



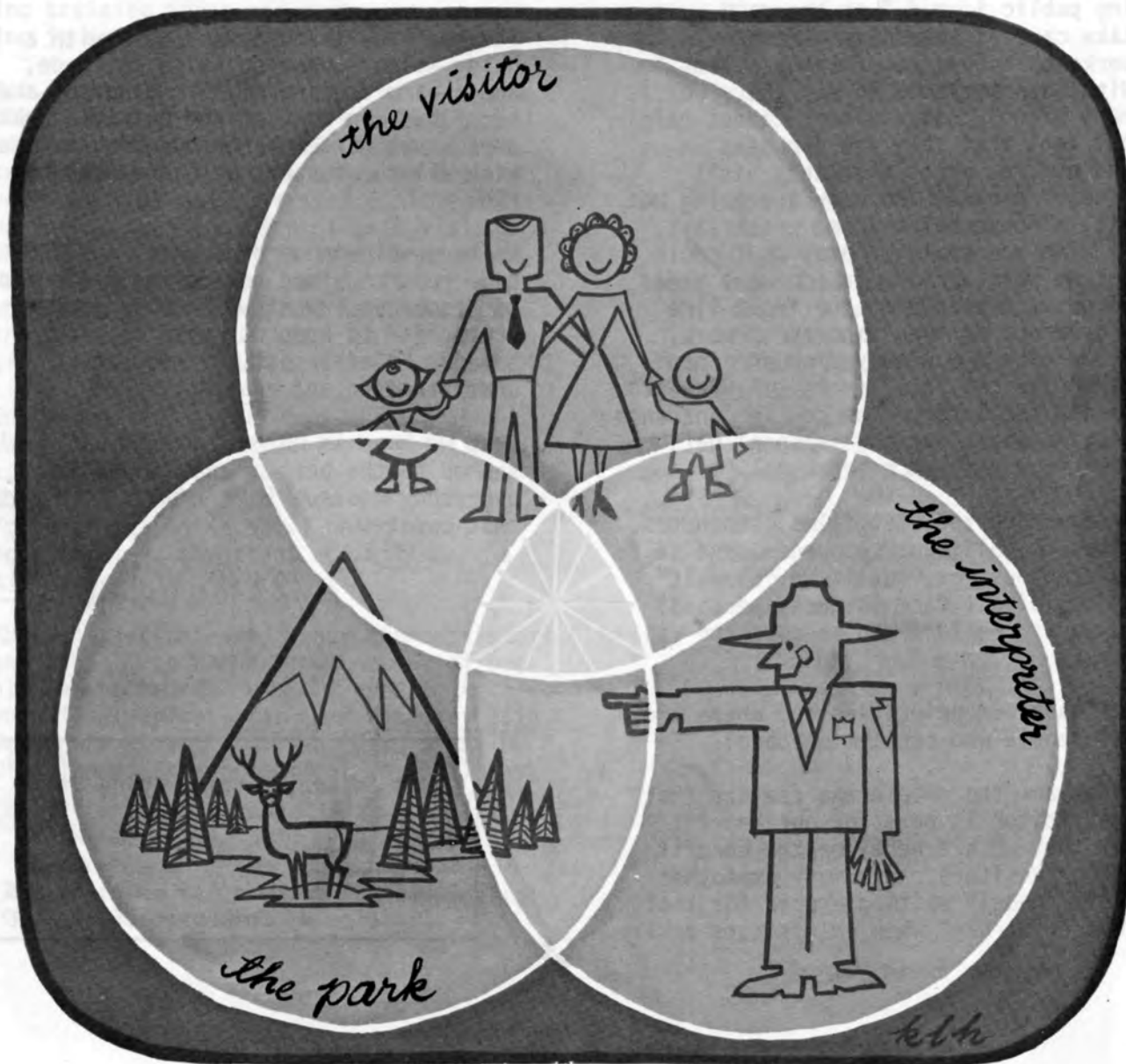
interpreters  
information  
exchange

# IN TOUCH

produced  
by and for  
nps people  
concerned with  
interpretive  
and visitor  
services

Number 5

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## "IT'S WHATS UP FRONT THAT REALLY COUNTS"

Our agency is losing much of its identity as a "Service" organization.

2 The way our rangers were typified in the recent "Sierra" fizzle is the way many of our employees are seen by the visiting public i. e.; "Let the good guys take care of themselves--we are in the parks to take care of the problems." With this attitude in our "Service", many of our best visitors cannot help but feel that they are imposing on us and our resources when they visit "their" parks. Too many are being met with a nonverbal welcome which says, "I wish you would go away so I could get my work done!" In too many areas we put the people on the front line who cannot do the "important" work, or we take a man away from an "important" job and tell him he will have to handle the information desk or entrance station until our new seasonal gets back from his lunch break.

We can have the best films, brochures, hikes, magnificent resources, and self-guiding devices, but if we "blow it" in our direct face to face, personal contacts, we lose and so does the visitor.

What are our priorities and where are our people who can communicate?

Where are the people who realize that the visitor is here for our benefit and that we are here for the benefit of our visitors. How many employees are anxiously waiting around for that "wonderful day" when no visitors arrive.

Do we have something good to share or don't we? Are our visitors going away empty-headed or are they leaving with new understanding and appreciation of the park they have visited.

We sometimes justify our acts by stating that our purpose is to preserve our resources for future generations. That purpose is admirable, but without serving the folks who are coming now, we are jeopardizing our chances of serving the future.

The employee that comes across with a hardy welcome, a responsive attitude, and a warm feeling of "I'm glad you are here" has won most of the battle. That person had better be on our "front line" with all the support we can muster behind him.

We have voluminous documents, and 200 page reports aimed toward the protection of resources. What we lack is ample protection to keep our visitors from boredom, disinterest, disrespect, misunderstanding and evasion.

What we have is "Great", but if it isn't shared to the best of our abilities, everybody loses. It's "what's up front" that counts.



Marlo Acock  
Visitor Services, WASO

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|------------------------------------|-----------------------|
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## ATTENTION - SEASONAL INTERPRETERS

The main feature of the March issue of IN TOUCH will be an objective and candid look at N.P.S. on-site interpretation training for seasonal interpreters. We will be examining our present approaches and evaluating our effectiveness at identifying and meeting your needs as seasonals and through you, the needs of our visitors. We will also be looking for strengths and weaknesses, and discussing new and exciting training ideas and approaches occurring in some of our parks.

But, we can't really do this without your help! You, being on the receiving end of the training, can tell us whether we are on target or not; whether we are meeting your needs as newly arrived employees preparing to face a season of park visitors. What do you find most helpful and/or useful? What needs were not satisfied or what kind of training and help was missing. What would you keep, change, emphasize or eliminate if you were the trainer?

So, we're asking for your input. Send us your comments, constructive criticism and suggestions. It's your chance to have solid input at a time when the planning for next season is still being done. Your input is important and will make a difference.

About logistics - Keep your comments short and concise so the maximum number of people can be heard. We will need to receive your input by no later than February 15th. Send them directly to the Editor, IN TOUCH, Division of Interpretation, National Park Service, room 3410, main Interior Building, Washington, D. C. 20240.

### SPECIAL NOTE

*One of the ideas that came out in the planning stages of IN-TOUCH was to occasionally set aside an issue to feature a particular region. The regional interpretive staff would prepare the major part of the issue and serve as guest editor.*

*Bob Barbee and his staff in the Western Region Office were the first to volunteer. The following special section is the result. Bill Taylor coordinated the effort, including providing camera ready copy. We want to thank him, and the many people in the Western Region who contributed, for a fresh and stimulating look at interpretation, and a challenge to us all.*

Ever conjure with the word "interpretation?" Well, words can be like single notes on a piano: they need a composition — endlessly repeated out of context they tend to either drive us up the wall or be tuned out altogether.

On the first meeting with my Environmental Interpretation class at U.C. Davis I anticipated confusion along these lines. So I invited them to take part in a little word association game. It's called "Metaphor" — and goes something like this:

1. Take a word, any word that's troublesome — in this case "interpretation". Write it on the board.

2. Each person write a brief definition for his or her own reference later.

3. Poll the group. How many other words can be associated with it? Or, what other words does it connote? "communication", "information", "talk", . . . and so on. List them on the board.

4. Again, to the group. How many opposites can we come up with? "misunderstand", "silence", "obscure", . . . etcetera.

\*Note: The responses don't have to be "right" or "accurate" — just honestly what comes to mind.

5. Next (this one's a stickler) list all the nonsense words that come to mind in association with the key word. "Blixfiddle", "blaupikt", "supercalafraflisticexpialidocious", (Whew!), "berfundle" . . . okay?

6. Next, on a piece of paper first, make sentences out of them!

7. (Two possibles here) a. read your sentence out loud or b. put it on the board.

8. Next, write or give a definition or explanation for your sentence.

9. Last, write a definition for the key word. Compare it to your original.

What's "Metaphor" about? Well, first (in stages) it gets us away from the "proper" or "correct" definition — which we may not altogether accept or understand anyway.

Second, it's kind of fun.

Third, it tends to bring out feeling for or feelings about the word as well as the academic entomological elements. (Most of the class believed the sentences of nonsense words expressed more meaning than their original definitions!)

Four, it works — perhaps because there are many definitions of interpretation that yet can be overlapping and inclusive of others.

And that's what this issue's all about.

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*Bill Taylor has been with the NPS 13 years--from the Everglades to WASO to Canyonlands to the Western Regional Office as Interpretive Specialist. He has been a radio announcer, active in theater and film making. He has a California Secondary School credential in Chemistry, Biology and English; and teaches a course in Interpretation at the University of California, Davis.*



— Bill Taylor, Western Regional Office

We offer the feature article of this issue of IN TOUCH as a stage-setter. Dr. Larry Lowery, Director of U.C. Berkeley's Teacher Corps Project at the Lawrence Hall of Science, is the author. Larry is also, along with his family, a confirmed park visitor.

Larry was our guest at the Western Region's conference for interpreters this past fall at Yosemite. On that occasion he defined for us a model, a model relating park and visitor and park interpreter.

We have made it the subject for this issue's cover. Larry expands on it as the subject of the following article. We think it will prove a dynamic framework, for interpretation as a whole. It can offer us a taxonomy, an in-and-out box, for training programs materials, program evaluation, interpretive planning, and the vast array of miscellaneous ideas that often defy understanding or application.

For starters, try considering the variety of the other contributions to this issue in the light of this framework:

**A FRAMEWORK FOR INTERPRETATION** — *Dr. Larry Lowery, Associate Professor Science Education, University of California, Berkeley*

Frameworks are organizations of basic elements that might lead to a better understanding or general improvement of what we are doing. In practice, a framework can aid an interpretive program by identifying important aspects or problems, by keeping a program in some perspective to other programs, and by suggesting important areas that can be studied and/or improved.

One possible, descriptive framework for interpreter programs might be composed of three related factors and represented by three interwoven circles: 1) The Visitor — including the many aspects related to background experiences, perspectives, interests, and learning abilities; 2) Interpretation — encompassing, in the broadest sense, anything that enables the visitor to better understand that which is to be experienced including the physical and non-physical structuring of the interpretive situation and the verbal and non-verbal interactions among individuals; 3) The Subject — involving the organized knowledge and ways of knowing within the areas to be interpreted.

Although each circle of the framework can and should be examined as a discrete entity which contains its own elements, organizations, and regularities, the intersections of the circles, if carefully explored, examined, and properly understood, could help serve as a framework for improving interpretive programs.

**THE VISITOR**

Each visitor comes to a park area or other interpretive situation filled with certain preconceptions. Some preconceptions are accurate; some are inaccurate. Many visitors come motivated to better understand something. A few are just passing through. The visitor is a complex creature, and when visitors gather as a group, the combinations within the group are even more complex.

Certainly each visitor leaves an interpretive experience knowing something he had not known before or feeling something he had not sensed before. A change in cognition or attitude is clearly an indication that the visitor has learned something. If one considers the visitor as a potential learner, then much can be done to understand and cope with the complexity of visitors in any interpretive situation.

A few of the things we know for sure about learning are that:

1. **People learn best from firsthand experiences.** If a park interpreter pours some water on resurrection moss to demonstrate its properties, the experience for the visitor is indirect, however, if the visitor is allowed to pour the water, the experience, becoming personal and firsthand rather than passive and secondhand, has a powerful effect upon learning.

2. **People learn best when an experience is close to them in time and space.**

It is difficult for a visitor to comprehend such ideas as *"The fossil in this sedimentary rock is four million years old and was set down beneath the waters of a great sea that covered one-fourth of the United States."* What people remember from experiences like this is that there was a sea shell in some dirt and the shell was very old. Powerful learning comes about by helping the visitor realize how one determines (today) that something is very old or how one comes to know (today) that a great sea covered such a vast area. An interpreter might allow visitors to interpret for themselves by asking, *"If a geologist studying this layer of sediment followed the layer as far as he could, like following a line, and found the layer in New Mexico, Texas, Louisiana, and several other states, what might that observation suggest to him?"* Such a question can bring a large or remote idea closer to the visitor's personal place in time and space, thus the concept will be remembered for a long time.

## INTERPRETATION

Interpretive programs take on many forms from brochures and self-guided nature trails to campfire presentations and interpreter-led walks. The form discussed here involves the interpreter as a person in contact with other persons.

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Doing interpretations is closer to being an art than it is a science. In attempting to determine the important elements that comprise interpretive skills, one is continually confronted with the problem that not enough of the good interpretive techniques have been identified, described, or organized in a way that allows the interpreter to use them on a consistent basis. Even though many systems for observing interpretive skills are now available (Flanders 1965, Amidon 1966, Ober 1968), one cannot be sure what the necessary elements for good interpretation are or if some still need to be created. Among the few that have been clearly identified involve using different types of : questioning strategies (recall, guiding, open-ended, and valuing questions can enable visitors to actively think about the experience); responding strategies (rewarding, clarifying, and accepting responses provide important behavioral models and often facilitate creative ideas on the part of visitors); structuring strategies (verbal, non-verbal, and physical structures can efficiently guide learning and improve remembering).

A few specific examples are:

1. **Recalling after learning reduces the amount forgotten.** At the end of an interpretive experience, a review of the structure or key points by the visitors (not the interpreter) facilitates learning. Artful questioning strategies help this to take place.

2. **Acceptance of statements and questions made by visitors encourages visitors to think and interact with the interpreter.** Being non-judgmental, this response strategy does not cut off creative or branching ideas.

3. **Advanced organizers improve understanding.** An advanced organizer is an early indication given by an interpreter of the experiences that will take place or the sequence of the key points to be experienced. As a structuring strategy, advanced organizers provide visitors with a mental structure that helps them interrelate ideas. The mental structure also improves memory of the experience.

## THE SUBJECT

Although the subject for interpretation varies with locale, there are several ideas that might be considered for any interpretive topic.

1. **The learning of processes related to a subject are more meaningful than the learning of content.** How people come to know information is understood and remembered better than the information itself. Process learning is most easily developed by involving visitors in the firsthand experiences mentioned earlier.

2. **Increasing the number of ways by which a visitor can look at something is far better than looking at many different things in just one way.** If a visitor always looks at leaves only in terms of color and shape, then that individual is limited in what he can perceive in any environment. However, if a visitor is allowed to investigate firsthand, other characteristics of leaves such as venation, serration, tip variation, base variation, he will perceive many more possibilities in other situations. How many visitors have even really looked at a leaf? How many have ever noticed differences in leaf tips and bases?

The framework introduced as an advanced organizer at the beginning of this article, suggests that the value of an interpretive program is directly related to the inclusion and quality of the areas represented by the three interwoven circles. To omit one or more of the circles significantly reduces the value of the program. For example, if a person (The Visitor) came to a park area (The Subject) that had no interpretive program (Interpretation), the amount of understanding of the experience by the person would be minimal. When the third circle is included, the learning potential increases. Similarly, if only the interpreter (Interpretation) and a person (The Visitor) come in contact independently of the real environment (The Subject), the benefit to the person is diminished (Interpretive lectures at campfires and slide shows are examples of two-circle programs). Even an interpreter (Interpretation) and his topic (The Subject) are of little value if the visitor is not considered in the program (many self-guided nature trails are two-circle programs because they are designed without giving much thought to involving the visitor who might take the trail).

To this author, the goal of interpretation is not to interpret a situation for others but to enable others to interpret the situation for themselves. The framework is designed not to tell anyone how to do this but simply to open up the possibilities for what can be done.

*Lawrence F. Lowery, Associate Professor of Science Education in the School of Education at the University of California, Berkeley (1965-present); Elementary and secondary school teacher, vice-principal, and principal (1957-1965); visiting professor at the University of Hawaii (1967); visiting professor at Rutgers University (1969); Member of AAAS, ASCD, NARST, NSTA, and other professional organizations.*

Art Costa, our next guest contributor, is well-known to many of us in the parks of the Western Region--and, lately, Service-wide--as a professional educator. He has offered us over the past season's training sessions the most effective techniques of teaching as they might be applied by interpreters--the "Basic Teaching Behaviors."

These have included questioning methods, listening, empathy with the visitor, structuring the experience, and others. Commonsensical in many respects, but so simple as to be oftentimes overlooked in the complicated quest for personal improvement. He talks not so much about the visitor or the park but about us.

To sum it up: "Know that (and when) you know."

**HOW DO YOU KNOW YOU'RE A GOOD INTERPRETER?** — *Arthur L. Costa, Associate Professor  
California State University,  
Sacramento*

This question has been asked of a good many interpreters all the way from City of Refuge to Alcatraz, from Albright to the C and O Canal. The question was asked as a prelude to interpreter's workshops intended to help them examine and improve their own interpretive/communicative skills.

The responses to this question have been insightful and varied. Enough responses have been gathered by now to see a pattern emerge. I might categorize the responses in four groups as follows with some examples and a comment or two about each.

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1) Intuitive. "I get good 'vibes' from the group". "They're enthusiastic." "I feel good about my talk when it's over." "You can just tell when you're doing a good job or a poor job." "I've done it enough times to know for myself." "I feel it." "Down deep inside I have a 'gut' reaction."

Comment. Intuitive feelings are valuable indicators of interpreter success. They are the basis of self-analysis. The problem is, it's difficult to repeat. How do you deliberately recreate conditions in which "good vibes" recur consistently?

2) Knowledge. "I know I'm a good interpreter because I know my subject well. I study, keep up to date on new information about my environment." "People ask me the darndest questions and I always feel good when I can provide the facts they request."

Comment. To be sure, possessing knowledge is a crucial ingredient for a good interpreter. Providing data to questions asked by visitors probably occupies most of the interpreter's tour time. Knowledge alone, however, is not enough. Facts, like fish, soon grow stale and are soon discarded. Knowing when, how, and in what sequence to deliver information seems to make it more relevant to the visitor.

3) Commitment. "Can I try it?" comes a request from a group member. When visitors voluntarily request manipulation of materials or self-experimentation it indicates high emotional involvement. "Do it again," pleads another visitor. When a person requests repetition of an activity or when he returns for a second tour it is an indication of his commitment.

Comment. Voluntary behavior is a form of a visitor's high emotional involvement. It is an indicator of his preference, enjoyment, and values.

4) Cognitive Involvement. Actively and voluntarily participating in discussion activities or question and answer periods indicates cognitive and emotional involvement. This is when the visitor enters a "rap" session recalling previous knowledge, comparing the present with other environments, suggesting solutions to problems, applying concepts gained, offering examples, making inferences and generalizations and drawing conclusions for himself.

Comment. Being able to create this behavior in an audience is probably the highest form of the interpreter's skill. It causes the visitor to become both intellectually and emotionally involved in understanding, analyzing, and using information from the environment.

In Summary. If these truly are the characteristics of a good interpreter, then I'd say you aren't interpreting at all: Rather you are helping the visitor interpret his environment for himself: Perhaps you ought to change your title from interpreter to something like, "facilitator of interpretation"!

Follows a potpourri of contributions — interpreters all, most in the field areas, some behind desks or at design tables. Read them in the context of an overall design. Some speak to the park experience, some to understanding — and communicating with — the park visitor. Some look at themselves — the park interpreter — and offer thoughts, words, but above all, commendably, an open mind to that responsibility. For universally among them you find honest effort — and some very good results — as opposed to chest-heaving, scolding and advice.

Several years ago a friend told me of his experience with the Navajo. I see through my own colored glasses, and lend my own meaning to the encounter. You may see it differently.

The national census was being compiled. My friend was invited to ride with the census taker into Navajoland, deep beyond the highway, to the distant hogans, isolate. The open jeep trailed a dust plume as it bounced and rattled across the arid lands, violating the peace of the rocky sheep trail. When they stopped the jeep in front of the hogan, the silence could almost be felt. Nothing moved, no sound broke the stillness. The two men felt the dust settling, saw the air clearing, became aware of the old one sitting, part of the shade of the wall. The jeep door opened with a dry croak. The census taker approached the shadow. "How many are you here", he asked, in Navajo. The old one in the shadow made no reply. "Are there more people inside?" The earthen face gave no sign, the black eyes no focus of recognition. The census taker could not enter the shadow. The minutes passed. Breaking the intolerable stillness, the census taker looked within the hogan. He returned to the jeep; he counted one on his paper, but had found none.

If I could give voice to the old one in the shadow, these might be my words:

"Speak more softly, that I may hear you."

"Speak less, that I may better understand you."

Now let us move to a different time and place. Let me tell you about another friend, a man of the sea, as are few modern men. He sails the trawler "Elizabeth" out before the sunrise, and home to port at sunset. We made a good catch, were paid at the dock with a promise on a piece of paper. Tomorrow the Sabbath, and a St. Johns' man does not fish on the Lord's day. So, on our walk homeward, we stopped to talk and drink with other fishermen. We drank with his brothers, his cousins, his uncles, and his friends, twenty men in a twenty-foot square room that smelled of tar, beer, fish, and men, sitting at tables and standing in corners with our heads in a smoky cloud.

We sang many songs. As one group of voices waned, a fresh, strong lead from another corner waxed strong. My fisherman friend sang a lyric I remember well:

"I'se the b'y who builds the boat,  
I'se the b'y who sails 'er.  
I'se the b'y who catches the fish,  
And takes 'em home to "Lizer"

Travel with me again, this time to the South shore of New York, to the fish-shaped island, Long Island, that the Indians called 'Paumanok'. Walt Whitman was born here, and here he grew, prowling the oak thickets, wading the salt marshes, searching the wrack line of the bay shore for boy-things to put in boy-pockets. He wrote of his life here. His chanting, lyrical poetry celebrated being alive, his sense of Being that filled his days.

"Oh, the Fifth-month morning upon the water  
As I row towards the sunrise, towards the buoys,  
Sea of stretched ground-swells,  
Sea, breathing broad and convulsive breaths,  
I am integral with you.

I, too, am of one phase and of all phases,  
Have been washed upon your shores,

A trail of drift and debris.  
I, too, leave little wrecks upon you,  
You fish-shaped island."

"I am integral with you", said Walt. The old Navajo and my fisherman friend were integral. They obtained 'being' from cultural integration with elemental processes, natural forces, and their environment. Instead of retreating to Maslow's hierarchy of needs, and discussing a theoretical foundation for the satisfactions of cultural integration with the environment, let us deal more directly, in terms of the park visitor, the interpreter, and the environment.

Too often through park interpretive programs I have asked visitors to think, in these same terms. I have led the visitor to the edge of the bay and over the flooded marsh on a high-and-dry boardwalk, leaflet in hand. With signs and pictures I have told him to think, and have selectively filtered his feeling, smelling, and listening experiences of being.

I might have placed a battered dory and a broken oar in the grass at the edge of the shore. Would someone have wondered about "the measureless float" and sensed the surge of "the brine of life?" I might have provided a small boat rental. Would the visitor have climbed aboard a twelve foot dingy? Would he have learned to row?

I have relaxed in my earnest need to filter the park experience for the visitor. My need and the visitors' needs are often entirely different. I choose to 'speak less' and 'more softly'. I try to ensure that the visitor will find a rowboat, or a sitting place in the shade of an earthen wall.

I believe now that 'if the experience is elemental' (in the sense of the word implied in the Navajo visit, the fisherman's song, and Whitman's chant) 'the interpretation is environmental.' From an elemental experience the visitor can begin to feel the park. Through that experience the park obtains value. The visitor obtains a sense of being.

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*John Aho is a native of the Bay State, attended the University of Massachusetts, received BS Wildlife Management in 1965. During college he worked for the USFS in Oregon, and as a Seasonal Park Ranger for Cape Cod National Seashore. On graduating, he took an assignment with the Job Corps at Wellfleet JCCC, Cape Cod.*

*A year and a half later he went to Albright Training Center in the Ranger Intake Program, and was assigned to Fire Island National Seashore. He switched to interpretation, was active in the pilot NEED program for several seasons in his role as park naturalist, then Interpretive Services and Resource Management Specialist at the Seashore.*

*In 1970 he went to Wolf Trap Farm Park as Chief, Division of Urban and Environmental Activities. After two seasons in the National Capital Region, he was accepted to the graduate program at George Williams College, and received an MS Environmental Education Administration. From this graduate study program he was reassigned to his present position, Resources Management Specialist, at Point Reyes National Seashore. He is presently on temporary detail assignment as Chief, Division of Environmental Interpretation, Point Reyes.*



How do we set up an environment where creativity can flourish?? Which environment do you feel would promote creativity?

B. Content was park manager at Gopher Hole National Monument. He had risen through the interpretive ranks of the National Park Service starting out as a guide at a large cavern in the Southwest. There he learned the same talks that everyone else gave. He got so he even enjoyed telling the same stories as his fellow guides. Sometimes the visitors even laughed. This made B. Content feel that he was doing a fine job.

Functioning as Chief Interpreter at Gopher Hole was I. Magine, a man with a thousand ideas. He once proposed that visitors dress in old clothing and root around in a pile of dirt pretending to be gophers.

Another time he suggested that a group of school children experience the blindness of a gopher by blinding themselves, and crawling on their bellies like gophers, find their way from classroom to classroom in their own school building (not even in the park).

Magine even conceived the notion of encouraging school children to dig a system of gopher holes and tunnels large enough to occupy personally. He suggested that they attempt to survive on a diet of roots.

12 To make a long story short, B. Content would never allow such silly things to go on in his park. He was sure that only "weird" people could ever relate to such programs. What would the Regional Director, Straight Arrow, think of such happenings. B. Content decided to stick to something safe. Like the daily talk on the home range of the Pocket Gopher, *Thomomys bottae*. No one had ever written any complaints about the "Gopher Talk". But, then again, no one had ever said anything good about it, either.

So . . . B. Content had his way, I. Magine gave the gopher talk 3 times a day — and drank a lot.

Contrast this sad situation with the one at Tinker Bell National Historical Park where Della Gate, a lady superintendent, was responsible for an entirely different operation from the one at Gopher Hole.

Della ran a free-wheeling operation where everybody's ideas counted. As long as it wasn't illegal, immoral, or fattening, Della would allow an idea to be tried in her management unit. She had complete faith in the abilities of Ken Ettic, her Chief Interpreter. Ken had as many ideas as I. Magine at nearby Gopher Hole. He suggested that park interpreters attempt to involve visitors in something called Project Never-Never Land, an activity which he never fully explained to Della. He vaguely alluded to it in terms of "increased sensory awareness" and activation of the receptive mode. Della accepted the idea immediately. After all, she considered herself to be a very receptive person, responsive to innovative ideas.

Ken studied the engineering, construction, and use of hang gliders to allow group "flights" by visitors, encouraging them to experience the feelings that Tinker Bell must have felt while flying. Della accepted this idea without reservation trusting Ken to "get it off the ground" and to "fly with it".

Because of Della's positive attitude to risk taking (the Regional Director thought that "Snow White" was a liberal motion picture) Ken had a free hand and all the money he needed to make his programs go.

Ken suggested that park interpreters hand out walkie-talkies to visitors to facilitate in-flight communications.

One day the Regional Director visited Tinker Bell. He came because he had heard about all the good things happening there. He was a little shocked at first to see a large group of visitors in gold lame leotards with little transparent wings involved in sensory awareness sessions. But he noticed something else too. All the visitors were having a great time. Someone was sitting under a tree modeling a statue of Tinker Bell out of clay. A whole dance troupe of visitors was moving in unison to the tune "When You Wish Upon a Star".

In another place, people were having a seminar on development of childhood fantasies. Leading educators were there presenting papers. People were coming from far and wide to "get in touch" with Tinker Bell. Every day Della received compliments from visitors and people from the Regional Office.

Who fostered creativity — B. Content or Della Gate? Who would you rather work for?

I. M. Pire was a naturalist who wanted to develop a top notch creative unit. He assigned each of his interpreters a specific topic on which to present a program. He required that they mention at some time during the talk something about safety, equal employment opportunity, and the history of the National Park Service. He also required them to conduct a "warmup" song whether they could sing or not. Pire conducted meetings once a week and told his people to be creative a lot.

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Meanwhile, in a nearby unit, the person responsible for interpretation had been doing her homework. Vi Bration had read a lot of Transactional Analysis like *Born to Win*, *I'm O.K., You're O.K.*, and so forth. (She had participated in some improvisational theater in order to loosen up a little.) She had read the *I-Ching* through twice and consulted the book freely to see if it really could make statements concerning the "wholeness of the moment".

She noticed that Fritz Perls' and Eric Berne's work dealt almost exclusively with the world of the "here and now" — with experiencing the totality of the moment. She began to notice a trend. Even some of the things that Jesus Christ had been into bore strong resemblances to ideas found in "Games People Play" and the *I-Ching*. For instance the famous scripture, "Sufficient to the day is the evil thereof. Let tomorrow take care of itself."

In Biofeedback she had found methods described for getting people in touch with their body functions, mental moods, and brain wave patterns. She even made up a body chart so she could tell when she was "up" and when she was "down". In fact, she allowed her interpreters to trade schedules when they did not feel as though they could do their best on any given program. She stressed that everyone would have to be extremely honest with themselves and each other if flexible scheduling were to work effectively.

As Vi began listening to her own vibrations, impulses, and ideas, she decided to share them with people around her. She invited all her seasonals to begin keeping body charts so that they would be aware of when they were "up" or "down". She even suggested that people do their demanding paper work, computations, etc, during the time of day which fit their particular pattern for concentration. She suggested that creative work be done at the "right" time. This time could only be determined by individual interpreters. As her interpreters became more aware of their body rhythms, they came to know themselves better. They had more enthusiasm for the job because they knew they would never have to "do their thing" when they were "down". Everyone who visited the park noticed that everybody was "grooving" on his job and on other people.

There were other reasons for Vi's success. She had a thing for getting into other peoples' heads. If someone came up with a technique new to her, she would try it. Sometimes a new technique would open up an entirely new dimension to her job. For instance, she attended a training course on "Preparing Instructional Objectives". It dealt with writing what she came to know as "behavioral objectives". She found that it gave her tremendous confidence in her own ability to communicate if she knew for sure she had "gotten across" to the group. She designed several behavioral objectives for her talks — objectives which measured definite observable behaviors of members of her audiences. She started off by observing certain behaviors of people at her evening programs. If they fell asleep a lot, for instance, she tried to make her talk move a little faster. (Her behavioral Objective might have looked like this: "No more than ten people will fall asleep during the first 10 minutes of my talk.") If she made it past that one, she felt like she had communicated. Or did she?

- 14** Something was missing. How could she know if people were grasping concrete ideas they could leave the park with? Someone from the Regional Office invited an educator with great experience in teaching. He had some fine ideas for involving visitors — for getting them to do their own interpretation. He dealt with the use of questions to stimulate response.

And this led to other ideas, other discoveries — and she and the park and the interpreters and the visitors lived happily ever after.

|                 |                                                                                          |
|-----------------|------------------------------------------------------------------------------------------|
| <i>Born</i>     | <i>June 15, 1942 (A Gemini!)</i>                                                         |
| <i>At</i>       | <i>Salt Lake City, Utah</i>                                                              |
| <i>Hometown</i> | <i>Boise, Idaho</i>                                                                      |
| <i>College</i>  | <i>B. Y. U. (Zoology and Botany)</i>                                                     |
| <i>Work</i>     | <i>Forest Service, Park Service -<br/>Carlsbad and Lake Mead before<br/>Grand Canyon</i> |
| <i>Wife</i>     | <i>Elaine</i>                                                                            |
| <i>Kids</i>     | <i>Brent, Dallan, Clark, Aaron</i>                                                       |



**PRESENCE** — *Bill Taylor, Western Regional Office*

My eyes gaze upwards  
through misty redwoods  
and watch clouds race a full rich moon

The clouds wave  
"Goodbye . . . goodbye"  
that Past is but illusion  
and Future has been spent.

Yet Present speaks  
in falling droplets  
mist-formed on leaf-tips  
with moist lips  
soft lips  
saying "Now . . .  
Now . . . Now . . .  
Now . . . Now . . .  
Now . . .

In a new situation basic needs such as safety or security have to be met before most of us as visitors are prepared to move to a "higher level" park experience. On the other hand, how accessible is the park to people? Must they travel a welter of signs, exhibits and confusion before personally coming in contact with the park itself?

Here's a designer's approach which we think meets both the questions of meeting needs and access to the park environment. A trail to help people "see"!

A new dimension in interpretive experiences called a Sensorium will soon offer an exciting new challenge to visitors at Cabrillo National Monument.

The concept was born when a simple "Blind Room" was suggested for the visitor center complex at Cabrillo. It was later revised to a "Blind Trail" which would encompass a grove of trees and shrubs on a nearby bluff overlooking the Pacific Ocean. In both cases, however, the scope of the experience was almost solely limited for use by the blind. It was felt that greater utilization of this grove could be made, and it was at that point I was contacted by Superintendent Tom Tucker of Cabrillo to study the problem and try to arrive at a more creative approach for an interpretive experience. I felt that a trail experience properly designed should be a stimulating adventure for everyone. After considerable consultation with persons who were blind I arrived at the conclusion that the experience should be almost entirely a tactile and sensory one, utilizing a sculptural effect along one continuous rail. I felt that unlike guide ropes used in other interpretive situations, a continuous rail would be a comfortable and stabilizing element to relate to throughout the entire experience. To me, the blind should "see" and be able to compare the graceful beauty of a seagull to the magnificence of the California Gray Whale; that the mentally disturbed would be given the opportunity to experience the wondrous works and creations of Nature; that the deaf could "hear" and feel in their own way a sensory involvement; where a person confined to a wheel chair would have a freedom of movement to experience the same involvement as someone walking.

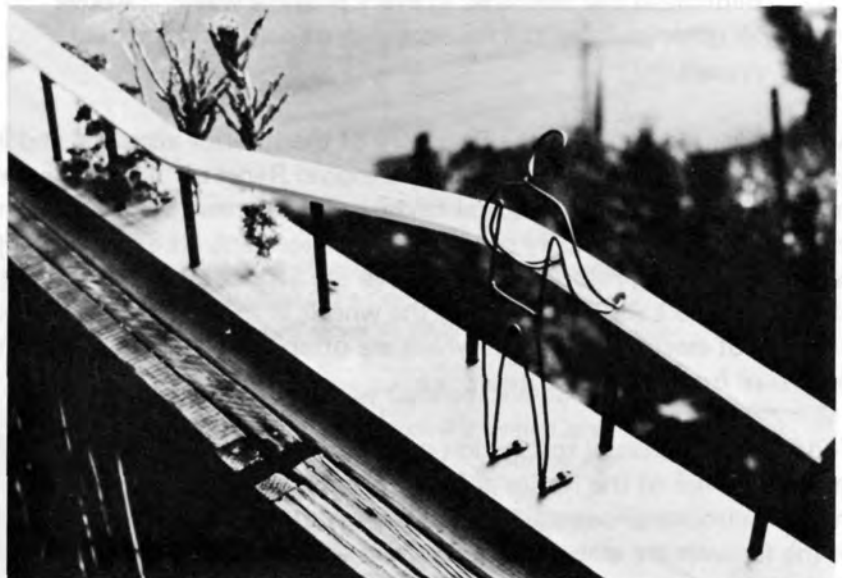
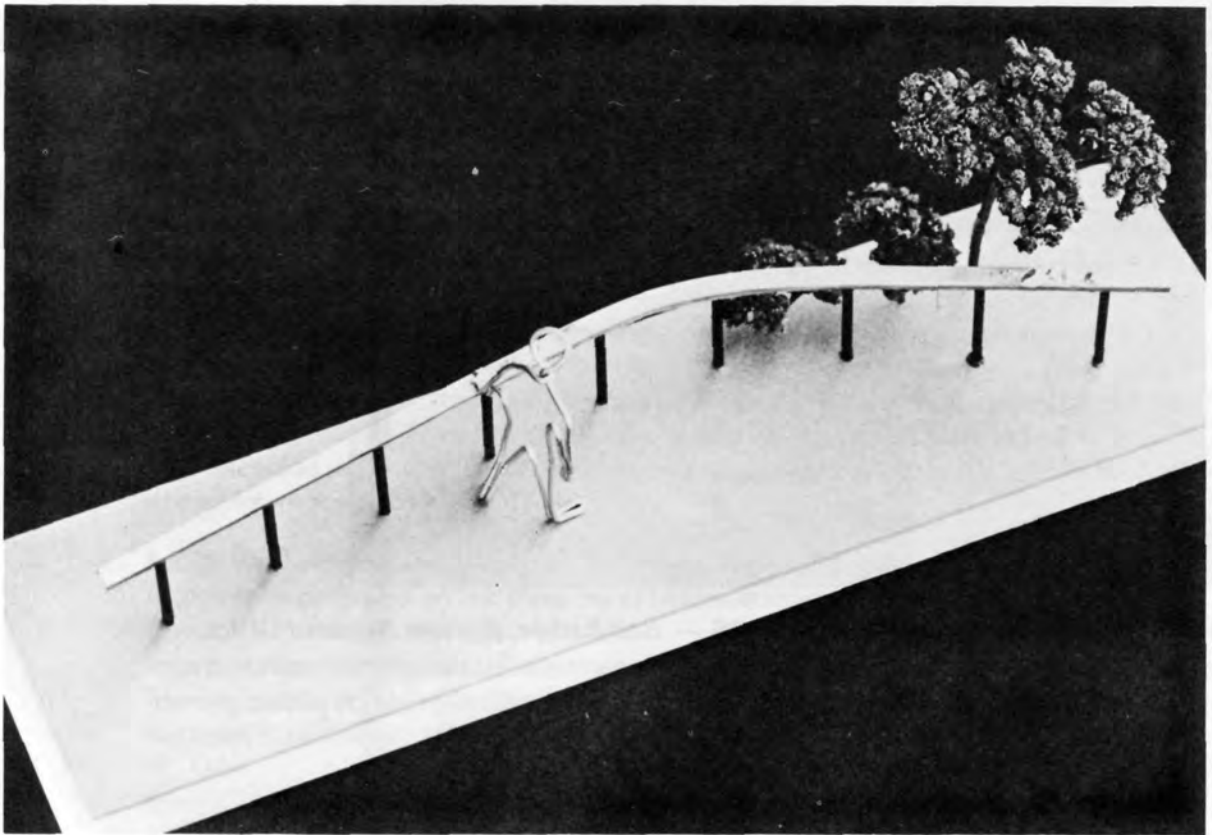
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The entire area including the trees, shrubs, birds, animals, odors, sea breeze, and fog or sunlight would be entitled the Sensorium. A 1000-foot fiber glass channel rail 8 inches wide and 3 feet high called the Sensorial Rail complete with three dimensional sculptural interpretations of the foremost environmental elements would flow through the Sensorium. These sculptures would be molded as a part of the entire length of the rail and be supplemented by low key personalized audio introductions, much the same as a close friend might do if he accompanied you. Each audio contact would be taped by a different person to add both variety and interest. Simple raised texts near each sculptural element would appear in both English and Spanish. The Braille text will be placed along the back surface of the rail, inconspicuous to others but readily accessible to the blind visitors' fingertips.

We hope that through this sensory adventure all people young and old, physically or mentally handicapped, will gain a truly unparalleled experience. When completed, it will be San Diego's Bi-Centennial gift to everyone, and in its own modest way be of equal significance to the great Revolutionary war monuments of the East Coast.



*David A. Hughes is and has been a designer for the National Park Service for the past 18 years. He is a graduate landscape architect having attended both the University of Illinois and the University of California. His creative involvement spans not only the landscape field, but graphics and interpretation as well. He is married and has two children, a dog, cat and purple parakeet.*



The Sensorium will be located midway between the lighthouse and visitor center complex.

Interpretation is "broad" — at this point in your reading that much should be obvious. But as the saying goes, it is also "long" — or deep. In one sense that beginning awareness or sensitivity in the visitor may lead into profound even meditative states of mind and soul.

In another more classic or traditional sense it also is a step towards a deeper knowledge of things. Not just in the accumulation of facts, of data and principles — but the wisdom to respect them and live by them.

As a former superintendent with that responsibility, Bob Barbee now comments on interpretation — and interpreters — in the management role:

#### INTERPRETATION AND BIOPOLITICS — *Bob Barbee, Western Regional Office*

"As a primary goal, we would recommend that the biotic associations within each park be maintained, or where necessary recreated, as nearly as possible in the condition that prevailed when the area was first visited by the white man. A national park should represent a vignette or primitive America.

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"Restoring the primitive scene is not done easily nor can it be done completely." (Yet), "A reasonable illusion of primitive America could be recreated using the utmost in skill, judgement, and ecologic sensitivity. This in our opinion should be the objective of every national park and monument.

" . . . observable artificiality in any form must be minimized and obscured in every possible way." "Above all other policies, the maintenance of naturalness should prevail."

A little over a decade ago the Secretary of the Interior accepted and approved what has popularly become known to be the "Leopold Report." This remarkable document was a landmark in Park Service natural resource management policy. It formed the conceptual framework for ecologically sound park management. It exposed the practice of "selective" protection of park resources, and it gave the Service a conscience long before the advent of NEPA. The Leopold report set the wheels in motion for the Service to embark upon a variety of essential programs which are often controversial and represent a radical departure from the status quo.

Today, environmental restoration programs are in evidence or on the planning board in every corner of the National Park Service. Fire is no longer just a dreaded enemy, but in many circumstances an ally. Parks from the Everglades to the Rockies and the Sierra of the far west are embracing fire in proper balance as being as important to the health of the environment as sunshine and rain.

Dynamic natural forces on the barrier island National Seashores and Lakeshores are now recognized as often times essential to the long range survival of the entire system. The *nene* (Hawaiian goose) is back in Haleakala, and Hawaii Volcanoes has a systematic program of vegetative rehabilitation through control of goats. Bear management is a hot item now in a number of parks. Cave systems are more fragile than we realized and new operations and planning options are a must in order to restore and maintain their delicate balance — and so it goes.

However, we have also learned that programs become issues which are highly charged emotionally and at times affect the values and livelihood of many people. Enter the interpreter: what better opportunity than through our interpretive program is there to inform and involve "our public" in contemporary park management problems and the process of coping with them. What better opportunity to build public sympathy with understanding and commitment for Service programs or to help facilitate the often times wrenching process of change.

Public involvement through public meetings and hearings is an essential part of the process. Interpretive programs on the other hand have sustaining value and continuity of effort.

Interpretation communicates relevance. "Biopolitics" (in NPS parlance) is the process of forming public policy regarding the management of our natural resources within the National Park System.

Interpretation has an increasing responsibility in this process. It must be accomplished artfully, with great sensitivity, and it must steadfastly avoid the pitfall of becoming a shabby propaganda effort for controversial programs.

We're doing better with this added dimension of interpretation than ever before. Let's stay with it. Let's become even better informed about issues and problems; more sophisticated in our synthesis and articulate in our presentations.

A balanced interpretive program involves the visitor through a variety of media in the process of management. The parks belong to the people. We can help them understand the problems we face. They can help us solve our problems through their understanding and support.



*Bob Barbee has had an eclectic career. He graduated two or three times from Colorado State University and began his NPS career in 1958 as a seasonal ranger-naturalist at Rocky Mt. Nat'l Park. He has let no moss grow, serving also at Carlsbad Caverns, Yosemite (twice), Point Reyes, Big Bend, Cape Lookout and Cape Hatteras. He has worked as a ranger, naturalist, park guide, photographer, resource management specialist, superintendent and now, alas, is in San Francisco doing a central office stint as Chief, Division of Interpretation.*

Depending on the nature of the park, special needs for special groups sometimes arise. No less the park visitor are youngsters, families, or—in units like the Golden Gate National Recreation Area—teachers, for that matter. (Teachers can become a very important group of “VIPs” for a park: interpreters in their own right!)

The next contributions from Sharon Dequer, Ray Stulpin, and Izzy Tinning speak to these:

#### A FAMILY WILDERNESS ADVENTURE — *Sharon Dequer, Yosemite National Park*

The most meaningful interpretation is that which travels the pathways of feeling. Without the element of emotion, one's involvement in and concern for the things of nature is at best superficial. As interpreters we often use the emotional level as a starting or ending point, a “grabber” or “clinchier” for our topics, but can we amplify this approach, from a mere technique to a basic attitude? To do so may not always be appropriate, but when our goal is to develop human values, it is crucial.

We are, after all, in the business of shaping values. The public comes to us with a diverse spectrum of values already well-formed, and we attempt to educate, introducing new ideas and experiences to channel those values in the best interest of the ecosystem—humanity and human nature being prime elements of both our work and of the realities of ecology. Yet where are values really formed and shaped? Isn't it still within the family?

**20** Yosemite's “Family Plan”, a guided walk emphasizing discovery skills and attitudes, has been one successful attempt to unite parents and children in sensing, enjoying, and wondering at the web of life. Parents here learn that the very act of discovering “why”, with their children, can be more important to them than labeling every “what”; the adult's own sense of wonder is re-awakened and new levels of communication are opened with the family. Opportunities exist to share very personal insights into natural (including human) relationships. Said one woman, “We've been on dozens of nature walks in dozens of parks. I've never seen my children—even the teen-agers—so excited, so involved!” And the children could talk about their mother in the same tone.

Even so, these two-hour walks only scratch the surface of the visitors' lives. While participants are encouraged to take with them their new awareness, and to build upon it in their homes and daily lives, there is no assurance of follow-up. But with some impetus from the Yosemite Natural History Association, we've now attempted to offer a more comprehensive, many-faceted experience to small groups of parents and children. The Family Wilderness Adventure weaves the thread of emotional involvement through three days of outdoor living, doing, thinking, feeling. The cumulative effects of time, setting, and structure truly seem to work the shaping—or sometimes re-shaping—of values.

Our initial interpretive tool is simplification of the participants' life style. For most, this introduction to family-style backpacking is a totally new experience; yet while teaching fundamental backpacking techniques, and stressing minimum impact principles, we use backpacking more as a vehicle than as a goal. We lead the families only two miles into the backcountry—and novice and expert alike learn that a trip doesn't have to be gruelling to be beautiful and fun. This enjoyable new experience leaves one more receptive to other new ideas, and the families' attitudes towards such things as goal-setting (for

selves or each other), time-structuring, and "housekeeping" begin to relax. Family members soon discover new qualities in each other, too. Involvement has begun.

Within this facet of the program, the two naturalists (male and female) function as "facilitators" in encouraging and guiding the families in "doing for themselves." for the camp area is well spread out, with the autonomy of family units retained. And in our interpretive role, of course, we are continually weaving that emotional thread: motivating sensory awareness, provoking questions and answering them with still other thought-directing queries, expanding horizons of imagination and knowledge. A brief sketch of our three-days' activities will suggest the possibilities and the pattern of involvement.

Near our starting point, a discovery walk (adapted from the "Family Plan" previously cited) sets the tone of sensory awareness; and we practice the inquiry-method of searching for possible answers to our own questions. Later, as we pack up and pack in, both safety and child-sized interests are re-emphasized (parents seem to need reminding that streams are for playing in as well as for crossing). While we set up camp, one ranger prepares the evening meal. This, and the following night's pot-luck dinner, are the only group meals; they are wonderful sharing, socializing, and learning times. An evening "candlefire" ends this day.

The next morning we turn each family loose on the trails, equipped with some simple tools: hand lens, pocket-sized insect net, sketch paper, pencils, vials. We send them off with creative challenges: find five new ways to use your sense of smell; write a poem; look for specific evidence to answer some of the questions you've posed. Several adults independently remarked, "The very fact that you gave those things somehow provided the permission we felt we needed to actually use them."

The rangers rove to intercept, encourage, and if necessary, help. This day also provides the opportunity for some people to follow their own interests more intensively. Here the participants' emotional involvement begins to show. One family of five set as their day's goal a six-mile-distant ridge--then spent the entire time engrossed in exploring the tree bark, flower petals, and diamond dew drops along the first half mile of trail.

That evening we split the parents and children, first to investigate some of the ecological concepts of the area, and then as darkness falls, for a brief night prowling. We lead the adults into sharing the changing attitudes each family is experiencing, discussing on a parent-level the philosophy behind this program. Their developing insights into external nature, human nature, and interdependence are often beautiful indeed. One woman subsequently lay awake half the night, putting her entire life in perspective around the events of these days!

The next day we pack out, and near the trailhead we focus on new perceptive skills, on the interrelationships in nature and with each other, and on the need for understanding of both. Choosing partners, we climax with a Trust Walk. One of the most beautiful moments of a mother's life was to be gently, silently introduced to flower scents, rock textures, and warm earth by her three-year-old child. Blind-folded, at last she saw the world through her daughter's eyes.

An effective conclusion and transition into the world of daily life is the Argus filmstrip, "The Wonder of It All".

We think this program requires naturalists who care as much for people as they do for nature, and who can work well with all age groups, separately or simultaneously. Including the rangers' own families in the adventure is also a tremendous asset, from numerous standpoints. Diligent but gentle time-management, despite the relaxed atmosphere and blocks of "free

time" is important; and since overall group dynamics are so complex, the autonomy of family units really must be maintained.

Such a comprehensive experience with nature and man's place therein has far-reaching positive potential. Each family's values and attitudes color their feelings about themselves, their society, and mankind's ability to solve a host of problems. While the broad age spectrum with a family might seem a clumsy interpretive unit with which to work, if we are in the business of shaping values we need to consider the family as a crucial focal point of our efforts.



*Sharon Dequer took her first step chasing a butterfly, and grew up learning the ways of a naturalist as she roamed the hills of northern California. She prepared for seasonal Park Service work through summer-camp teaching jobs and a BA in Environmental Biology from U.C. Santa Barbara, which she received in 1968. Now a four-season veteran of Yosemite, she has spent the intervening months as a naturalist trainee of the National Audubon Society at Aullwood Audubon Center, Dayton, Ohio; an instructor at Clear Creek Outdoor Education Center for the Los Angeles City Schools; an itinerant teacher (guest-speaker variety); and most recently, as leader of the eleven-year-old Boy Scouts (!) in her church.*

#### YOUTH PROGRAM . . . VERSATILE & VARIOUS — Ray Stupin, Yosemite National Park

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These two words describe much of what the Youth Program encompassed in the summer of '74. Always experimental and sometimes controversial the Youth Program approached its interpretive task with an openness to try new ideas and unorthodox techniques. This tone was set before the summer began by Dave Karraker and Bruce Fincham as they instructed Ray Stupin, Dave Meek, Bob Roney, and Alex Moad, the coordinators of the Youth Program, to be as creative as possible and to try anything at least once. Getting "freaks" involved with nature became the primary goal. How to do this became the primary challenge.

To accomplish this task the Youth Program broadened its operating staff to include other groups working in Yosemite toward the same general goal. As a result a Youth Coalition was formed with the Park Service Youth Program, Yosemite Outreach, the Yosemite Christian Ministry, Curry Recreation, and the Upward Bound Program, Claremont Colleges joining forces in a common endeavor. This body became the prime source of ideas and resources which layed the base for all programs done by the Youth Program staff. In addition, this alliance by the Park Service with other "established" as well as "street" agencies gave the work we were all doing a certain creditability with our "clientele" that we may not otherwise have had. We were also able to cut down on a duplication of effort in programming and at the same time compliment each agencies own work.

The Youth Program experimented. We tried things which were somewhat traditional and others that were literally out of the ball park. Freak Floats, multi-media slide shows, Edible Plants dinners, mobile "Blanket-Street" interpretive programs, Music, Art, and Rap Sessions, river clean-ups, concerts, Gnana and Kundilini Yoga, moonlight walks, Yellow Pine programs, Tai-Kwando Karate presentations, bike-hikes, role-playing and simulations, and an Arts and Crafts Fair were all tried. Some were successful and others were not, but each extended the traditional definitions of interpretive programs

further out than they had previously been. They reflected the increasingly diverse nature of the young visitor to the park and they attempted above all to reach him, in a most human way, on his own ground, hopefully to take him to new ground . . . whether in a meadow, on a river, or standing on the edge of a cliff. Our staff knew that however innovative the interpretive techniques used were, they could not inspire or teach a person anything about the world or himself as the flowers, the grass, the rocks, or the waters of Yosemite could. It was getting the individual we were trying to reach to touch these things that was of utmost importance to us. In this sense, our program, although very new in appearance, was as old as the first attempt by one person to explain the natural world to another.

The Youth Program, its ideas and approaches as they were in the summer of '74 could be summed up by this statement made by our staff as the summer began,

"The natural environment of Yosemite is itself a trip - an impressionist's delight of things wonderful and new, a veritable festival of earth, light, and greenery. A spirit of freedom dwells here which may, during the course of a summer's activities ' . . . . .  
 . . . . . blow your mind".

*Ray Stupin is a native Californian, born in Los Angeles. He attended UCLA and UC Berkeley and has degrees in zoology, sociology, and education. Most of his years since college have been spent in public service including time as a Peace Corps Volunteer in Nigeria and community work in New York and Los Angeles. Ray's Park Service career began in 1962 as a fire guard and he has spent the last four summers as a Ranger-Naturalist in Yosemite National Park. Presently Ray is the Associate Director of Upward Bound, Claremont Colleges, in Pomona, CA. His main interest is in Environmental Education and he hopes to continue in this direction in the future.*



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#### **WORKSHOPS FOR TEACHERS — Isabel Tinning , Golden Gate National Recreation Area**

The Golden Gate National Recreation Area has just completed a series of teacher-training workshops as our initial project in environmental education. Convinced that teachers' needs must be met before their students can gain the maximum advantages of environmental education, we put together a basic set of approaches to the subject. Most teachers need encouragement to embark on environmentally-related subjects: some assume that any type of outdoor activity must be handed on to an "expert"; some simply feel inadequate in an outdoor classroom and are reluctant to try it out, or perhaps they doubt the value of environmental education to the whole learning process. What a waste! So the purpose of the workshops has been to introduce the many-faceted benefits of environmental education: the practical reinforcement it gives to the basic curriculum, the positive good generated by promoting thoughtful attitudes now and by forming educated decision-making for the future. Certainly, a more environmentally aware and educated public is required for our own Park Service ideals to materialize, to say nothing of dealing wisely with our country's present plight.

The format of the workshops was part-seminar, part-demonstration, and a great deal of involvement in practical applications. The teacher-participants were wary at first of sacrificing their free Saturdays, but grew enthusiastic as they worked out the "preparation-plus-activity-plus-follow-up" methods of the instructors. For example, "eco-walks", whether in city or Park setting; marine and water study in a teachable form for elementary or secondary kids; how to implement an ecology study on school grounds; outdoor activities for cross-curriculum teaching other than science, including math, English, social studies, and so on; art in nature, and vice-versa; how to make the most of community resources such as our Parks, museums, and historical sites; how to plan and follow up a field trip and thus avoid the usual pitfalls and waste.

We were most fortunate in tapping community-conscious instructors who shared our purposes. All had worked in environmental education before it became the "in" thing to do. All were anxious to share their insights and experience. All had worked with teachers before and were sensitive to their problems. All were closely associated in some way with Bay Area schools, and were eager to see them utilize this resource, the Golden Gate National Recreation Area.

Another bonus was the co-sponsorship of San Francisco Community College which made it possible for the participants to earn in-service credit without tuition or fees, and which provided honorariums for the guest-instructors.

The course was designed to be low-keyed and courage-building, non-technical but practical. Judging by the response it was well worth the hours of contact-making, leg-work, long range and specific planning, so necessary for such an endeavor. Some of the participants have already requested use of our Marin Headlands facility for their classes, and want another round of this type of workshop. Plans are underway to re-run the course as soon as possible, perhaps with some modifications so that it can become an almost continuous offering. Because the most successful learning occurs with small groups personally involved with their learning activity, a program to train a cadre of volunteers to work with teachers when they bring their classes to the GGNRA, is now being formed.

The San Francisco Bay Area counties comprise an unusually active citizenry with a rich fund of talents and resources. They are represented by the kind of people who sought the establishment of the Golden Gate National Recreation Area some years ago. Now, by working with these community-minded people and their schools, the Park Service can, in turn, serve them and their communities while advancing and strengthening its own purpose of fostering the best of human responses to land and resources.

*New to the Park Service, Isabel Tinning is now working for the Golden Gate National Recreation Area as Environmental Education Coordinator. She was introduced to the advantages of environmental education seven years ago while teaching in Yosemite National Park. Improvising and adapting the best elements of the NEED program convinced her that traditional teaching and environmental education mutually strengthen each other. She sees the GGNRA as a vast opportunity for the Park Service to prove this.*

Much has been said about "Living History"-- and Bicentennial proposals bear out the increasing significance of this program to the park experience. Here are three articles by Bill Dengler, John Tyler, Mike Fink and Steve Harrison to give us some variations on this theme. John illustrates how demonstrations can even become hands-on experiences and convey a culture in a sensitive, personal way:

## **LIVING HISTORY – HAWAIIAN STYLE – *John Tyler , City of Refuge National Historical Park***

### **THE SCENE:**

Coconut palms, salt and pepper sand, the blue Pacific and a gentle breeze – these are the elements that form the scene. From the past are stoned walls and platforms, and a reconstructed thatched temple surrounded by wooden images.

### **THE STORY:**

A place where kings lived. A place where law-breakers could be absolved of their sacred omissions. A place where non-combatants and defeated warriors could find safety. The life-style of royalty and the plight of the commoner.

### **THE PROBLEM:**

How do you interpret this story to visitors who arrive on a bus and have fifteen to thirty minutes to "see the park" before the horn honks to call them back? How do you bridge the gap between typical "western" outlooks and the misunderstood Hawaiian way?

### **LIVING HISTORY – HAWAIIAN STYLE:**

Our approach is through cultural demonstrations of a special style. The demonstrators have three purposes. First, they preserve the culture of the Hawaiians. In this melting pot of the Pacific, the variety of cultures are quickly merging. Now, before it's almost too late, we're beginning to reverse the trend – to keep part of the culture intact.

Second, the demonstrations help the visitor experience the moods and feelings of old Hawaii. The demonstrations are not of a specific event or the actions of a specific individual, but rather a representation of a lifestyle.

Third, they provide a "handle" on which to tell the story. A complex story that is easier to understand in pieces than to take in all at once. The visitor wanders through the park with a self-guiding leaflet on the "facts" of the area. On most days, he is going to find two or three people in native dress (within the moral limits set by the missionaries when they arrived here) demonstrating the ancient arts. The staff is very talented, so the list of possible demonstrations for each day is extensive. The possibilities are rotated so that a visitor who comes two days in a row will find different things going on. The demonstrations include: outrigger canoe carving, lauhala weaving (mats and baskets), tapa making (bark cloth), thatching, poi pounding (the main starch food), ki'i carving (images), crab catching, wana (sea urchin) catching, fish net making, ancient games, and canoe paddling.

Up to this point, you may say: "Okay, so what's new?"

The key is the approach used by the demonstrators. They do not do their thing every hour on the hour. They work on their projects all day long, whether there are visitors or not. They don't have a canned spiel. They answer the visitor's questions and use the questions as a guide to develop the experience. There is a purpose and a message in their dialog. It's to help the visitor experience the place and to gain a little insight into the demonstrator's craft and the park.

This is the personal interpretation at its peak, from both the visitor's and interpreter's standpoint.

It seems to work here because the demonstrators are people who grew up here. The park was their playground. Their grandmothers and great-uncles told them of the old days. They love the islands and the park.

The newcomer to the staff usually says something like: "You call this work? This is what I did when I was a kid!" But soon they discover the joy of sharing their thoughts with the visitors.

Most of the bus visitors attend orientation talks which give them a common basis for what they are going to experience. The auto visitors may attend the talks or listen to taped messages for the same background. Most visitors find that they didn't plan enough time for their visit, for the demonstrations are on two levels. If the visitor wants to wander around and look at the area, he can. If he wants to become involved, he can. And the involvement isn't just verbal. Our visitors help weave our mats and baskets, help pound the tapa cloth, chip out a few pieces of wood on the canoe or help paddle around the bay. For the more adventurous, they can taste the sea urchin, the crabs and the freshly pounded poi.

Maybe this whole thing sound like we are bragging — we are, a little. And maybe it sounds like mostly schmaltz — it is, a little. But this is living history — Hawaiian style. There is no fanfare, no gimmick, and no slick-trickery. It's simple and honest interpretation. And at the City of Refuge, it seems to be working, thanks to Gil, Kathy, Kaipo, Carla, Bill, Blossom, Tom and our VIP's.

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*John W. Tyler joined the NPS in 1967 and was assigned to Cape Hatteras NS. He has also had interpretive duties at Wright Bros. NM, Fort Raleigh NHS, and Shenandoah NP before transferring to City of Refuge NHP as Chief, I & RM in April, 1973.*

#### **ANOTHER FIRESIDE CHAT — Steve Harrison and Mike Fink, Yosemite National Park**

As a supplement to the living history program at the Pioneer History Center in Yosemite National Park, we developed an evening campfire discussion accompanied by a moonlight walk during which we portrayed John Muir and Ralph Waldo Emerson as they met for the only time in 1871. Later in history it was obvious that Emerson's transcendental ideas as expressed in his essay entitled *Nature*, had deeply influenced Muir, causing him to restate those ideas in a fresh, prosaic style which led to the establishment of Yosemite National Park in 1890.

Together for a brief four days, they viewed the natural beauty and wonders of the Yosemite in their individual ways, complimenting each other in character while sharing their thoughts between themselves, various friends and other visitors. By carefully selecting quotes from their writings, we were able to arrange and present a conversation that may well have transpired during an overnight stay at Galen Clark's Station on the South Fork of the Merced River.

Although one hundred years had passed, the presence and feelings of Emerson and Muir were there, attended by a timeless full moon shining above, making the scene more real - alive. The campfire dialogue naturally caused everyone to think, and hopefully promoted an understanding of these two men and their ideas concerning nature -- primarily those ideas which later blossomed into the creation of national parks.

To have conducted this program as only an oral presentation would have been a mistake, a neglect of the necessary task to facilitate the visitor's personal involvement. For this reason, the discussion was followed by an "in character" walk under the light of the full moon. This provided the program's participants with a special, natural scene in which they could reflect on the ideas already presented while using their own senses to personally experience nature in their own private way.

The use of team interpretation can be a very successful technique, especially when one remembers that to "provoke" the visitor is a must in living history and other forms of interpretation. By portraying these two prominent historical figures who were in the background of the national park movement, we repeated and utilized these early methods of nature interpretation which continue to stimulate our understanding of the beauty, harmony and complexity of Nature-- particularly in relation to the world and values that man has created for himself throughout history.

The visitor's involvement in the natural and human history programs that are offered in the National Park System largely depends on how well we cause people to consider their emotions and attitudes about the natural world.



*Born in Fresno, California and raised by camping parents, Steve Harrison got to know California, including Yosemite, well. Spent too many years in school and am now a student of natural and human history in Yosemite. I have had one season's experience with the National Park Service and am presently doing VIP work.*

*Mike Fink is a seasonal interpreter-naturalist for the National Park Service involved in various public programs on natural and human history during five years residence in Yosemite National Park.*

# COOPERATING ASSOCIATIONS



## COOPERATING ASSOCIATION PUBLICATIONS COMPETITION

"I could not have cared less about this competition, but after tonight, look out. My association is going to enter the next one. This is great!" This was the reaction of one association on the night of the awards banquet. And this is exactly what the competition was designed to do--stir up interest in doing better.

The competition was an immense success. There were 67 entries and prospects for the 1975 - 76 awards look promising. Here are the winners for this year:

Discovering Sierra Trees, Sequoia & Yosemite Natural History Associations, an interpretive publication (the historical, geological, ecological, etc., story of a park, including special subjects, i. e., birds, wildlife, mountains, flowers, mammals, etc.) more than 48 pages, one to three colors (other than cover).

Living Color, Wildflower Communities of Bryce Canyon and Cedar Breaks, Bryce Canyon Natural History Association, an interpretive publication same as above except full color (other than cover).

Wildrose Charcoal Kilns, Death Valley Natural History Association, an interpretive publication, less than 48 pages, one to three colors (other than cover).

People of the Stone Villages, Tuzigoot National Monument/Southwest Parks & Monuments Association, an interpretive publication same as above except full color (other than cover).

Death Valley, A Guidebook and Summary,

Death Valley Natural History Association, a general park guide, less than 36 pages, any use of color.

Redwood Creek Nature Trail, Muir Woods National Monument/Coastal Parks Association, a self-guiding trail or tour folder or booklet, any use of color.

Fish and Fishing in Glacier National Park, Montana, Glacier Natural History Association, a miscellaneous publication, newspaper, map, poster, foreign language translation, etc.

Death Valley Wildflowers, Death Valley Natural History Association, a new edition of any old publication or a reprint with significant alterations (copy of old must be submitted).

And the Director's Award (best of show) went to Discovering Sierra Trees, Sequoia & Yosemite Natural History Associations

## CHILDREN'S PUBLICATIONS

Category eight of the CA Publications Competition was children's books. Three coloring books were entered. The judges refused to grant any award in this category. Their message was loud and clear. Although this office has been criticized for allowing such sophisticated persons to pass judgment on this subject, we feel that for this first time around the criticism was warranted. This is an area in which the National Park Service and the Cooperating Associations are sorely lacking. What should we do about it?

The first thing is to survey the thoughts of individual associations. If you have given this some consideration, perhaps you would like to share with us. Then we have in mind (when travel is easier) a possible seminar on children's publications. No, this is not just another of Murfin's hair-brain ideas. This is a most serious subject. Perhaps we can tie in with a regional interpreter's meeting in the future, and perhaps we should even have some children and children's authors and publishers sit in with us. It's something to think about. Let's hear from you.

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## COOPERATING ASSOCIATION CONFERENCE

The 1974 Biennial Conference of Cooperating Association Executive Secretaries was held at the Denver Hilton, November 11 - 15. From all reports, the meeting was highly successful. There were more than 120 persons in attendance throughout the week. The agenda was filled with both NPS and outside expertise; marketing, design,

publications, printing, taxes and non-profit status, insurance, to mention a few subjects. Forty six of the 55 associations were represented. If you were one of the missing nine, in the near future you will receive a summary of the conference with a copy of the resolutions.

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## CURATOR'S CORNER

### DUSTING PAINTINGS

The question of the desirability of routine housekeeping for oil paintings, such as dusting of paintings and frames, is brought to our attention from time to time. In the rare instances of which we know that this procedure was followed, we have found that considerable damage has resulted, particularly where gilt gesso frames were concerned.

Normally, natural deterioration is a very slow but steady process that eventually breaks down the cohesiveness of structures. This is followed by insipient lifting or cleavage of gilt, gilt gesso or paint from the support. This stage of deterioration is very difficult to see with the naked eye. When a cloth, or a feather duster are passed over such a surface, the threads of the cloth, or the barbs of the feather duster are passed over such a surface, the threads of the cloth, or the barbs of the feathers, may snag on the lifted gilt, or paint, and pull it away from the support.

So, if you must clean, make absolutely sure that the surface is stable. If you have doubts, don't clean. If losses already exist, don't clean because this is a sure sign of weakness.

# RAP UP



## REPERCUSSIONS OF THE "FEELIE" ROOM

I recently had one of those elusive, awesome little experiences that hit at the heart of why one does one's job and even why one lives. Lately, during the return leg of the tram tour of the Shark Valley section of Everglades National Park, I've told a story to the visitors. It's a simple story, a "once upon a time" story about a river of grass. The story goes on to say that time is gone, that Everglades depends on man now, not the seasons, for its precious water flow. After the story I tell the visitors the "they lived happily ever after" ending to the story is being written now, by all of us. We then stop, shut down the tram, and just listen to the silence of the everglades. Today, as we started up, I commented that silence is probably the most beautiful sound in the world. A lady in the front row of the tram looked up at me and with a conviction that brought me near tears, said, "You are young. You will fight for this." I said quietly, but with a resolve I've never before felt, "Yes". "We will". I'll never forget that promise I made to that lady. I wanted to share my experience because it strengthened my faith in interpretation as a medium for myself and it bolstered my belief in that ideal we call national parks.

Jack de Golia  
Everglades National Park

I was very much thrilled and captured by the "atmosphere" which Paul Swearingen of Badlands National Monument laid out for us when he described their new innovative technique of developing a "feelie" room. It's evident that it is not only an integral part of their exhibit room, but of their entire successful interpretive program. Congratulations! What better way is there to educate and "excite" park visitors to the unique flora and fauna of the park, than to let visitors pick up, smell, taste, and generally become more intimate and familiar with the item in hand?

Any exhibit which lends itself to be observed and "discovered" on a one-to-one active basis (certain precautions of course) is a much more effective technique by far than throwing a lot of paraphernalia on a flat-wall display which traditionally tends to evoke a sterile, "don't touch or get involved" message. I feel the interpretive concept of non-verbal language (taste, smell, texture, odor) has its merits in developing exhibits which are "fun" to experiment with, and to learn by. When an exhibit is also designed to provide some element of fun or excitement, then I believe the learning process will be facilitated and strengthened. This past summer I conducted a comprehensive personal observation study of the visitor center at Theodore Roosevelt NMP.

My findings conclude that visitors hold a higher intrinsic interest in those exhibits which actively provoke their participation and actual senses such as push-button, mechanical AV exhibits, etc. The primary purposes for these exhibits are to provoke, enhance, and enlighten the park visitors's enjoyment, and appreciation for not only the park resources, but towards a more knowledgeable understanding of the need for a quality environment. In not every case, can a particular NPS unit develop a "feelie" room or the like, nor are they expected to.

The case in point, is that the National Park Service is in the forefront as exemplifying one of the nation's leaders in developing high quality, imaginative, and creative visitor center exhibit rooms. To continue to be a leader and envy of other public service organizations, the NPS must continue to strive forward to develop newer, more creative exhibits which allow the visitor to "immerse himself and his senses" by learning from these exhibits. If they don't come away with a heightened awareness and understanding of the park resource, then are our exhibits really fulfilling their function? I feel that NPS could benefit greatly if they extensively considered some of the new innovative exhibit models that are constantly being improved (Ex., Audubon Society). We have nothing to lose by experimenting with new approaches. We will only gain a more reputable and respectable image as creative exhibit room designers.

Alan D. Capelle  
Theodore Roosevelt NMP

*Taken from Nov. issue of  
WHATCHAMACALLIT, ROMO Region  
Interpretive Newsletter.*

## AN INTERAGENCY APPROACH TO CULTURAL RESOURCES MANAGEMENT

On November 9-10, twenty people from eight different government agencies met in Yosemite N.P. to explore possibilities of information exchange between government workers and agencies who share mutual problems in cultural resources management. These problems include identification and registration of historic sites, site and artifact protection, conservation, storage problems and the desperate need for training field workers.

The name "Interagency Cultural Resources Management Conference" (ICRMC) was adopted and an action committee appointed. They plan to have a meeting March 10-14, 1975 which will be aimed at administrators whose expertise is outside this field but are now charged with this responsibility.

An interagency network of information exchange will be initiated in the states of California, Nevada, Oregon and Arizona.

At this state any comments will be welcome. Direct them to the Division of Interpretation, Western Regional Office.

Marti Leicester  
WRO Curatorial Coordinator

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## HISTORIC STOVE NEEDED

Pipe Spring is looking for an historic, wood burning, kitchen stove of the 1870-1890 time period. The stove must be in usable condition as we will be using it in cooking demonstrations for our living history program. Money is available to purchase and transport a stove..

INTERNATIONAL CONFERENCE ON PRESERVATION  
AND RESTORATION OF HISTORIC GARDENS AND  
LANDSCAPES - Washington, D.C.

April 16 - 19, 1975

Scholars from Europe and North America will conduct a series of workshop sessions on the theory, principles and practices of preserving and restoring historic landscapes and gardens. Major attention will focus upon recording and surveying techniques, legal considerations, archaeology, visitor use, restoration principles and techniques, case studies, plant materials and training of restoration professionals.

The conference has been endorsed by the International Council of Monuments and Sites (ICOMOS), the International Fellowship of Landscape Architects (IFLA) and the American Society of Landscape Architects (ASLA).

Official programs, registration forms and other information will be available January 1, 1975; for more information write to

Garden Library  
Dumbarton Oaks  
1703 32nd Street, N.W.  
Washington, D. C. 20007

