interpreters information exchange

IN TOUCH

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

Number 25 *May/July 1978*

- SPECIAL NOTE -

Technical difficulties have caused us to combine the May and July issue of IN TOUCH into this one issue. We will be back on schedule with the September issue.

Editor

SPECIAL TRAINING OPPORTUNITY FOR INTERPRETERS

For the past two years, the Division of Interpretation and Visitor Services here in WASO has distributed to the field an interpreters communications skills training package. The package, titled The Park, The Visitor, The Interpreter: A Personal Training Package for Interpreters consists of a 124-page syllabus-workbook and five videotapes.

The objectives of the package, which is designed to be a self-study training course for seasonal and permanent interpreters in direct face-to-face contact with the park visitors, are:

1. To provide an interpreter with a better understanding of how a typical visitor perceives a national park, a park interpretive program, or a visit to a park.

2. To assist park interpreters in finding a common base or level with visitors from which they can build their interpretive programs.

3. To acquaint interpreters with some basic leader behaviors which facilitate learning.

4. To develop or increase an interpreter's ability to discern and analyze. And also, consciously and deliberately perform these behaviors in his or her own interaction with visitors.

The program involves an individual study of the workbook and videotapes, and individual on-the-job experimenting with the concepts and ideas presented on regularly scheduled interpretive activities.

Many NPS field interpreters have taken advantage of this opportunity to further develop their communication skills, and we have received a number of enthusiastic comments from participants.

We have just made a large distribution of the syllabus workbook to all Regional Offices for distribution to the field. Video equipment is now available in many parks and in all Regional Offices. Your supervisor can advise you of the availability of video equipment in your area.

This training package is available to you, as a NPS field interpreter, Now!

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WELCOME

Each of you - new or returning - are a very, very select member of an all too small group of highly dedicated and motivated Park Service employees. Without you - our seasonal army - we could not operate our interpretive programs, and our millions of visitors would be the losers.

You have a lot to learn in a very short period of time:

- The entire natural and/or human history of your area
- The policies and mission of the National Park Service
- The goals and objectives of our interpretive programs (both Servicewide and local)
- The facts and concepts necessary for a renewed emphasis on environmental and energy education
- The skills and attitudes necessary to insure that the special needs of our special publics are met (the elderly, the handicapped, minorities and ethnic groups, children and Non-English speaking visitors)
- And, of course, all the skills and techniques of interpretation necessary to make the programs work

Some of this you will get through your pre-arrival materials and during the initial formal training program in your parks. Some through reading and independent study. Some by auditing other skilled interpreters and on-the-job training. Some by utilizing the Service's self-paced training materials.

It's a lot to ask for in a very short span of time. It takes a unique person to be willing to tackle the task. But experience has taught us that our "Seasonals" not only tackle it, but master it.

To those of you returning - welcome back. To those of you just starting - welcome aboard. To all of you - Thanks in advance for what I know will be our best season ever.

Do you <u>really</u> know this park
in which you work

Do you know the effect
of the setting sun
of lengthening days
of wild things
upon this land

Do you know the meaning
of past events
of human actions
of old things
are they of value

Do you know that our environment
is a reflection
of our care
of our love
for our land

Look about you -
Do you see reflected beauty

Look about you -
Is your reflection good

Dave Dame
Chief, Division of Interpretation
and Visitor Services, WASO

EARNING SUPPORT FOR INTERPRETATION

During the Middle Ages, cathedrals were built by voluntary labor of thousands of people. There is an old story about three such workers. They were stone cutters. A fourth man asked each in turn the same question: "What are you doing?"

The first answered, "I'm cutting stone."

The second said, "I'm building a cathedral."

The third smiled and answered quietly, "I'm glorifying God."

It is your perspective. It is all a matter of how you see your job. That's what the stone cutter's story is all about. The man that can see his job as part of some big idea that he believes in, stands a much better chance of finding personal satisfaction in his efforts.

See your job as an interpreter as being on the cutting edge of your organization rather than a nice thing to do, but a rather unnecessary back seat function in the organization. See your job at the point, heading up the organization - learning what the customers want, how customers (i.e. visitors) are reacting to the organization's current programs, and services it is providing to them.

It has taken two hundred years for our people to become aware that our natural resources are indeed limited. We cannot survive if this slow rate of awakening continues. We, as interpreters, must encourage a more rapid awakening that will result in corrective action.

You, as interpreters, are blessed with a wealth of knowledge about nature, the environment, natural resources, and pollution.

Sharing is the keynote to interpretation. You are in this profession because you have this vast store of information and you want to share it with all people. However, this sharing has become increasingly difficult the last few years due to reductions in interpretive program budgets.

Many administrators look upon interpretation as "icing on the cake - unnecessary activity."

Interpretation is as legitimate a service to the society served as other services or products provided by a land management organization. It orients people. It enriches their experiences. It helps them enjoy the recreation resource in a safer, more comfortable and more meaningful way. Interpretation also helps the land manager by helping to minimize visitors' impact on the natural resources, thereby reducing operation and maintenance expenses. Also, by teaching the safest way to use the area, interpretation can decrease the need for search and rescue expense.

Let's face the fact that most interpretive programs are non-revenue producing activities. It is difficult to compete for the budget dollars because of this non-revenue producing facet of our profession. Until we convince the administrator that interpretation is a tool to be used in obtaining his other goals; until we can get the administrator's support of your activity, financing will be difficult to come by.

However, show me an interpreter who understands management problems; who accepts a role and a responsibility for their resolution and I'll show you a successful interpreter with a successful program.

There is one word that is key to obtaining support. This word is "communication." Communication internally; up the chain of command and down the chain of command to obtain support from other staff units. There is one erroneous belief that must be overcome if support and participation by management personnel is to be obtained. This is the belief that interpretive activities are extraneous to the organization and provides only entertainment or pleasure to the visiting public. This belief is tough to overthrow. One way to help discredit this belief is for you to take action and make your interpretive program a full member of the management team's problem solving process.

If you are to gain the support and participation of management personnel, it must be shown that a good interpretive program serves management and visitor needs. Interpretation is a tool that, if used properly, helps all of us obtain our overall objectives and goals.

The initiative in gaining support for interpretive programs must be yours. You must cause this to happen. Whether you succeed or fail depends almost entirely on your own personal initiative and talents.

How long has it been since you sat down and wrote down your boss' goals and objectives and THEN wrote your own beside his, with the idea of meeting both his and your needs? You will be very pleasantly surprised at the many similarities, and yes, some real world agonies too!

Cooperation and support are a two-way street. I wish to reiterate that it is just as important that interpretive personnel regard themselves as part of, and supportive to, the management team.

Anyone who has worked in the interpretive profession for any length of time has noticed the "us and them" attitude. This attitude seems prevalent in interpretive centers. I have no recommendations for overcoming this attitude. I do recommend the fullest implementation of any effort which can help eliminate it! You might as well face up to the fact that management personnel, especially maintenance people, are not likely to be helpful to a program from which they feel excluded as unfit, or incapable, through the attitude of interpretive personnel. Avoid the "holier than thou" attitude toward the other crews. In many organizations, the maintenance personnel have always taken pride in their role as "Park Information Officers."

Internal public relations that an interpretive manager applies to the program must be applied as diligently as those applied to external contacts. However, internal public relations is seen as insignificant by many interpretive managers.

Build your program into, and as an integral part of, your agency or organization's problem recognition and problem solving process.

Non-management personnel such as the secretaries, receptionists, and clerks, need to know what you are doing for several reasons. One, the secretaries or receptionists are the vanguards that receive phone calls from the public. If they are provided with enough information about your interpretive activities to feel comfortable, their frame of mind becomes much cheerier for the telephone. Nobody likes to appear ignorant on the phone with a stranger. If they can't provide correct and current information, make sure they are aware of who in the interpretive program will have the answers for them.

Never forget that the most successful

interpreters see themselves as members of a team. They have learned that "one of us is not smarter than all of us."

Interpretive personnel, when being hired, should be screened very carefully in order to make the best assessment as to their ability to work in coordination and in cooperation with other departments if support is to be achieved. If members of the interpretive staff "hate those park cops" or "those stupid planners," their support in participation would not be forthcoming and battles of the budget will go on forever. Unfortunately, in nearly all organizations, most naturalists, when hired, are asked more about how many trees and plants they can identify, than how many guidelines for good public relations they know or can cite.

Something else that helps obtain the support and participation of the administrative staff is good press coverage of your program. The boss always enjoys reading his name in print.

To do all of the above, you have to maintain high visibility by constantly initiating new actions and communications.

Remember why we interpret. We interpret to add to people's knowledge and understanding by providing an opportunity (call it a learning experience if you will) so designed as to encourage further inquiry or discovery on their part.

Circulate and use the results of interpretive resources. Evaluate your programs regularly on an organized basis. Report your results to administrators. If the results are good so much the better; if they are bad, you are in trouble anyway, so don't try to hide them. Instead, start making some changes. See that your field people keep up with the latest information in their work.

Quite often, your personnel are local people and may have more of a background on natural and cultural history than one might think. They are usually a good source of information on local names, local stories, old-time use for this plant, or that tree, who lived where and how they lived, and endless other facts that would surprise many "educated" interpreters.

Once three men were hard at work cleaning up a vista point with a view so awe-inspiring that only God could have composed it. Its beauty was the music of nature.

All three men were asked, in turn, the same question, "What are you doing?" The first answered, "I'm picking up cans and paper." The second replied, "I'm cleaning the area." The third man smiled and quietly said, "I'm removing the static so the people can hear the music." Successful interpretation removes that static from the music of knowledge.

Nelson T. Bernard, Jr.
U. S. Forest Service
Albuquerque, New Mexico

From the Journal, Vol. 2, No.1. Publication of Association of Interpretive Naturalist.

FORUM

A CANNED SITUATION

In our town there is a German woman who has a fruit cellar full of more canned goods than she could use in three lifetimes. During her earlier years she had a reputation for being a loving mother and wife. Her husband did well by her until he was killed in a saw milling accident. The press of raising the children and providing for their sustenance gradually robbed the smiles from her face. She found herself canning more and more food to be sure they never ran out. As her children grew they became more and more resentful of the fact that she didn't have time for them. They resented the fact that she placed a higher value on the fruit and meat than on their games and humor. Just before the youngest son left home he got into an argument with his mother over a girlfriend she did not approve of. In a fit of rage he ran into the basement and smashed most of the jars. She cried and sobbed at the top of the stairs but did not dare try to stop him. After he had left, she immediately set about the business of cleaning up. She has been replacing her loss ever since.

The National Park Service is preserving for the future, too!

Do you suppose we are headed for another "canned situation?"

Art Cloutier
Glen Canyon NRA

COOPERATING ASSOCIATIONS

POSTCARD PRINTING

A rash of poorly printed postcards are showing up at various parks in the east, oddly enough all from the same manufacturer--badly retouched photographs, inexcusable blotches of unnatural color, poor registration, faded inks, and errors in copy. The company has been advised and long discussions have been held on quality control. For the most part, the excuses are unacceptable. One of the most common replies is that the final product is being accepted at the park. True, but nine out of ten times it is being accepted without benefit of proof and always late, when the visitor season has started and the cards are needed.

Refer back to the Jan. 28, 1976 memo issued from the Coordinator's office for guidelines on acceptable quality control. We are doing all we can at this end to get the message across to the printers, but you must do your part. Insist on proofs and if the end result does not measure up, reject it. Do not accept a job just because you need it. Inform your salesman that you will go elsewhere the next time. Order well enough in advance so you are not forced into a tight situation.

And, last, but far from least, inform the Coordinator (or your Regional Coordinator) when you feel you have been taken on a printing job. It is our position to stand up for you.

PUBLISHERS WEEKLY

An article on NPS Cooperating Associations appeared in the March 6, 1978 issue of Publishers Weekly. If you missed this, write the Coordinator's office for a copy. It can be used to answer questions on what an association is and what it does.

LIBRARY COPIES OF ASSOCIATION PUBLICATIONS

Several years ago the Coordinator's office requested two copies of each association published publication for establishing a library. In addition, all associations were asked to submit two copies to the Harpers Ferry Center Library, who, in conjunction with the NPS Archives (Dick Russell) is attempting to set up a complete file of all published material on parks. The latter is not working, so here is another reminder.

Beginning with your most recent published publications, please send two copies (only those your association publishes) to:

David Nathanson, Librarian
Harpers Ferry Center Library
National Park Service
Harpers Ferry, WV 25425

And two copies to the Coordinator's office. Thank you.

USE OF YOUNG ADULT CONSERVATION CORPS FOR ASSOCIATION ASSISTANCE

The question of the use of YCC and YACC persons for sales help by cooperating associations has been brought to our attention lately. It is not the most clear issue we have dealt with, but here is the best possible answer.

The solicitor's opinion is that the authority is less than specific. While it does not address the question at hand, it does not state that it is illegal. Rather it implies that as long as the resource for which the YCC or YACC person is being used ultimately benefits the National Park Service, it is permissible. One region (RMRO) interprets this as follows:

> "The benefits [of the use of YCC and YACC help] accrue to the interpretive program of the National Park Service, and cooperating association sales (and information) counters are integral parts of many national park visitor centers. Within these parameters, the law appears to authorize the assignment of YCC and YACC enrollees to duties which involve the activities of Service cooperating associations."

The Coordinator's office will attempt to answer any further questions on this matter.

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RAP UP

AN OPEN LETTER TO IN TOUCH

Dear Interpreters,

There is a hidden resource within and around the boundaries of National Parks, Monuments, and Historic Sites which must be preserved as well as the inherent beauty of the park itself: bearers of traditional culture. As more areas become aware of and seek out these valuable resources in the surrounding communities, research and programs on traditional life will become a more vital consideration as an interpretive tool. Folklife programs which interpret the story of the settlement of the Louisiana Territory are an integral part of daily activities at the Jefferson National Expansion Memorial. Since 1976, when the Museum of Westward Expansion opened beneath the Gateway Arch, a host of concerts, workshops, demonstrations, and films have presented traditional life on the western frontier and as it survives today to help visitors better comprehend the heritage of their own backyards. The Memorial has drawn on regional traditional musicians and craftspeople from the Midwest who have been "discovered" through field work by such organizations as the Missouri Friends of the Folk Arts. The year-round museum program culminates in a three-day Frontier Folklife Festival, formerly the Mississippi Valley Folk Festival (NPS Courier, Feb., 1978).

This Spring the Memorial was privileged to have Elsie Wilson and Delphine Curley of Hubbell Trading Post, N.H.S., for a ten-day Navajo weaving demonstration during an exhibit of 19th century Navajo blankets. This program made me realize what exciting traditional life programs existed in other parks and how little I knew about them. IN TOUCH is a likely vehicle for people involved in or wishing to begin folklife interpretation to exchange program ideas and share field discoveries in communities around parks. The programs at Jefferson National Expansion Memorial could benefit from this type of exchange. Maybe others could, too.

If you would like to contribute some of your park's experiences or know more about the Folklife Programs here, write to IN TOUCH.

I hope to hear from you soon.

Jane Grosby-Bergey
Folk Arts Coordinator, JNEM

INTERPRETATION IN AN URBAN AGENCY

The Case for Urban Interpretation

Interpretation requires two raw materials for the final product. First, a topic; it can be a single object (such as a tree), a set of objects (the forest), or a concept that represents the objects and interrelates them (a plant community). Second, and most important, interpretation requires people or an audience. The interpreter is a medium that promotes interaction between the people and the topic on a mental and physical level.

For many years interpretation was restricted to natural environments and the native objects and creatures therein. The audience likewise was limited to those who ventured out to these natural areas, notably park visitors. Then came the era of concern for inner-city dwellers and programs were instituted to promote environmental awareness in these urbanites. This was done by shipping millions of children off to camps and environmental education centers in some foreign environment where the interpreter could work comfortably. The audience was apprehensive being away from home in strange surroundings. In short, our hearts were in the right place but our programs may not have been.

There have been many efforts made in recent years toward truly urban interpretation. An excellent example is the work done by East Bay Regional Park District personnel such as Josh Barkin's "Gutter Walk" or Norm Kidder's "Supermarket Safari." These programs utilize familiar items in the urbanite's environment to illustrate ecological concepts, such as building a trophic web. By working in a familiar environment and using common items, the lessons are more easily learned and seem more practical and relevant.

Developing the Urban Program

Two years ago, I was hired to develop the interpretive program for a park district in Sacramento County. The setting was that of an urban fringe belt where I could literally watch land conversion creep steadily outward by the miles each year. Our parks were intensively developed neighborhood sites that scarcely resembled a natural environment. There was very little alternative but to explore an urban approach, and I'm glad of it now.

First of all, we set up the program delivery system. We chose a mobile outreach strategy. There is no museum or sophisticated center where the interpreter waits for visitors to come to him or her. The interpreters maintain an office here, but spend the major part of each day out in the community and in the parks. We take programs out to the classrooms, into senior centers, pre-schools, churches, and homes. Delivery is broken down into two thrusts: (1) Programs for community groups such as scouts, service clubs, seniors, and church groups. (2) Incorporation of programs into district-sponsored recreation programs such as after-school playground activities. In short, we looked for every channel to reach people with interpretive messages.

Program content was the next big challenge. First of all, common objects and examples from the LOCAL environment were chosen as a basis for illustrating environmental concepts. To talk about wildlife, population dynamics and community concepts we would use insects, house plants, or weeds in a vacant lot. An insect population in a jar can demonstrate most graphically Leibig's law of the minimum. Once a child has seen how

resource availability can limit a jar of flies, it's very easy to see how energy shortages may affect human populations. The best way to choose an example is to watch people. Watch the things to which the audience is attentive, for these are things to which they relate and are attracted. These are the things to build a program around. A good example would be cartoons. Both children and adults love cartoons because a cartoon can express a difficult concept in a clear and simple manner. By photographing cartoons out of books and magazines (with permission of course), we had an entertaining program in demand by schools and community groups for the valuable message it carried.

Birds, mammals and larger plants are used in programs from time to time, but they always represent local flora and fauna. For example, if a class is scheduled to tour the nature area we will start several weeks ahead and bring various elements of the nature area into the classroom. Then, when the class visits the area, they have some familiar objects for a frame of reference, and we can work on integrating them into a natural system or concept that can be demonstrated by the total area. When we present plants and animals we try to bring the real thing, live or as a mounted specimen, so that there will be a real object with which to connect the name.

A real help in planning interpretive programs for urban audiences are concepts based on modern ecological theory. The science of ecology has matured a great deal in the last decade, especially in systems modeling. Recent texts often cite urban systems and human disturbances in natural environments when explaining concepts. The urban interpreter may want to consult these for new ideas and perhaps a more relevant approach.

The Role of the Urban Interpreter

At last we come to the person doing the interpretation. As I said earlier, an interpreter promotes understanding of the environment and facilitates interaction between the audience and the environment. The key word here is people - the urban interpreter is immersed in a sea of them, so he or she had better be people - oriented. The interpreter should be a student of people, studying them constantly and working out ways to use their behaviors in an interpretive program. A program based on conforming behavior to your needs, such as scheduling a 6:00 a.m. nature walk, will meet with far less success than a program given during peak user hours, say 7:00 or 8:00 p.m. on a warm summer evening.

Academically, the interpreter needs a strong background in communication, psychology, sociology, and other applied behavioral sciences to help in working with people. There should also be a variety of courses in insect ecology, geology, soils science, botany, and of course, some broad - based ecology and environmental science course work to give the interpreter a basic knowledge of the environment. If available, a course on environmental awareness, design perception, or even an architectural design class could provide some background for analyzing and interpreting man-mad environments.

The urban interpreter may need a good media background. If you are talking about a natural or historical environment, you may have to create that environment in sights and sounds for your urbanites. This may involve using some fairly sophisticated equipment and techniques, so some skills with audio-visual equipment may be valuable.

The interpreter working for a small urban park and recreation agency may have a variety of tasks other than interpretation. He or she may be responsible for conducting a variety of outdoor recreation activities, consulting on park design and maintenance, and often coordinating security and enforcement duties. These tasks should be welcome as a means of working interpretation into other agency operations. For instance, we offer a variety of outdoor activities from ski touring to hunter safety, and interpretation is a part of all of them. Our new plantings consist of native plants with good interpretive value (such as food or medicinal plants) as well as landscape appeal. In this way the role of the interpreter in the agency is strengthened as well as the interpretive program and its resources.

In summary, the urban areas of this country are not a no-man's land for interpreters, but rather the most fertile of all soils waiting to receive the seeds of awareness. This is perhaps the greatest frontier of interpretation. It requires a resourceful interpreter with a creative mind to adapt to very nontraditional situations. I hope I have challenged some old ideas and provided some new ones with this article. And if you see some teenagers crouched around a fire in a vacant lot some night, they may not be delinquents at all - it might be one of our campfire programs!

Jim Covel
Ranger/Interpreter
Southgate Recreation & Park Dist.

From The Interpreter, winter 77-78 Publication of the Western Interpreters Assoc.

PROJECTOR PROBLEMS?

Have you ever arrived at an outside amphitheater to set up for an evening program while the sun is still setting? Many of us use two projectors and a dissolve unit. If you are like me, you have a hard time projecting enough light through your slides so that both projectors can be aligned. I always want my slides to be the same size and position on the screen. Frustrating, isn't it!

One solution is to insert blank slides at the end of your slide trays. I use one vertical and one horizontal slide mount in each tray. Placed in the last few slots they are out of the way and won't accidentally be used as part of the program. To add some weight so each slide will drop into the projector properly, the slide mount is inserted into a Kodak metal slide binder.

The blank slide allows enough light to project on the screen that you can easily align your projectors. It works even while the sun is setting and long before the visitors arrive to view your professional program. Try it!

Larry Frederick
Asst. Chief of I. and I.
Wind Cave National Park

INTERNATIONAL PARK TO PARK PROGRAM

In most nations throughout the world park professionals are tackling similar problems: How to handle increasing visitation with a decreasing budget. What new methods are being used to adapt visitor programs to today's environmental needs? While these problems are continuously discussed among staff, they are not always solved.

Now a program has been created to allow park personnel in every country throughout the world to communicate their problems and ultimately benefit from their shared solutions. It is called the INTERNATIONAL PARK TO PARK PROGRAM; and its goal is to foster and promote the exchange of concepts, ideas and cultural understanding between nations, individual parks, and their parent organizations.

The program is sponsored by the Western Interpreters Association, a non-profit professional organization for interpretive personnel. They envision a program which encourages everyone in the park proprofession, from student intern to President of the Board, to exchange ideas on their area of special interest; i.e., maintenance, planning, resource protection, interpretation, historic preservation, and budgeting.

The program, while global in scope, is extremely simple to join. A profile questionnaire has been prepared which qualifies types of areas. It also provides a checklist on such common data as number of acres, annual visitor use, staffing levels, programs offered, and resource category such as wilderness park, recreation area, preserve, aquatic park, etc. Once the profile is completed it is sent to the Development Committee of the INTERNATIONAL PARK TO PARK PROGRAM which analyzes the questionnaire and assigns a "sister" park or agency with a similar profile. From there, the mutual parks communicate, plan and work together.

A typical example of parks benefiting from such a program would be the Black Diamond Mines of the East Bay Regional Park District in Oakland, CA, and the Slate Mines of North Wales. Unable to solve all the problems of opening an abandoned mine to the public, the Black Diamond Mines profile would stress safety, maintenance, and preservation relating to underground public usage. The Development Committee would be quick to "match" their profile with that of Slate Mines in North Wales with similar problems. These two parks, on opposite sides of the globe, could compare questions, share answers, and move ahead in their mutual endeavor to serve the park user.

The Development Committee is composed of park personnel from National, Regional, and City Parks, the U. S. Forest Service, and the U. S. Fish & Wildlife Service. Heading the Committee is Wallace Cromwell, from whom applications or further information may be requested by writing INTERNATIONAL PARK TO PARK PROGRAM, WALLACE CROMWELL, COYOTE HILLS REGIONAL PARK, 8000 PATTERSON RANCH ROAD, FREMONT, CA, 94536, U.S.A.

Membership fees are $15.00, American currency equivalent, for an agency to agency application and $5.00, American currency equivalent, for a park to park application.

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STORAGE OF SPECIMENS

Specimen storage can and does take many forms. We see all kinds of conditions in parks, and are frequently shocked. We can give you advice and assistance with specimen storage but the final responsibility for specimen storage rests on the shoulders of those who physically process them in parks.

Here are a few pointers which you should keep in mind when thinking about and arranging storage for specimens:

1. A special place-area should be designated where there is nothing but specimens. Keep maintenance and office supplies somewhere else.

2. Specimens should be stored in rooms which are as dust-free and water-free as possible.

3. Both humidity and temperature should be monitored and controlled.

4. As few people as possible should have access to storage area.

5. Most specimens have a financial worth and should be treated like such things. A good part of the specimens, in fact, are irreplaceable as they refer to the parks where they are. There should be some kind of lock-up, security system.

6. Each specimen should be treated as an individual object and housed on the shelves or in cabinets in the best way possible. For instance, cannon balls and other large iron specimens should be stored on open steel shelving; paper objects in acid-free envelopes in acid-free boxes; furniture has to be in the middle of the floor or in large open shelving, but it is a good idea to cover it with a clean cloth or piece of plastic.

7. Containers - Specialized cabinets, boxes, shelves should be used, depending on the size and shape of your specimen. We have a catalogue or recommended cases.

Robert W. Olsen

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INTERPRETIVE THEMES

It's almost the beginning of your interpretive season. Your supervisor says, "Why don't you put together an interpretive program with a new theme this year." How do you select that theme? How can you write that theme so it will help guide you to a more effective program? Now is your opportunity to turn this assignment into a product that will excite the visitor and simplify your preparation.

Before you begin drafting your interpretive program, there are a few things you want to consider. Who are your visitors? For whom is this particular program to be written. What are your resources? Which ones are of most value as an interpretive topic? What is your interpretive theme? What is your interpretive objective?

Once you have answered these questions you are well on your way to preparing your interpretive program. But before you begin, take a second look at <u>your theme</u>.

An interpretive theme is somewhat similar to an English assignment because it denotes a topical subject to be addressed; however, an interpretive theme is more specific. Theme, as used in interpretive programming, may be defined as "that statement which establishes the topical subject to be presented, as well as the recurring message element that will be included throughout the presentation." An example might be "Alpine Wildflowers through the Lens of Your Camera." "Alpine Wildflowers" is the topical subject, and "through the Lens of Your Camera" is the recurring message element.

By employing such a message element, each facet of the story is related--thus improving continuity and flow. A movie, song, interpretive program, etc., that flows well and has continuity allows the audience to follow your message with less difficulty.

Every interpretive program should have a theme. As the topical subject becomes more complex, the recurring message element should be used more frequently.

This serves two purposes. One, it ties the story components together; two, it aids audience members in conceptualizing the subject matter and understanding the presentation.

Employing the theme at the beginning of the program serves to cue the visitor to the primary point of the presentation. This could be compared to pointing a hiker towards the trail system. Additionally, the employment of the recurring message element at each transition in the narrative assists the audience in making mental transitions. Restating the theme as part of the conclusion helps to visualize what has been presented and shows how this conclusion or summary statement ties together the previous discussion.

Even though the theme has been presented as primarily of benefit to the visitor, it has equal importance to you, the interpreter. The theme could be considered as your guide. Not only does the theme state what is to be addressed, but it also directs how to conceptualize what is to be presented.

The theme of this article has been writing interpretive themes through the use of a recurring message element related to a topical subject. In the earlier example the topical subject of "Alpine Wildflowers" was limited in scope by the use of the recurring message element "through the Lens of Your Camera." Therefore, the relevance of each program segment to the original theme can be evaluated by asking: "does this interpretive information relate to the visitor with a camera who is photographing alpine wildflowers?" Such a system precludes a rambling oratory on a broad subject.

To guard against becoming the rambling orator, write a theme with a topical subject and employ the recurring message element throughout the program. Your product will be easier to follow, thus providing the visitor with a more relaxed and meaningful experience.

Gary W. Mullins and John W. Hanna
Department of Recreation and Parks
Texas A&M University
College Station, Texas 77843

MAN IN THE BIOSPHERE PROGRAM -- CONCERN FOR THE GLOBAL ENVIRONMENT

You may remember from an article written earlier in "IN TOUCH" that the Man in the Biosphere (MAB) Program--inaugurated at the 1970 General Conference of the United Nations Educational, Scientific, and Cultural Organization (UNESCO)--is the first formal mechanism devised to coordinate diffuse national and international research, training projects, and conservation practices in a holistic approach to land management. While intergovernmental in structure, MAB is oriented toward actual management of the problems that stem from interactions between human activities and natural systems.

The U. S. National Park Service commenced its involvement in MAB-international fairly early by detailing now-Associate Chief Scientist Vernon C. (Tommy) Gilbert to MAB's international secretariat in 1973. Since Mr. Gilbert's return to the U.S., that position has been filled with other Park Service, or Forest Service, personnel, and Mr. Gilbert has gone to spearhead the implementation of the program in the U.S.

Mr. Gilbert's considerable experience with MAB has persuaded him, he says, that "MAB provides an organized way for countries to work together to solve environmental problems of common concern. And it has also been useful in the U. S. as a mechanism to get governmental agencies to focus on problems of common concern. A good example is the cooperative work of the Forest Service and the NPS in developing the Biosphere Reserve project."

Today, over eighty nations participate in the MAB program. Each nation has a national committee--comprised of members from various governmental and non-governmental agencies and universities--which defines and organizes activities on relevant national problems. A national secretariat serves both as the administrative arm of this national committee and as liaison with MAB-international. In addition, the chairman of each national committee serves on the International Coordinating Committee (ICC).

MAB activities are carried out through fourteen project directorates. Of these, probably the most visible in the U. S. at present is Project 8: Conservation of Natural Areas & of the Genetic Material They Contain, whose principal objective is to establish a worldwide network of biosphere reserves in order that at least one representative sample of each major ecosystem type may be preserved and studied, and research may be organized and shared internationally. To date, 29 such biosphere reserves have been designated in the U. S. Twelve of these are the following National Park areas:

Big Bend NP
Channel Islands NM
Everglades NP
Great Smoky Mts. NP
Glacier NP
Mt. McKinley NP
Olympic NP
Organ Pipe Cactus NM
Rocky Mountain NP
Sequoia-Kings Canyon NPs
Virgin Islands NP
Yellowstone NP

As Dr. Donald King, Chairman of the U. S. MAB National Committee, says, "The mission of MAB transcends that of any one of its members...Its purpose is to coordinate activities so that each (member), while functioning within its separate management policies, can contribute to a greater understanding of natural and anthropogenically altered systems--which information would be of use to us all."

For example: The Great Smoky Mountains National Park, designated a Biosphere Reserve, has a management policy which excludes any manipulations of the natural systems present. It, thereby, functions as a benchmark against which altered but ecolgocially analagous systems can be compared. The nearby Coweeta Hydrological Laboratory & Experimental Forest of the Forest Service, on the other hand, generates valuable information by causing drastic changes in the same kind of ecosystem as is represented in the Smokies, and then evaluating what follows. On the periphery of the park, Oak Ridge National Laboratory land has been degraded by human activity and is being carefully watched through the processes of restoration for clues for land managers who must deal with the same problems and processes.

All three of the above named units--NPS, Forest Service, and Oak Ridge--have in common a serious concern about the effects of land management policies. Therefore, all three are cooperatively involved in sharing knowledge they obtain about monitoring erosion, energy flows within natural systems, and changes in vegetational patterns.

Now take a look at the functioning of MAB, which runs like a common thread among all three of these agencies--plus the Department of Energy and the Environmental Protection Agency (EPA). MAB arranged with EPA, using Park Service funds, to set up a pilot project to monitor pollutants in the Smokies, thereby expanding the scope of the region's existing monitoring acti-

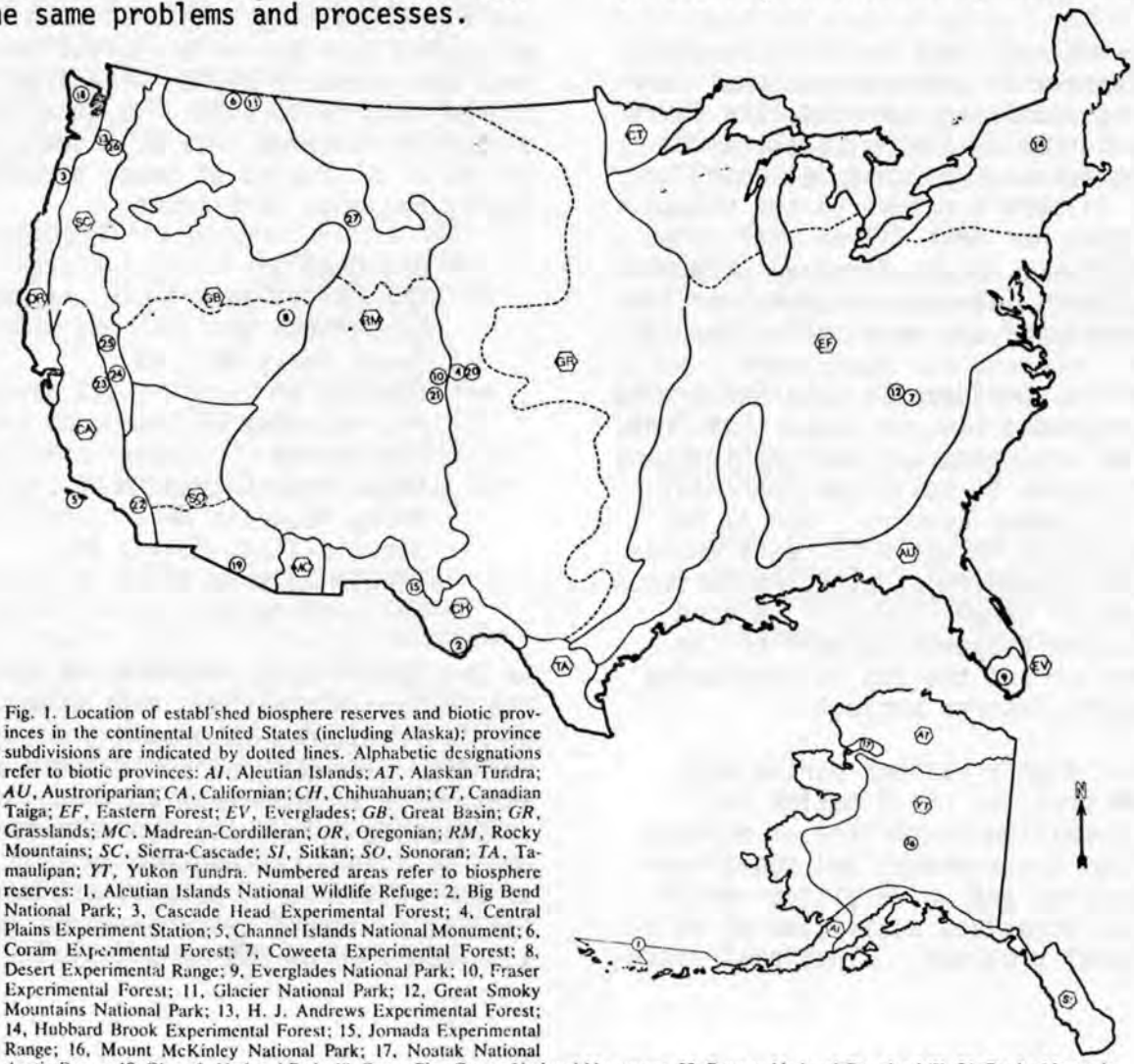

Fig. 1. Location of established biosphere reserves and biotic provinces in the continental United States (including Alaska); province subdivisions are indicated by dotted lines. Alphabetic designations refer to biotic provinces: *AI*, Aleutian Islands; *AT*, Alaskan Tundra; *AU*, Austroriparian; *CA*, Californian; *CH*, Chihuahuan; *CT*, Canadian Taiga; *EF*, Eastern Forest; *EV*, Everglades; *GB*, Great Basin; *GR*, Grasslands; *MC*, Madrean-Cordilleran; *OR*, Oregonian; *RM*, Rocky Mountains; *SC*, Sierra-Cascade; *SI*, Sitkan; *SO*, Sonoran; *TA*, Tamaulipan; *YT*, Yukon Tundra. Numbered areas refer to biosphere reserves: 1, Aleutian Islands National Wildlife Refuge; 2, Big Bend National Park; 3, Cascade Head Experimental Forest; 4, Central Plains Experiment Station; 5, Channel Islands National Monument; 6, Coram Experimental Forest; 7, Coweeta Experimental Forest; 8, Desert Experimental Range; 9, Everglades National Park; 10, Fraser Experimental Forest; 11, Glacier National Park; 12, Great Smoky Mountains National Park; 13, H. J. Andrews Experimental Forest; 14, Hubbard Brook Experimental Forest; 15, Jornada Experimental Range; 16, Mount McKinley National Park; 17, Noatak National Arctic Range; 18, Olympic National Park; 19, Organ Pipe Cactus National Monument; 20, Pawnee National Grassland (9); 21, Rocky Mountain National Park; 22, San Dimas Experimental Forest; 23, San Joaquin Experimental Range; 24, Sequoia–Kings Canyon National Parks; 25, Stanislaus Experimental Forest; 26, Three Sisters Wilderness; 27, Yellowstone National Park.

vities. Preliminary findings of this project will be the focus of a small international meeting in October of this year, when participants from developing countries will be invited to confer with those responsible for the Smokies monitoring projects, together with other monitoring specialists. The objective of the meeting will be to develop a plan for monitoring in biosphere reserves worldwide.

Of course, this is only one example; others could be cited. And the expansion of opportunities for this kind of cooperation is expected in the future. Meanwhile, Project 8 will continue to have a home in the Division of Ecological Services, Office of the Chief Scientist, NPS, under Tommy Gilbert.

Audrey Dixon
Div. of Interpretation and
Visitor Services

(Edited from an upcoming article for "The Courier" by Paige Grant, Division of Ecological Services)

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ENVIRONMENTAL EDUCATION

Due to a typographical error in the presentation of this game in the March issue of IN TOUCH, we are running it again. Unfortunately, that typo made it impossible for anyone to make sense of the Insinuation in situation #2. Therefore, may we ask you to read it again?

On Systems...The Game of REAL KIND

Instead of the usual kind of activity given in this section, this time we'd like to help along your thinking in the direction of systems with a game that helps us think in systems fashion. It can be played as easily by yourself as with a small--or even large--group.

This game can help develop ability to think about the interplay of two or more systems, we think. -- But first, we'd like to preface the game's explanation with two paragraphs from William Eblen's Total Education in the Total Environment (Yonkers, N.Y., Hudson River Museum, 1971, p.17).

> "All systems are goal-directed. Self maintaining systems are organized to continue achieving their goal-directed results despite changing conditions. They manage this by readjusting the inputs of their parts to counterbalance changes which otherwise would throw their results off-target. However, if the individual factors within a system are required to change beyond certain limits in trying to maintain equilibrium, system-breakdown occurs.....
>
> "To insure that man's actions do not upset his life-supporting natural and human eco-systems, he must make sure that his goals and actions are in tune with the natural goals of the environmental systems."

That's pretty abstract. But concrete examples that might go with it are endless, and that's what this game is about --imagining examples of systems that cross each other and interact.

The game depends on real situations and real contexts in the real world, in the time frames of past, present, or future. (In the beginning, however, it will probably be best for you to stay with past time frames because you can actually check out yourself in the last section of the rounds.)

We'll call the game REAL KIND. It is made up of "rounds" (as in boxing matches) which we call Situations, but unlike fighters' rounds, these have no set time limit other than one you might impose. Each situation may last a whole evening, two weeks, or half an hour. The number of players is your decision, also. And

you may use paper and pencil, or merely your memory as you ask your Questions.

Each round of REAL KIND has four parts: (1) The First Line--a factual statement upon which everything else builds; (2) the Insinuation--a statement of fact that indicates some kind of change that will cause still other changes by interacting with the First Line's statement; (3) the Questions--the statement of two to four questions which will help you decide what kinds of interactions might and must occur between (1) and (2) above; and (4) the Follow-On's--the sure and likely consequences that are "answers" to the Questions.

You'll probably get the idea faster by trying a sample, which we'll call REAL KIND: SITUATION #1.

REAL KIND: SITUATION #1...
HOUSES ON THE MISSISSIPPI

(1) First Line: In the system of a watershed, all rain (and melted snow) seeks the lowest level that will contain it.
(2) Insinuation: Humans build houses--thousands of them between 1825-1975--along a river 2470 miles long that moves in a southerly direction and empties into the Gulf of Mexico.

(3) Questions: (a) What pleasantries and problems are likely to exist for the persons who live in the houses along the last 300 miles of that river? (b)...for the governments of the states that border that river the last 300 miles?

(4) Follow-On's: Generalized possibilities for (a): ...flooding of farms and homesteads;
...great losses of human and animal life;
...attempts at levee building ;
...building of port cities;
...ship commerce out to Atlantic Ocean;

etc., etc., etc.

Now you see how it's done. Below is another example, but one without the Questions or Follow-On's; you can supply these. -- As a matter of fact, we'd really like you to send in to us your Questions and Follow'On's for SITUATION #2 for possible publication in a later issue of IN TOUCH.

REAL KIND: SITUATION #2:
BARBED WIRE FENCING

(1) First Line: In the mid-1800's the Americans living in the semiarid grassland frontier of the West used the natural systems there to support two major occupations: farming and cattle raising.

(2) Insinuation: In 1874 Joseph Glidden invented a double-strand barbed wire which kept the barbs in place. By 1883, 80 million pounds of it were being bought annually by both cattlemen and farmers.

(3) Questions, and (4) Follow-On's: (As we've already said, we'd like you to try your hand at these, and, if you like, send them to us. Unlike the sample given, be as specific as possible.)

Audrey Dixon
Division of Interpretation
and Visitor Services, WASO

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ENJOY YOURSELF

We see a substantial number of articles on the basics of interpretation, and these are very useful, especially to those who have never done interpretation before. Philosophy and principles are good foundations on which to build your knowledge of interpretation.

Knowledge about your subject is, of course, essential. Obviously you can't enlighten anyone on a subject you know little about. You know the park's story, but how can you best interpret the significance of a place, battle, race, object, or whatever. How can you apply the philosophy and principles that sound so right and good and true?

There are two important aspects that influence any kind of communication: attitude and method. Your attitude is an incredibly powerful tool, and as such, there are several ways it can be used. A positive attitude is as valuable to you as it is to your audience. The best program you can give is one when you feel you're doing your best. Do as the commercial says: "Be good to yourself." If you don't feel good about what you're doing, investigate why you don't and how you can correct this. It might be because you feel you aren't reaching the visitors. I've heard this complaint from many of us. But, where is the problem: with the visitor or with you? If things like "dumb" visitors, "silly" question, and "bad" group cross your mind, it could be that you are the cause, not the victim. One way to counter these charges is to remember that the visitors aren't dumb--they may be ignorant which means, by definition, lacking knowledge. It's your job to educate them. If they have asked a "silly" question, perhaps it's because you didn't give a clear explanation to begin with. If they are a "bad" group, (some wandered away, some weren't listening), why, and what could you have done to prevent this?

At this point, methods are your other valuable tools. With a little ingenuity, you can devise your own. Here are a few I've found helpful in addition to a positive attitude:

1-Use a theme whether you are giving a talk, tour, or demonstration. (And stick with it!) It keeps you and the visitor from wandering.

2-Talk with the visitors, not at them. This means talking in a conversational manner and allowing them to talk, whether it's simply to make comments or to ask questions.

3-Ask them questions and give them time to answer. Talking non-stop will bore you and your audience. Use the Socratic method of leading questions--your audience will enjoy it and learn more, (by using their heads) and you will, too.

4-Paint word pictures, especially if you are talking about or showing something from the past. Use "sensual" language to involve their five senses--have them experience it for themselves.

5-Use valid comparisons and contrasts. Comparing an earlier century to the present can be deceptive because most people prefer twentieth century life and will probably only conclude that they wouldn't have like living in another century. A fairer comparison/contrast would be life in England to life in Massachusetts, during the same time period. Then any conclusions (by you or the visitors) as to what life was like will be more reliable.

A genuine desire to accept interpretation as an exciting challenge can produce many interesting experiences for you and the visitors. Parks are for the people to enjoy. Remember that you are one of the people--enjoy!

Peggy Dixon
Fort Frederica NM

COFFEE, TEA AND .....

"Don't tell me you're giving a campfire talk at 8 in the morning," remarked a ranger. "Sure, why not?" returned a chagrined interpreter. She had suddenly noticed that the activity schedule she was posting did not mention AM or PM. From this simple remark was born the idea of the "Campfire Coffee."

From 8 to 9 AM Sunday, visitors gather to share coffee, tea and hot chocolate prepared in a big black pot over a roaring fire. They have saved up their questions all weekend in order to "stump the ranger." No formal program is planned; the interpreter answers questions and guides spontaneous discussions. She/he can turn a question about desert bighorn into a discussion of wildlife management philosophies in National Parks. A comment about the free goodies might lead into a discussion about the role of cooperating associations, since the local NHA pays the tab.

Several factors contribute to the success of campfire coffees at Joshua Tree National Monument. There is no centrally located visitor center where questions can be answered. Desert evenings are notoriously cold; few visitors linger after an evening program. Mornings are chilly but otherwise pleasant times to share a warm drink and an informal chat. The campgrounds are comparatively small; imagine 500 visitors queued up in a large campground waiting for coffee! Attendance here is modest, 20 to 50 people, which nevertheless sometimes exceeds the number of visitors at the program the previous evening.

Cost is also modest. Initial materials include grill, hot mitts, water jug and a black coffee pot. While water heats over the fire, visitors help themselves to instant coffee, tea bags or hot chocolate. These supplies, along with sugar cubes and powdered cream, cost $3 to $4 per program. We encourage visitors to bring their own cups; a small supply of insulated cups is kept on hand for those who forget. Spoons are also supplied, but must be returned at the end of the program for re-use the next Sunday.

Visitors come and leave when they like. The thought of a hot drink may be the "gimmick" that orignially attracts them, but many, fascinated by the exchange of information and ideas that occurs, stay for the entire hour. Some bring their own coffee or drink nothing; they have come to share the congenial atmosphere. Patrol rangers and campground maintenance employees stop by also and are soon engaged in animated conversations with visitors who discover that different employees perform different jobs. Park managers and administrators who are concerned about the NPS image might organize and attend a campfire coffee. We are constantly surprised and delighted at the astute observations that visitors make. The campfire coffee program cannot help but maintain the idea that Park employees are friendly people genuinely concerned about both the resource and the people who visit it.

"Hey, this is a great idea! Do you have tent service? Something free for a change.....and I've learned a lot, too. Why don't they do this at other Parks?"

Dennis and Penny Knuckles
Seasonal Interpreters
Joshua Tree National Monument

ROVING PATROLS: THE USE OF DIVERSIONARY TACTICS

No, this is not the latest training requirement for a law enforcement commission!

If you are the type of person with natural charisma and a "come hither" look that attracts visitors like flies, you needn't read any further. If, instead, you illicit such comments as "Hey, Mista Rangah! Where's Yogi?" or if your sparkle begins to tarnish when a visitor's dog latches onto your leg (or engages in other abominable territorial behavior), then you can benefit from the use of diversionary tactics on your roving patrols.

Many visitors hesitate to approach a ranger. Perhaps they have seen a ranger/interpreter on foot patrol wearing "Joe Cool" sunglasses and a portable radio turned up a shade too loud. They don't know if s/he will write them a ticket or invite them to a campfire talk. Suddenly, all Park personnel seem unapproachable.

A diversionary tactic is an icebreaker. It diverts the visitor's attention from the potential threat you represent to an activity you are engaged in or an object you are carrying.

On a lunch break, I decided to photograph exhibits in a museum where I was on roving patrol for the day. Armed with tripod and camera gizmos. I made an interesting discovery: visitors love to interrupt someone who looks busy. For this reason, a maintenance employee can make dozens of contacts while an interpreter nearby goes virtually ignored. From the standpoint of photography, that hour in the museum was a flop. But I made more interpretive contacts than I did for the rest of the day.

An empty camera makes an excellent diversionary tactic. A photographer sprawled on the ground focusing on a miniscale insect quickly focuses the attention of his "audience" on the unnoticed creature too. Before you know it, you have made a valuable interpretive contact.

On geyser basin patrols, Yellowstone interpreters sometime carry thermometers. An entourage of visitors follow them from hot spring to hot spring as they measure the temperature of each. I suspect that visitors subconsciously wonder if the crust is really as thin as all those signs say it is; perhaps the ranger will fall in! Temperatures of the springs are surprising to most visitors; important contacts are made.

Don Black, retired Chief Interpreter, invented a handy little device which he christened a "pop top stacker." With a modified coat hanger, you can pick up hundreds of unsightly pop tops without ending your patrol with an aching back. Mild rivalry quickly developed to see who could pick up the most pop tops on a campground patrol. Don's office was soon lined with itinerant pop tops, which we donated to a person saving them for a dialysis machine. Visitor contacts soared; the idea caught on and campgrounds miraculously became cleaner. One boy returns annually to ceremoniously present his accumulated pop tops to the interpreter who originally introduced the idea to him.

The patrol horse, a tool coming into increasing use, can be a mixed blessing. On backcountry trails, backpackers don't welcome the sight of a ranger "doing it the easy way," especially if

they have been toiling along carefully sidestepping manure. A horse used on a frontcountry patrol tickles the imagination of most visitors. Any diversionary tactic that simultaneously stimulates interest and fulfills a stereotyped image is bound to succeed.

I used to think that roving patrols were invented by supervisors who didn't know what to do with a gap in the schedule. But they are an important, if frequently ignored, type of informal interpretation. A roving patrol allows you to personally invite a visitor to a program, answer his/her question of the moment or point out features otherwise missed. It also provides an opportunity for the visitor to realize that you are a likeable human being, not a faceless "lecturer" at an evening campfire program. With a little bit of imagination, you can conjure up dozens of diversionary tactics. They can be as modest as a garbage sack or as elegant as a trained patrol horse. Let't not allow those valuable roving patrols to become mere gaps in an otherwise busy schedule; let's put that time to good interpretive use.

Penny Knuckles
Seasonal Interpreter
Joshua Tree National Monument

FREE PUBLICATIONS

Do you know about the publications available free from the NPS Office of the Chief Scientist? Among them may be just what you need for information to support your interpretive work.

The purpose of our scientific publications program is to disseminate the results of research done in the national park system. Our current titles fall into 10 series, ranging from book-length studies to short bulletins:

Scientific Monographs: e.g. Ecology of the Barrier Islands, Cape Lookout, North Carolina; Occasional Papers: e.g. A Simulation Study of the Cade's Cove Visitor Vehicle Flow; Natural Resources Reports: e.g. Goat Management Problems, Hawaii Volcanoes National Park; Natural History Theme Studies: e.g. Eastern Deciduous Forest, Vol. 2, Beech-Maple Region; Ecological Services Bulletins: e.g. Planting in Urban Soils; Annual Reports of the Chief Scientist (listing and briefly describing natural and social science research projects in all units of the National Park System); Urban Ecosystems: essays on urban ecology, e.g. The Vegetation of the City; Proceedings and Transactions: e.g. Research in the Parks: Transactions of the National Park Centennial Symposium;

Miscellaneous Publications: technical or popularized reports that cannot be fitted into any of the other series; and Fauna of the National Parks: a discontinued series now replaced by Scientific Monographs, e.g. The Wolves of Mt. McKinley.

We also have reprints of selected articles dealing with research in the national parks.

If you would like a publications and/or reprint list, write to Office of the Chief Scientist, National Park Service, Department of the Interior, 1100 "L" Street N.W., Room 4125, Washington, D.C. 20240, Attention: Napier Shelton.

Copies of our publications are also available in many park libraries, and some are sold by the Government Printing Office.

Napier Shelton
Manager, Scientific Publications
Office of the Chief Scientist, WASO

THE INTERPRETERS ROLE IN MANAGEMENT AND RESOURCE PROTECTION

The 6th. Annual Workshop of the Northwest Region
Association of Interpretive Naturalists

Sheraton Inn of Great Falls
Great Falls, Montana

October 11-12-13, 1978

Purpose:

To bring about an understanding between managers and interpreters, that interpretation can be a key tool for management in meeting agency goals.

Objectives:

To make the interpreter aware of management's concerns and the need for interpretive involvement.

To demonstrate to management the potentials of interpretation in meeting the overall agency goals and the desirability of interpretive participation in management deliberations.

To develop an awareness in management that interpretation has needs to be met if it is to be used to its full potential.

To show successful illustrations of past cooperative efforts between interpretation and management, and to search for ways to extend the efforts.

Workshop Highlights:

A choice of exciting pre-workshop tours for a behind-the-scenes look (Cooks tour) on October 8-9-10 at:

Glacier National Park (9-10)
Upper Missouri Wild and Scenic River (8-9)
Waterton Lakes National Park (9-10)
Yellowstone National Park (8-9)
Historical Helena (10)

A fascinating workshop setting in Charlie Russell's Big Sky Country, including a welcoming reception at the Charles M. Russell Art Gallery the evening of October 10.

Brain storming sessions on the workshop topic led by panels made up of top professionals in the fields of management, interpretation, and education.

Challenging field problems at various settings along the Missouri River, the Lewis and Clark Trail across eastern Montana.

Student involvement early in the workshop activities.

An array of exhibitors to demonstrate some of the nuts and bolts of interpretation and to help with planning exhibits and displays.

For More Information Contact:

Ed Rothfuss	Phil Schlamp	Chan Biggs
National Park Service	U.S. Forest Service	Bureau of Land Management
Glacier National Park	Helena National Forest	Lewistown District
West Glacier, MT 59936	Helena, MT 59601	Lewistown, MT 59457

This self critique is from an Interpretive Training Workshop conducted at Lyndon B. Johnson NHS by John Hanna and Valeen Silny of Texas A&M. We thought you might find it useful during this visitor season.

HOW DID YOU COMMUNICATE VERBALLY?

VOLUME: Were you loud enough to be heard? Was your volume appropriate for the size of the group? Did you vary tones to express feelings?

CLARITY: Were your words pronounced clearly, without interference? Did you try to compete with other noises?

DIRECTION: Did you face your audience while speaking to them?

PACING: Was your speaking rate varied for emphasis and feeling? Was the amount of narrative varied per stop, topic, slide, etc., to provide change? Did you avoid speaking in a monotone?

FEELINGS: Were you positive toward your audience at all times by expressing warmth, interest and enthusiasm? Did you avoid sarcastic or mocking comments?

HOW DID YOU NON-VERBALLY COMMUNICATE?

BODY MOTIONS: Do you use body motions for emphasis such as pointing for direction and gesturing for explanation? Did you avoid distracting motions such as arms folded or hands in pockets, rocking or slouching? Do you guide the audience with moves such as walking briskly?

FACIAL GESTURES: Are you using facial gestures as positive responses to your audience, such as nodding and smiling and facing them when listening?

EYE CONTACT: Are you making eye contact with members of the audience? Are you moving your eyes from person to person?

MODELING: Do you do what you want your audience to do (i.e. bending to look at something more closely)?

GATHERING: Did you provide an opportunity for the audience to settle in before starting your presentation?

RECEPTIVITY: Did you look available for conversation before the presentation, after? Do you act supportive when your audience responds during your presentation?

LISTENING: Were you attentive to visitors comments, questions and replies by acknowledging the speaker with facial gestures? Do you wait for questions and responses to sink in? Do you sit quetly during the Question-Response?

POSITION: Did you locate yourself for visibility, and audibility by the visitor? Did you avoid blocking a view from the audience or separating the audience?

WHAT DID YOU SAY

GATHERING: Did you use the pre-program time for analyzing your audience interests, capabilities and level of knowledge?

INTRODUCTION: Was your introduction used for structuring?

INTELLIGENCE LEVEL: Did the audience understand the words you used? Did they understand your explanation of new vocabulary? Did you treat the visitor as an intelligent being?

ACCURACY: Do you have any doubts about statements you made?

TRANSITIONS: Were changes from topic to topic, or stop to stop done smoothly by connecting the data?

DEVIATIONS: Did you permit spontaneous interpretation to take place by recognizing visitor interests and attentions? (i.e. a deer crossing your path; a sighting of Lady Bird)

QUESTIONING: Were questioning strategies successfully used to encourage participation and to lead the visitor to objectives?

RESPONDING: Were you receptive? Did you get others involved?

CONCLUSION: Did you summarize? Did you structure the visitor for your objective (tell them what you told them)?

WHO DID YOU COMMUNICATE WITH?

NON-VERBAL BEHAVIOR: What did the audience's non-verbal behavior tell you? Were they listening, responding? Were they comfortable or figeting, aware or day-dreaming smiling or dazing, listening or chatting to a friend, looking at you (or your topic) or at everything else?

SUITABILITY: Was the topic presented of interest to the audience? Did they understand you? Were they interested in what you were talking about? Did you acknowledge different group types (youngsters, families, couples, etc.)?

QUESTIONS: Were questions seeking information you should have covered? Did they reflect misunderstanding? Did they relate to the topic?

COMFORT: Was your audience physically comfortable?

PART TWO
Seasonals
THE SUPERVISOR'S POINT OF VIEW
k. hoofnagle
IT'S ABOUT TIME THAT HOOFY PUT SOMETHING ON THIS PAGE THAT REFLECTS A SUPERVISORS POINT OF VIEW!
THE SEASONAL WHOSE LIFE SEEMS TO REVOLVE AROUND THE VERY HIGHEST QUALITY OUTDOOR EQUIPMENT. HE/SHE SPEAKS A SPECIAL LANGUAGE WE MIGHT CALL "R.E.I.ESE"!
PAVITTA BOOTS... KILTY PACK... MUMBLE-MUMBLE SWISH ARMY KNIFE MUMBLE-MUMBLE MSR MODEL G... GRAMMAN CANOE, GORTEX, GORTEX GORTEX!!
HERE I AM, BOSS! NOW, WHERE'S THAT EFFICIENCY APARTMENT I'LL BE SHARING WITH THREE OTHER SEASONALS? YOU GONNA HELP ME WITH MY LUGGAGE?
RADAR OVEN
STEREO
T.V.
WATER BED
SNIFF
LET'S FACE IT, BOSS - SINCE MY JOB IS ONLY SEASONAL, I CAN'T REALLY CONSIDER IT ALL THAT IMPORTANT! SO, IF SOMETHING COMES UP AND I NEED TO TAKE A FEW DAYS OFF DURING THE SUMMER, I'LL DO IT!
AND HE'S GOING TO WONDER WHY HE DOESN'T GET "HIGHLY RECOMMENDED FOR REHIRE" AT THE END OF THE SEASON!
HI-YA, TOOTS!
TEE HEE!
MIKE BRINGS A DIFFERENT LADY HOME FROM THE CAMPGROUND EVERY NIGHT! MAYBE I SHOULD TELL HIM THATS NOT THE KIND OF ROVING DUTY HE'S BEING PAID FOR!
CHIEF, I GAVE AGATHA THAT PACKAGE OF BREATH MINTS, GARGLE, UNDER ARM DEODORANT, AND THE HYGIENE BOOK, BUT I'M AFRAID SHE THOUGHT THEY WERE FREE SAMPLES FROM WELCOME WAGON AND SHE GAVE THEM ALL AWAY!!
PEW!
NO ONE SHOWED UP TO GIVE THE CAMPFIRE PROGRAM LAST NIGHT! I CAN'T UNDERSTAND WHAT HAPPENED. PHIL SAID HE'D COVER FOR ME!
AND PHIL SAID SOMETHING CAME UP AT THE LAST MINUTE AND HE COULDN'T MAKE IT, SO HE ASKED SUZY TO TAKE HIS PLACE
AND SUZY'S BOYFRIEND SHOWED UP UNEXPECTEDLY SO SHE ASKED JIM TO GIVE THE PROGRAM!
AND JIM THOUGHT SUZY HAD SAID WEDNESDAY NIGHT INSTEAD OF TUESDAY!
HOOEEEE! SHE SMELLS LIKE A BUFFALO! BUT THATS PROBABLY WHAT RANGERS ARE SUPPOSED TO SMELL LIKE!!