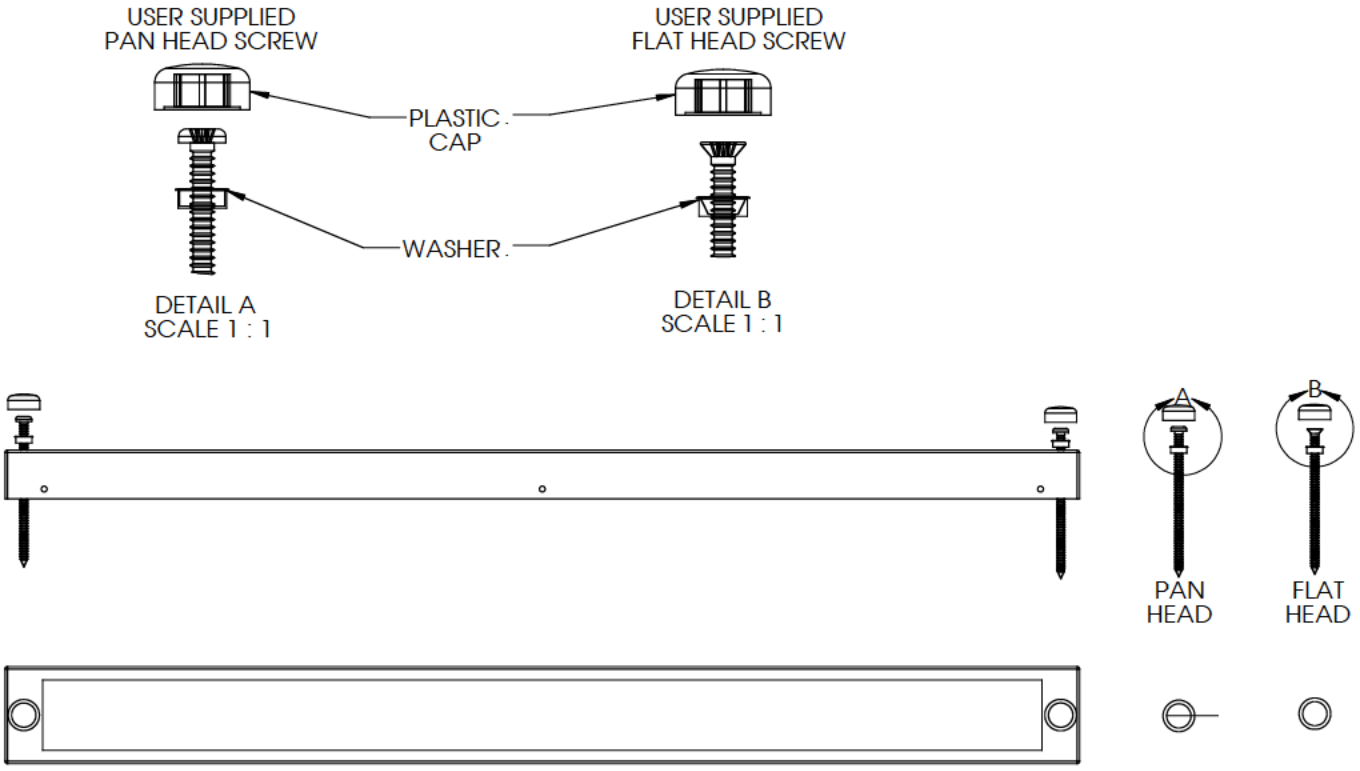
Power jack
12 volt, 0.5 amp power. The power supply must be regulated, low noise.
The jack is 5.5 / 2.1 mm
Center pin is positive.

Speaker outputs.
The amplifier can drive two speaker arrays, use either output.
NOTE.
The cables from the speakers should not be extended. Please contact us for information.

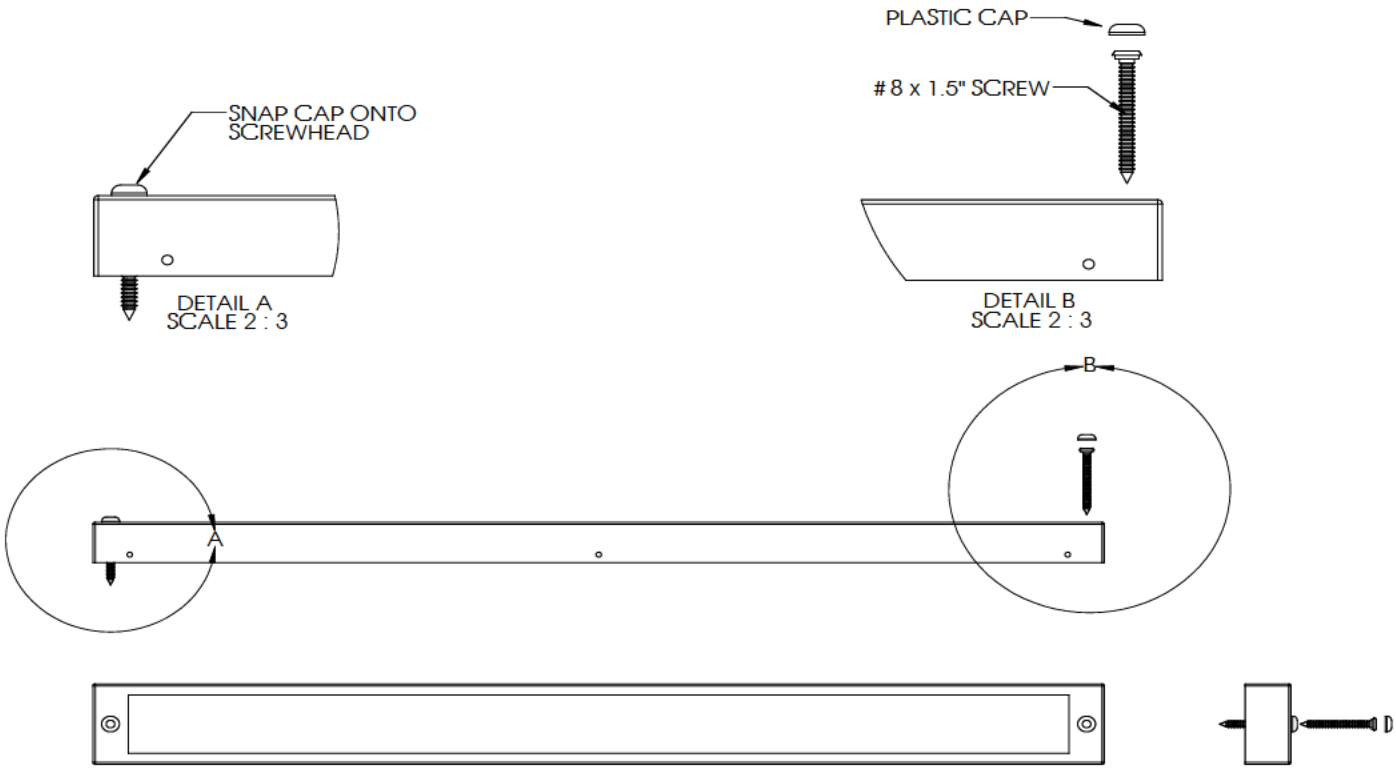
ALWAYS CONTACT US BEFORE ATTEMPTING TO EXTEND THE CABLES FROM THE SPEAKER HOUSING TO THE AMPLIFIER.

IF YOU HAVE HUM OR NOISE, GIVE US A CALL, WE PROBABLY HAVE A SOLUTION.

MOUNTING

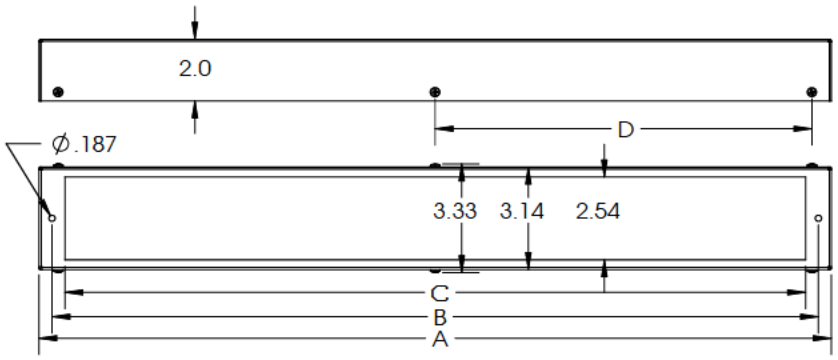


MA-4 & MA-5 WITH USER SUPPLIED MOUNTING SCREWS



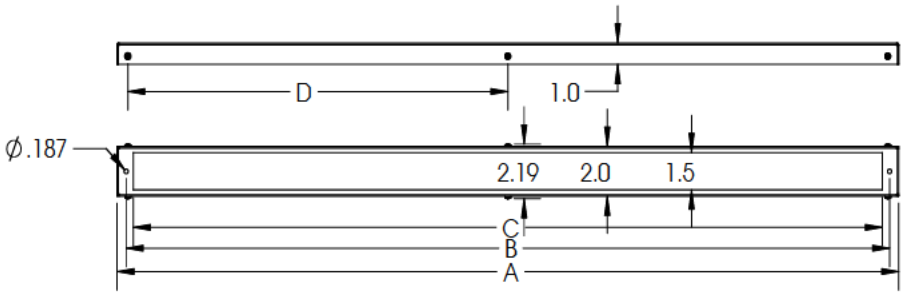
MA-4 MOUNTING WITH INCLUDED SCREWS AND CAPS

DIMENSIONS



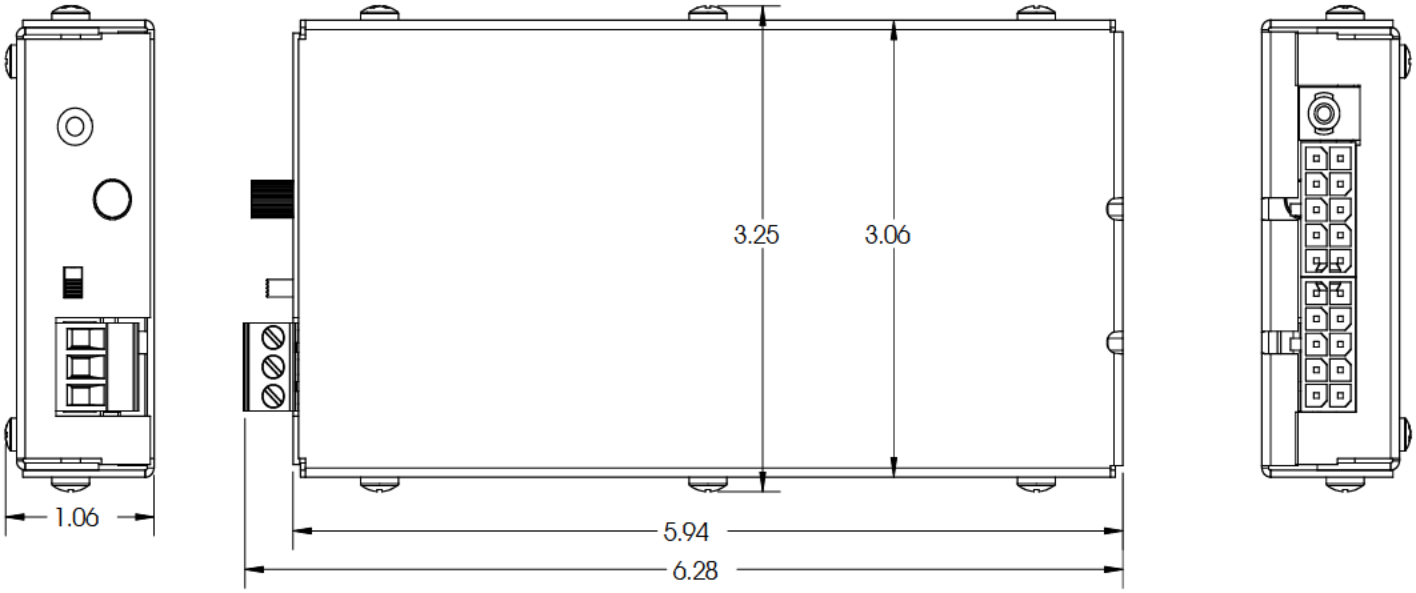
A	B	C	D
22"	21.50	20.5	10.44
23"	22.25	21.5	10.94
25"	24.25	23.5	11.94
30"	29.25	28.5	14.44
36"	35.25	34.5	17.44
38"	37.25	36.5	18.44

MA-5 DIMENSIONS



A	B	C	D
18"	17.11	16.4	8.18
22"	21.26	20.5	10.25
23"	22.26	21.5	10.75
25"	24.16	23.4	11.71
30"	29.16	28.4	14.21
36"	17.21	34.4	35.07
38"	37.16	36.4	18.21

MA-4 DIMENSIONS



AMPLIFIER DIMENSIONS

THESE DIMENSIONS ARE SUBJECT TO CHANGE

We need to give credit to Mr. William Lobb who, while employed at Jaffe Holden Acoustics, co-invented this technology.
Some of the ideas presented here the result of conversations with Bill over the years.