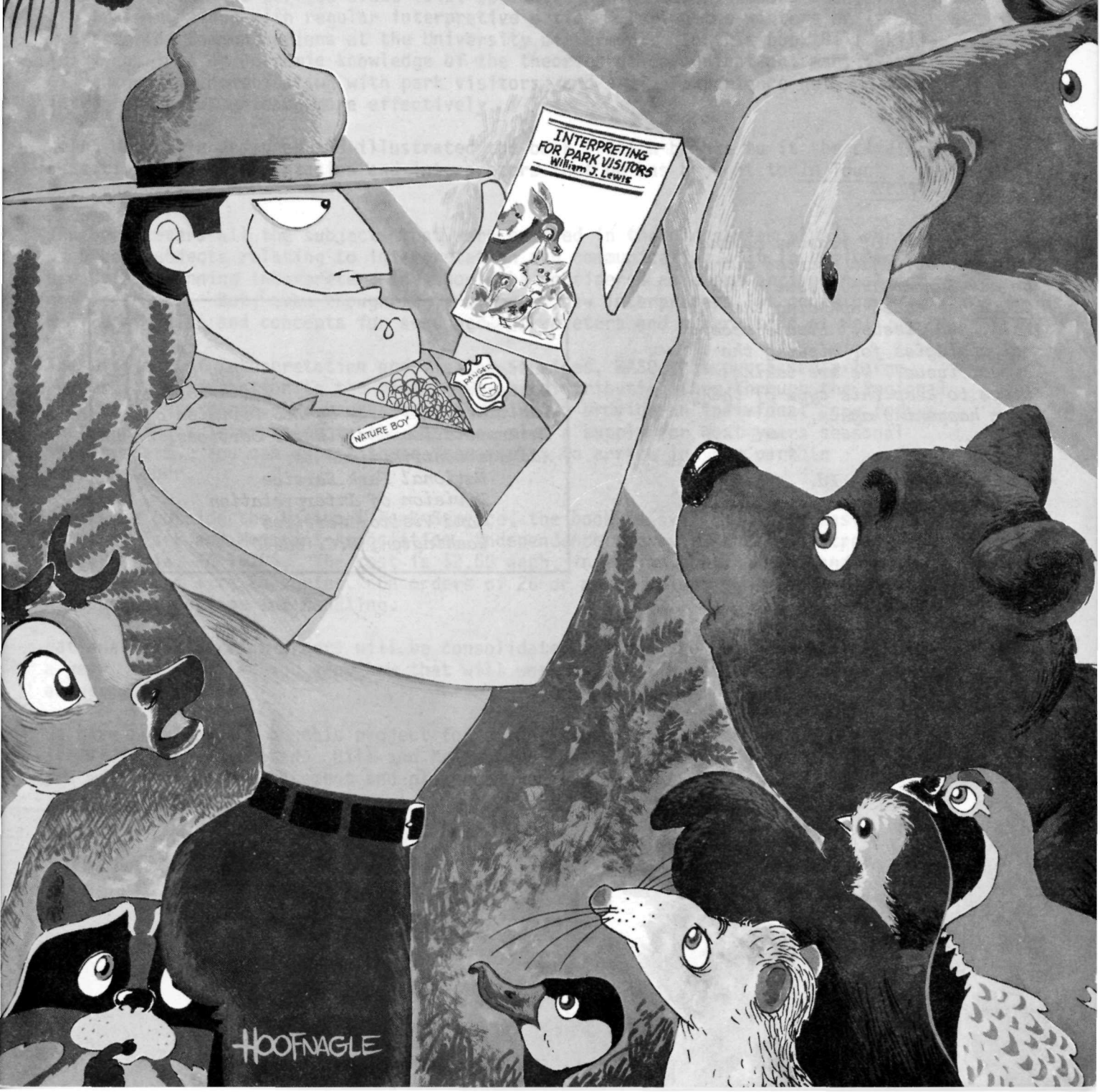


# IN TOUCH



As you have already noticed, Hoofy is back with us again. Several Cooperating Associations have stepped forward with offers to pay Keith for the personal time he spends on artwork for IN TOUCH, and we gladly accepted their offers.

This issue's art work is sponsored by the Grand Canyon Natural History Association. We want to thank Jack O'Brien, Executive Secretary, and the association members for their generosity and sensitivity to this situation.

NOTE

For a variety of reasons beyond our control, what started out to be the Summer 1980 issue of IN TOUCH has ended up being the Fall, 1980 issue. Please accept our apologies for missing the summer issue. We are taking steps to keep this type of thing from happening again.

Ed.

Volume 1

No. 33

Editor

Roy Graybill

Design

Keith Hoofnagle

Published quarterly by NPS Division of Interpretation and Visitor Services, WASO

Address contributions to:

National Park Service

Division of Interpretation

and Visitor Services

Washington, D.C. 20240

IT'S HERE! IT'S HERE!! IT'S HERE!!!

Most of you are aware that a new book, created to take the place of the old "Visitor Services Training Series" booklets, has been in the works. Well, believe it or not, it is now off the press and available, even as you read this!

The 162 page paperback, titled Interpreting for Park Visitors, is written by Bill Lewis whom many of you know or have heard about. Bill has been a career-seasonal interpreter for the Service since 1949, specializing in communications counseling and training along with regular interpretive duties. During the winters he is Professor of Communications at the University of Vermont. In this book Bill skillfully combines an academic knowledge of the theories of communication, many years of personally communicating with park visitors, and a wide experience helping other interpreters communicate more effectively.

Keith Hoofnagle designed and illustrated the book. Keith brings to it the same sensitivity to interpretation and interpreters that he has brought to In Touch over the years.

The book covers all the subjects that were covered in the old series plus a variety of other subjects relating to interpretation and communication. It is designed for use by a beginning interpreter, and should be considered as a pre-arrival must for new seasonals. But, even though it is aimed at new interpreters, it contains a wealth of ideas and concepts for seasoned interpreters and supervisors as well.

The Division of Interpretation and Visitor Services, WASO, has purchased a large number for distribution to the field. We are distributing them through the Regional offices to the parks. We bought enough copies to provide an individual copy for each permanent interpreter in the Service, plus a supply for next years seasonal interpreters. You can expect these free copies to arrive in your park in early October.

For those outside the National Park Service, the book is available from Eastern National Park and Monument Association, Independence Agency, 313 Walnut Street, Philadelphia, PA 19106. The cost is \$2.50 each, including postage and handling, for orders of 1 to 25 copies. On orders of 26 or more copies, the price is \$1.95 plus actual postage and handling.

National Park Service orders will be consolidated through the Regional Offices once a year. We will let you know how that will work and what procedure to follow in an upcoming memo.

We have been working on this project for a long time and are excited and pleased to see it finally completed. Bill and Keith have done an outstanding job and we think you will share our excitement and pleasure when you see it.

Roy Graybill



## STATE OF THE PARKS REPORT

*By now you have probably had a chance to become familiar with the "State of the Parks" report that was sent to Congress in May. In order to help you better understand the conditions surrounding that report, and how it relates to you, we have asked three people whose relationships to the report are significantly different, to comment on the report from their perspective. Their comments follow.*

### ANOTHER YEAR-OLDER AND WISER

"The old year ends and the new year begins," we say as we attempt to capture time and make it our servant. And in a sense we succeed. By rounding out the years and labeling them with pontifical titles--the Bicentennial, the Year of the Visitor--we are somehow persuaded that we have closed the book and are now ready for a new start. A new year, another chance. Perhaps. But an ending and a new beginning? No. Tomorrow is not a beginning; it is a "going on," a part of life's continuity that gives meaning to all tomorrows.

For some areas of the National Park Service the Bicentennial is still a "happening." For all "The Year of the Visitor" is an enduring philosophy fundamental to our visitor services. Now with the progression of time and the acquisition of a new understanding of ourselves and the environment, we find another "going on" in which all must become involved. This emerging reality is summarized in the 1980 NPS report to the Congress entitled "The State of the Parks," although no doubt it will be remembered as "the threats to the parks survey." It is a first systematic look at a range of problems facing the National Park Service, problems that constitute major threats to park resources.

Park superintendents, scientists, and resource managers, natural and cultural, are destined to play leading roles in the fight against a long list of menacing and not altogether understood forces that even now pronounce rather grim judgements on the collective wealth of the nation. No less important are park interpreters, permanent and seasonal, whose job will be to inform and educate the public about the nature and seriousness of these threats. For the most part, park visitors, and those who only learn about parks through the media, know little of the constant degradation and irreversible losses they face, some of which are only recently recognized and not clearly understood. Nor have they any concept of the sacrifices they will pay, indeed are now paying, in missed options for special human experiences and knowledge that cannot be duplicated or replaced, in exchange for fractional savings in the cost of electricity, or of the inexpensive production of many products concerned by most of us.

Interpreting national parks is our job. Our goal is to help the public understand and appreciate the value of these resources and the oft-times complex management policies and programs necessary to preserve them. National parks



may be the "islands of hope" they have been called, but they are not isolated islands of resources. They exist as integrated parts of larger natural and cultural systems, the dynamics of which affect our parks as well as every man, woman, and child. To instill an appreciation for our resources without at the same time developing an understanding of the forces threatening them is a disservice to the citizens of this country, indeed the world. Interpreting the themes of our parks in terms of inter-relationships between the material "wants" and "needs" of society, and the quality and sustained carrying capacity of the environment that nurtures us is no longer an option--it is a necessity.

One final admonition; we are interpreters, not prophets. We produce quality programs based on facts, not doom and gloom lectures founded on emotions or personal convictions. Even though the demands on your time and energy seems endless, you must take time to study "The State of the Parks" report and properly evaluate it in the context of our future.

Familiarize yourself with the threats to your park and then carefully, and with sensitivity, integrate this information into your interpretive and information programs. That there are "threats" should be freely admitted--that the severity of many of these threats is quite uncertain should also be pointed out. The hope is that, given such understanding, society will opt to halt or curtail activities that may seriously impair park resources until it can be shown that they don't or won't.

The more you know, the more the public will know. Before we close the last chapter on "The Year of the Visitor," or any other year for that matter, it behooves us to start alerting an unknowing, and in some cases uncaring, citizenship on the state of their parks. That job, well done, may be that "other chance," that continuity in the scheme of things.

Dave Dame  
Chief  
Division of Interpretation  
& Visitor Services

## "STATE OF THE PARKS" - IN PERSPECTIVE

The "State of the Parks" report was submitted to Congress in May 1980, and since then has become a much publicized and quoted document. The report has attracted the attention of not only the local and national press, but politicians, environmentalists, Federal and State land managers, and just plain folks that care about the condition of the national parks. The state of the parks is truly of national concern.

The "State of the Parks" report already is a considerable success! It has focused attention on the park resources like never before, and reminded the Service of its primary mandates to protect those significant natural and cultural jewels. Secondly, it has awakened the Service to the reality of the multitude of threats to those resources. And thirdly, it has created an atmosphere where it is not only wise and politically appropriate but absolutely imperative to act now if the current wave of threats is to be mitigated. Verbal commitments of past years must become reality if park resources, which are the essence of our legal and moral commitments, are truly to be preserved in perpetuity.

The concern now should be where we stand in a program designed to mitigate the problems and eliminate the threats. Our concern should focus on park resources and priorities to be accomplished. And that must begin with a thorough analysis of each park's resource problems, a thoughtfully conceived plan designed in a systematic way to address the issues, and a positive attitude that one person or one staff can make a difference.

It is important, however, to keep the findings of the threats survey in proper

perspective. It has limitations that should be understood and integrated into any plan or activity that may result. The threats database is based upon the perception of the respondent's ideas of what he or she believed to be the real and potential threats to area resources. In fact, only 25 percent of the reported threats have adequate documentation. The additional 75 percent include a wide assortment of potential impacts that range from real and unquestionable threats, such as those that emanate from adjacent land developments or structural damage to historical buildings from unknown chemicals, to expected impacts from new and expanding communities and increasing exotic vegetation. Even potential catastrophies from earthquakes and natural landslides are included because of their implications to park visitors and structures.

The "State of the Parks" report is derived from the perceptions of a variety of professionals who utilized a checklist of potential threats in evaluating their own area problems. Although the checklist was not intended to incite unreal concerns it may have had that effect. And since the checklist response was later utilized in developing a comparative analysis of park threats, the results may be too much of a numbers game. It therefore is important that we do not use the numbers of threats per park unit to quantify the extent and magnitude of threats. It would be like comparing three hummingbirds with three great horned owls, all birds but little comparative significance.

The real significance of the report must be its use as an early warning that things within and adjacent to our national

parks are not as well as they once were. Many of the park's buffer zones are gone, and others, both physically and philosophically, are badly eroded. The veneer protecting the lands we hold in trust has been chipped.

The "State of the Parks" report provides more than a general overview of the threats to park resources and a tally of park resources that are threatened. It is a realistic "hook" on which the National Park Service can legitimately hang a scientifically sound, proactive program for mitigating the internal and external threats to its resources.

The original threat survey printouts were returned to the specific parks for changes and additions necessary, and new information from the revised printouts has been entered into a revised threats database. The revised sets of printouts will be forwarded to each park by early summer so that the most up-to-date information possible can be used as opportunities arise. Each park's printouts include the area's response to the checklist of 75 possible threats, the sources of the threats, and the park resources that are threatened. Data can

be retrieved in several formats: by specific park, region or units; kinds or combinations of threats; or kinds or combinations of threatened resources. Examples of the latter may include any of the 49 resource categories, such as threatened communities, plankton, cave systems, paleontological artifacts, natural vistas, visitor experience, historic landscapes or structures, park trails, visitor/employee health and/or safety, etc. Requests for printout copies should be submitted to the WASO Division of Natural Resources through the regional office.

A movement has begun to do more than just patch the holes and plug the leaks. The aim is to initiate the only kind of program that will really matter in the long haul, a systematic approach to natural and cultural resource planning and management, with the intent to correct the past mistakes and place park resources in highest priority.

Ro Wauer  
Chief  
Division of Natural Resources  
WASO



## STATE OF THE PARKS

### A PUBLIC INFORMATION APPROACH

You may have read recently about the work that the National Park Service is doing to monitor what the press has called "threats to the parks." Let me tell you a little about what this means and what we are doing.

Individual park managers have known for a long time that certain things happen which cause damage to park resources. Always in the past, individual park managers have concerned themselves primarily with the circumstances that have caused various kinds of damage in their own parks.

But now, the National Park Service is beginning a major, long-term project to determine exactly how widespread various threatening factors may be. In other words, we are monitoring damage to resources in all parks with a view of finding out the extent of each type of threat.

We are finding, at least initially, that certain factors are causing damage to resources in a great many of our national parks. Some of these problems have been generated from within the park itself; and some have been caused by external pressures of various sorts.

The external threats that appear to be affecting most of the parks include, for example, industrial and commercial development projects on land adjacent to parks' boundaries; air pollutant emissions, some of which come from industrial facilities located many miles away from the affected parks; urban encroachment and roads and railroads.

Some of the things that cause damage from within include heavy or improper

use of the parks by visitors (visitors who do not stay on marked trails, for example, or those who throw film boxes and food containers and other litter onto the ground); soil erosion; and exotic plant and animal species.

By exotic, we mean plants and animals that are not natural, not native, to the area in question. For example, some parks have seen exotic animals (burros at the Grand Canyon, wild boars in the Great Smoky Mountains, and others) causing profound disruption of natural ecosystems. These animals gained the parks long ago without any help from the Service. Others (for example, some game fish) had help from us, to our later chagrin. The damage done has affected individual native species and processes that are appealing to the public - and often of great scientific value. Now, it is our task to determine how to prevent this damage so that those who visit our parks may see the areas unimpaired.

Different types of national parks are affected by different types of threats to resources. For example, in historical areas where there are bronze monuments or statues, we are seeing something that we call "bronze disease." The metal is being damaged by pollutants in the air. It is our task to determine what is causing the problem, to set about preventing further damage and to repair what damage already has been done.

But, even more importantly, if possible, the National Park Service will try to determine the source of the threat and we shall try to tackle the problem at its source.

So, if you read about the National Park Service getting involved in public discussion about where to locate a power plant, or whether to remove non-native animals from certain parks, or other matters that do not necessarily fall within the boundaries of the areas we manage, you may remember this discussion and know that what we are trying to do is to stop further damage from occurring in our parks by getting at the source of the problem.

The mission of the National Park Service is to preserve and protect the resources entrusted to our care by the American people. This effort to monitor and to address threats to park resources is a major effort on the part of the men and women of the National Park Service to carry out that mission.

Priscilla R. Baker  
Chief  
Office of Public Affairs  
WASO

# FORUM



## MORE ON GOOD WRITING

I appreciated Bruce Weber's contribution to the Winter issue of "IN TOUCH." Writing copy--particularly label copy--is something that confronts many field interpreters. When it is done well, copy can be a dynamic interpretive tool--when done poorly, it simply will not be read. May I add a few comments? As Bruce pointed out, proper grammar is paramount. When that is mastered, however, there are other points to consider.

Labels should be short. Well written copy can be brief and still evoke sensitivity and eloquence. The style, likewise, should be simple and active, rather than passive. Long passive sentences with many prepositional phrases are difficult to read, and visitors often miss the salient points. If necessary, break the one sentence up into shorter complete sentences; don't be afraid to eliminate the "ands" and insert a semicolon (;). Two shorter sentences will read more smoothly, and their thoughts will be less obscure.

Avoid long blocks of copy. It is far better to break up an eight-line paragraph into two paragraphs containing three or four lines each. They are visually more appealing and much easier to

read. No paragraph in a label should be more than four or five lines. (I prefer three). In a nature or trailside marker, there is nothing wrong with several one-sentence paragraphs.

English is a beautiful language when properly used. This is as true with the written word as it is with that which is spoken. Label copy is perhaps the most challenging type of creative writing. The visitor's physical environment often precludes lengthy reading time. Psychologically, he is encumbered by his toddlers on the trail, or perhaps the heat of the sun; he is not as receptive to the long passages which he might enjoy in the comfort of his own study. Yet, he will devour your message if he can get it briefly, simply, and in an active, but still sensitive mode.

Saul Schiffman  
Senior Exhibit Planner  
Harpers Ferry Center



## INTERPRETATION IS \_\_\_\_\_

A few days ago I was musing my notes compiled at the Basic Interpretive Skills course, taught at Albright Training Center in December 1979. I came across a list that was the result of an exercise our first morning. Asked to define interpretation, in less than five words, we developed a pool of quips that ranged from "caressing the soul" to "information, revelation, provocation." As I looked at the 31 definitions, I wondered what results would occur were we given the same exercise today.

I'd like to promote the basic facet that

INTERPRETATION IS: REAL ESTATE SALES.

How many of us have really been selling our area to the public? No, not the type of sales that could result in "hard time" at a reactivated Alcatraz, but the type of selling that is the historical basis for interpretation in our National Parks. As in the past, we must continue to sell the concept of National Parks. I guarantee you that every day visitors arrive at your area wondering:

1. What is this place?
2. Why is it a National Park/Monument/Historic Site/Preserve/Recreation Area?
3. Why are my tax dollars being spent here?
4. Is this place worth it?

In order to justify the very existence of our areas, we must be sales people. If you were a real estate agent selling your area, wouldn't you strive to point out the very same qualities, fascinating

stories and unique interplays that you include in your interpretive programs? How do your activities differ from that of a sales person?

Many of us are selling areas that are deluged by such a massive number of visitors that the area is "being loved to death." Why would we have to sell the Park when it's obviously being overused? In these situations, the sales challenge can be even more rewarding. The public must be sold on the concepts of conservation and preservation, or we are in jeopardy of vastly degrading (losing) that which we are trying to sell. If we cannot sell the National Park Ethnic, we face a serious plight. For those of us that are assured that the American public is already sold on the idea of National Parks, I suggest you start reading the "NPS Editorial Briefs." Many of our newly acquired "listings" are being severely criticized by certain groups. We must continue to promote the sales of NPS Philosophies, or suffer a reversal in public attitudes towards what we have to sell.

Looking again at the list of definitions, I notice most of them possess far reaching educational objectives. Interpretation is definitely a potpourri of arts, sciences and emotions, and one of those Arts/Sciences is salespersonship. As long as I wear the green and gray, I'll be a salesman. My educational objectives and energies will be geared towards being the best salesman possible. Otherwise, would I be doing my job properly?

Phil Young  
Park Technician  
Tonto National Monument

# RAP UP



## HELP!

I am in the process of developing two slide/sound programs titled: "The National Park Service--A History" and "The History of Interpretation in the NPS." Both programs will be approximately 30 minutes long and will be designed for use as off-site visitor programs and training.

To complete the program, I need the following slides:

- CCC Activity
- Albright Training Center under construction
- Mission 66 facilities under construction
- Pre-Mission 66 road, in bad condition
- Parkscape symbol
- Harpers Ferry Center
- Yosemite Fire Falls
- 1940's Ranger/Naturalist activities
- Niagara Falls, circa 1850
- Park Centennial activities

-Photos or slides of the following people:

Enos Mills  
Esther Burnell  
Dr. Loye Miller  
Dr. H.C. Bryant  
Frederick L. Olmsted  
Directors Connie Wirth, George Hartzog, Ron Walker, Bill Whalen, and Russel Dickenson

If anyone has any of these or any other significant historical slides or photographs that you would like to contribute, please send them directly to me at Isle Royale National Park, Houghton, Michigan 49931.

Bob Huggins  
Park Interpreter  
Isle Royale NP

## TOUCH THE PAST

"To make the best better" was one of many phrases which was put forth as a slogan at the outset of the "Year of the Visitor." Be innovative, be creative, reach not only the visitors to the park, but also those with little or no park experiences. The park areas responded and new programs were developed to reach our diverse population. There has been much publicity centered around these new ideas and programs, while other excellent presentations and programs are not as widely known. One such program developed at Minute Man National Historical Park is now entering its fifth year bringing not only the Park story but related themes to the schools through the use of a kit loan program.

Some of the kits deal with the military theme of the Park. The Minute Man Haversack and the British Soldier's Knapsack can be compared and contrasted as to what these individuals carried and why. The items contained in the haversack and knapsack are the everyday articles these men would have carried. Although the main emphasis at the Park deals mostly with the opening day's fighting of the American Revolution, we feel it's also important to deal with the domestic aspects of life during the 1770's. To bring children closer to the people of this era, other kits were developed. The Great Grandmother's Trunk, a surprise box for children, which includes clothing to try on and things to look at and touch.

The 18th Century Lady's Pocket, how did a woman carry her necessities in the days before built-in pockets or pocket-books? Colonial music and instruments are explored in our "Notes" From Long Ago kit.

To help students explore and research a by-gone era, we devised the Archaeology Kit so children can learn to read the layers of soil as if they were the pages of a book, and the Community History EXPLORERS Kit, which contains ideas on how to research local history. Last, but certainly not least, is "What's Under Our Hat?", a kit now being completed for distribution which introduces children to the nine National Parks.

Our kit program began as an outreach program, because the staff was not large enough to send interpreters off-site to present programs. The response to the first kits was very favorable, so more were developed. Now we have the eight kits I have mentioned and such favorable reactions from teachers, that we have waiting lists for all of them. I feel the most important reason for these outreach kits is that it brings history out of the pages of books or one dimensional to the three dimensional, so students can indeed "Touch the Past."

Robert Grau  
Park Technician  
Minute Man N H S



## A NEW METHOD FOR AFFIRMATIVE ACTION RECRUITMENT

Spend one and one-half days recruiting and offer jobs to seven highly qualified minorities! Sound impossible? Then try this approach which worked so well for Great Smoky Mountains National Park this year.

At the Association of National Park Rangers (ANPR) Ranger Rendezvous last fall, our EO Chairperson Debra Trout and our Personnel Management Specialist Susan Bartlett picked up on a "different approach" to affirmative action recruitment proposed by Dr. Bill Dwyer of Memphis State. (Bill is a professor of psychology at Memphis State and a seasonal technician at Acadia). Briefly stated, the proposal was to use seasonals returning to colleges to recruit highly qualified minorities for the Park Service. A week or so following the rendezvous, we contacted Bill and asked him to work with us in an experimental program. The program evolved as follows:

Bill was to -

1. Solicit the assistance of his colleagues on campus in such areas as criminal justice, biology and parks and recreation.
2. Talk to students who had the necessary qualifications (personality, motivation, experience, etc.) for seasonal employment in the NPS.
3. Meet with these students as a group to explain what the NPS is, what seasonal employment is, the types of jobs that are available, the expectations placed on seasonals, etc.

4. Distribute application material we provided, pointing out the important parts, showing them how to fill it out.

In the meantime, we provided Bill with specific information on the potential number of new hires per job type, housing availability, local area information, job descriptions, etc. As the number of students increased, we expanded our efforts to provide Bill this same type of information on several other Parks. We then sent two people from Smokies (and two came from Ozarks) to Memphis State to talk with the students - first as a group, then on a one-to-one basis to discuss their application and answer all questions. For the first time in our recruiting efforts we were able to leave a college campus with about 30 completed applications to submit to the seasonal employment unit.

The total time involved on Bill's part as well as ours was minimal. Except for one afternoon of Bill getting the students together in the initial phase and the two-day on campus visit by recruiters (with Bill's presence and valuable assistance), the remaining time was worked into the daily routine, mostly by telephone.

The return more than justified the time and cost expended!! Thirty-six applications were submitted to WASO and our latest followup efforts indicate that 14 students (nine minorities) were hired by six parks (with Smokies hiring four). A total of 28 offers were made, some students receiving them from both parks to which they applied.

If any other parks are interested in utilizing this approach, we will be happy to provide more detailed information. Just contact Debbie Trout or Susie Bartlett at Great Smokies.

Dave Beal  
Superintendent  
Great Smokies

#### VOLCANO ART CENTER

Recently I was visiting with Marsha Isoshima Morrison when, in the course of our conversation, we began to reminisce about the beginnings of the Volcano Art Center, an organization that is now a thriving part of Hawaii Volcanoes National Park. It was a fortuitous combination of circumstances - and people - that brought the center to life, a situation that surely exists in other places across the country.

A National Register structure within the park (the 1877 Volcano House) lay wasting away; a pair of artists expressed interest in the means to display the works of local artists; a concessioner was willing to let a sales venture occur that did not compete with its line of products; a superintendent and interpretive staff recognized the educational potential of an arts-in-the-parks program.

A certain amount of boilerplate was used to create the Special Use Permit for the Volcano Art Center, but there was only one key paragraph, to wit: The

works of art demonstrated, produced and sold at the Center will be representative of this place or reflect each artist's response to it. Mainland products are out. Mass-produced products are out. Products without a sense of this place are out.

This was the guiding principle. It's open to interpretation, but it created a talking point to examine each product, each venture and ask, "Is this germane?" The record of the Volcano Art Center answers that question. The Center has presented the works of art from virtually every visual medium, as well as music dance and theater.

It has conducted classes in a multitude of mediums, including photography, dance, puppetry, block printing, weaving and painting. It has presented countless performances for the traveling public and surrounding community. It has communicated the park story through its newspaper. It has created a sense of excitement about that land. It has enriched the park with its presence.

There are no quick riches in such a venture. Clearly, this has been a labor of love, so it takes people like Marsha and Boone Morrison to get a program off the ground. But the program does have an economic impact, for the annual sales now approaches six figures. This has helped create a stable livelihood for some 80 artists in the region. A standard 35 percent commission is returned to the Center to support its operation. Equally important, the park story is communicated in ways that would not otherwise be done. For the price of moral support, encouragement and structural maintenance (mandated by law) Hawaii Volcanoes National Park benefits from the equivalent of perhaps one hundred thousand dollars in interpretive services each year. That's impact.

What began as a casual idea is now a vital ingredient. For arts in parks is a powerful tool. As it was in the 18th century development of land use attitudes, so today the arts continue to shape public perception. I have no doubt in my mind that the preservation of land and culture is ensured wherever such programs exist. When such organizations cultivate a love of life and land, the idea of any other use of such places becomes unthinkable.

For a sample newspaper copy of the Volcano Art Center, write to Box 189 Volcano, Hawaii 96785. You may find possibilities that lie fallow in your area.

Glen Kaye  
Chief of Interpretation  
Cape Cod National Seashore

SKY INTERPRETATION RESOURCE BULLETIN: GET YOUR COPY WHILE THEY LAST!

Volume IV of the Sky Interpretation Resource Bulletin is now available, free of charge. This issue, dubbed the "solar maximum issue," focuses on the sun. Its 67 pages include: a planet summary for 1980-81; sky charts for July 1980 through May 1981; a Native American sky chart; several articles about the sun; selected references; a list of people willing to help parks with sky interpretation; and other information on interpretation of the sky. The front and back covers show the contrast between the Sun's corona at the times of solar activity maximum and solar minimum.

Copies may be obtained, while they last, from either of the following:

Von Del Chamberlain  
Space Science & Exploration  
Department  
National Air and Space Museum  
Smithsonian Institution  
Washington, D.C. 20560

Dave Batch  
Abrams Planetarium  
Michigan State University  
East Lansing, Michigan  
48824

Multiple copies may be requested with justification of need.



Dear Readers:

I am a 21 year old Exakta model VX that just suffered an attack of metal fatigue and the boss put me on the shelf because I don't have Blue Cross or Blue Shield.

Heck - I have crawled through caves, bounced on a saddle horn, hung on a backpack, skied all over the west and soaked up years of history in the east. I'm just not ready for retirement, especially since I just moved to Glacier. I think the boss still likes me because I get to go out a lot more than my automatic electronic grand-children.

Do any of you retired brothers have a spare body lens mount flange, bayonet type with locking lever that looks like the reproduction below?

If our metal types are compatible, I promise that you won't be rejected!

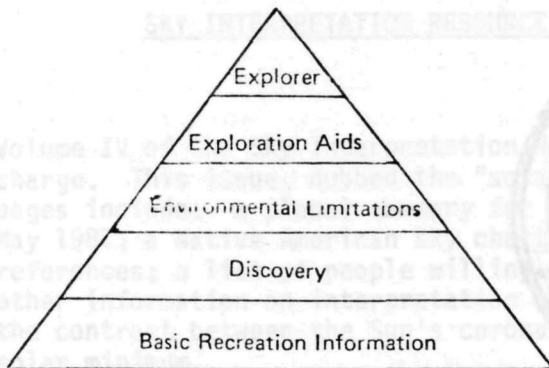
Please call me at (406) 888-5441, ext. 30, or write to the boss; Clyde Lockwood, Box 65, West Glacier, MT 59936.



## CLIMBING AN INFORMATION PYRAMID

Interpretation is usually one part of a much larger resource information program. Information and orientation are closely allied with the interpretive field. So closely allied, arguments often take place about how interpretation is or is not orientation and information.

To assist planners and defenders of the interpretive profession, I have taken the recreation information experience and broken it into phases. Recognizing that all visitors to natural or man-made resources need different levels of information, the following recreation - information pyramid was developed.



### Basic Recreation Information

The first level of the information pyramid is at the bottom. The broadest part of the pyramid is devoted to basic recreation information. Here, visitors' needs for basic information are considered. Opening and closing hours for recreation facilities, weather forecasts, road conditions, campground and hiking - trail locations, snow conditions, fishing areas, boat ramps, etc. are inventoried and provided to visi-

tors. This level of the pyramid will provide information that will benefit every visitor.

### Discovery

The discovery level will interest almost as many visitors as the basic recreation level. It is at this level that visitors are made aware of the discoveries they can make. Discovery is defined as the act of becoming aware of something new. Within this experience is the excitement of discovering some new thing or place. For example, this level will serve to highlight where historical and cultural sites are located, where fish hatcheries, volcanos, lava fields, geothermal fields, wildlife areas, and unusual flora can be found. This is the level where the visitor says, "I don't know this was here."

### Environmental Limitations

Once a visitor has become aware of the variety of resources available for his exploration, an effort must be made to protect the visitor from the resource and the resource from the visitor. Hence, an environmental limitation level is provided. If a visitor is planning a desert exploration, for example, it is important that he know the basics about surviving in a desert environment. He must understand the need for proper clothing, how much water to take, and what to do in the event his vehicle becomes disabled. He must also understand the limitations that are placed on his behavior. Off - road - vehicle restrictions, Antiquities Act limitations, and the location of private property must be understood. Each area will have its own list of environmental limitations that must be known for a safe and minimum - impact visit.

## Exploration Aids

As the pyramid closes, the information becomes more specialized and the number of people seeking the information becomes more refined. Exploration aids are located at this level. Here the visitor can obtain a map, book, or guide to assist him with his exploration. This level is where the visitor begins to learn the interrelationships and deeper significance of his discoveries. Interpretive programs, self-guided trails, wayside exhibits, cassette auto tours and other interpretive techniques embellish this level of the experience.

## Explorer

The top of the pyramid is reserved for the explorer. At this level the recreation information program makes provisions for the visitor who has passed

the initial discovery level and has been involved in the exploration level for some time. Seminars, libraries, study collections, etc. are made available for the more advanced visitor.

The recreation - information pyramid will provide planners and practitioners with a way to analyze, show where to concentrate efforts, and help determine how to best meet each level of the information/orientation and interpretation program. The pyramid serves to isolate each phase of the total information program and will allow interpreters to focus on each of the information and audience levels. When allocating time, money, and resources to the various levels of the pyramid, planners and field practitioners should ask themselves what will be the most effective way to address each level.

Frank E. Mosbacher  
Director  
Inter-Agency Visitor Center  
Lone Pine, California

*The above article was taken from the Summer, 1979 issue of THE INTERPRETER, the quarterly publication of the Western Interpreters Association.*

## THEMES: CONVICTION, SENTENCING, AND EXECUTION

Interpreters hardly need to be told again that themes are vital to successful programs. Freeman Tilden expressed it by saying that, "It is far better that the visitor . . . should leave with one or more whole pictures in his mind, than with a melange of information that leaves him in doubt as to the essence of the place." Other writers have put it in their own words (see, for example, several articles in Spring, 1979 issues of In Touch). In addition, memory research has established that people are better able to recall facts which are related to one central idea than those which are not.

But with the summer season upon us, those of us who only work these busy months don't have time to meditate on the philosophical aspects of what really affects people. We need good solid interpretive themes, and we need them fast. As a guideline for successful programs, I've found helpful a three-step process which might be called "conviction, sentencing, and execution." It works like this:

Whether you're planning to give a walk, a talk, or an evening program, pick a topic you are enthused about. If you're not able to choose your own subject - you're giving cave tours, perhaps - then at least choose your own angle. Vow to become the expert, for instance, on the history of the cave's exploration. Get fired up. That's conviction.

Then, put your theme idea into sentence form. The value of doing so - in fact, the need for doing so - is superbly expressed by Robert Gorrell and Charlton Laird with regard to creative writing in their Modern English Handbook. We

interpreters might also take heed:

An "idea for a theme" . . . must be more than a general inclination toward a topic: "I think I might write something about icebergs" or "The whooping crane might be an interesting subject." The starting place for a composition as for all communication in language is a topic plus a comment about it, or a subject and a predicate. We do not say "Dogs smell" because we select the topic "dogs" and then look for something to say about it . . . . "Dogs smell," if not an especially promising theme idea, is usable.

Once your theme is in sentence form, hone it into something catchy and interesting. The process might flow something like this:

"Geology of Mt. Rainier." A seasonal interpreter has picked the aspect of Mt. Rainier National Park that he or she can really get excited about. The theme, though, needs to be "sentenced."

"The geology of Mt. Rainier is fascinating." The theme has been "sentenced." How good is it? The interpreter asks himself this: if I announce it to inquiring visitors as the theme of tonight's evening program, how stimulated are they likely to be? The answer: probably not very.

"The geology of Mt. Rainier is fascinating because it combines in one place volcanic activity and glaciers." Better. But the naturalist can go one more step.



"Fire built the mountain; ice is destroying it." The theme is ready. It will pique the curiosity of the most casual visitor.

With enthusiasm and a solid theme you can now execute a top-notch program. Outline the talk, weaving the theme through it so that just as in a well-written short story every element contributes to the message you want visitors to absorb. Tell them in the beginning that "Fire built the mountain; ice is destroying it." Remind them at the end. Ensure that the stories you tell in between illustrate facets of that same

point. By doing so, you will paint for your audience the "whole picture" that Freeman Tilden exalts.

You will have led your message -- your theme -- step-by-step through conviction, sentencing, and execution. And in the end you will encounter a pleasant paradox: instead of something dead, you'll have given visitors an experience that is very much alive.

Case closed.

David Catlin  
Park Technician  
Blue Ridge Parkway

#### BRIGHT IDEA FOR DEAF VISITORS

How many times has something clicked in your head, you know, the old proverbial lightbulb, and you've wondered "has this happened to anyone else?" Situation: recently two visitors came into our visitor center. Each were deaf and could not speak. They very carefully looked at and read all of the displays but when they saw the small sign which read "a five minutes slide program on the riverway can be started - ask the ranger" they stepped on into the auditorium. Wow! I thought, how can I make the audio part of the audiovisual program known to them? Than I remembered the script H.F.C. sent which included a description of the slides. (Enter light bulb). They followed the script and not

only enjoyed the visuals, but they did not have to miss out on the story which they illustrated. They left with big smiles and though I remained, my feet were just slightly off the ground. Though I could not use their sign language to communicate with them, that barrier had been broken.

If you have a slide program or a movie, try keeping the script around for those special times. Maybe you have had this come up in the past but then again maybe you haven't.

Gregg Bruff  
Park Technician  
St. Croix N S R

## COOPERATING ASSOCIATION CONFERENCE

The 1980 Biennial Conference of National Park Service Cooperating Associations will be held October 27-31, El Tropicano Hotel, San Antonio, Texas. It's tempting to say this will be the biggest, most exciting, etc.--we've used all that before. Why not just "it's important that you be there."

The Conference theme this year: National Park Service/Cooperating Associations: A Symbiotic Relationship. We will be discussing such subjects as Association relationships with the Service, the IRS, the Harpers Ferry Center, Concessioners, Publishers, and the Public. That second subject, IRS, will play a very important role in the Conference this time round.

And the new Director will be with us, as will the new Associate Director for Management and Operations, Stan Albright.

So, if you have anything to do with Cooperating Associations, or are interested in what they do, write to or call the Coordinator for reservation forms: FTS 523-5270. Or ...

I would like to attend the 1980 Cooperating Association Conference

Name: \_\_\_\_\_

Title: \_\_\_\_\_

Assoc./Park/other: \_\_\_\_\_

Banquet reservations: \_\_\_\_\_

Luncheon (Tuesday): \_\_\_\_\_

San Antonio Missions Tour (lunch): \_\_\_\_\_

Write to El Tropicano Hotel, 110 Lexington Avenue, San Antonio, Texas 78205. For lodging reservations; \$35 single, \$45 double. Identify yourself as attending the National Park Service Cooperating Association Conference.

## ABOUT SCHOOL

He always wanted to say things. But no one understood.  
He always wanted to explain things. But no one cared.  
So he drew.

Sometimes he would just draw and it wasn't anything. He wanted to carve it in stone  
or write it in the sky.  
He would lie out on the grass and look up in the sky and it would be only him and  
the sky and the things inside him that needed saying.

And it was after that, that he drew the picture. It was a beautiful picture. He  
kept it under the pillow and would let no one see it.  
And he would look at it every night and think about it. And when it was dark, and  
his eyes were closed, he could still see it.  
And it was all of him. And he loved it.

When he started school he brought it with him. Not to show anyone, but just to  
have with him like a friend.

It was funny about school.  
He sat in a square brown desk like all the other square brown desks, and he thought  
it should be red.  
And his room was a square, brown room. Like all the other rooms. And it was tight  
and close. And stiff.

He hated to hold the pencil and the chalk, with his arm stiff and his feet flat on  
the floor, stiff, with the teacher watching and watching.  
And then he had to write numbers. And they weren't anything. They were worse  
than the letters that could be something if you put them together.  
And the numbers were tight and square and he hated the whole thing.

The teacher came and spoke to him. She told him to wear a tie like all the other  
boys. He said he didn't like them and she said it didn't matter.  
After that they drew. And he drew all yellow and it was the way he felt about  
the morning. And it was beautiful.

The teacher came and smiled at him. "What's this?" she said. "Why don't you  
draw something like Ken's drawing? Isn't that beautiful?"  
It was all questions.

After that his mother bought him a tie and he always drew airplanes and rocket ships  
like everyone else. And he threw the old picture away.  
And when he lay out alone looking at the sky, it was big and blue and all of  
everything, but he wasn't anymore.

He was square inside and brown, and his friends were stiff, and he was like everyone  
else. And the things inside him that needed saying didn't need saying  
anymore.

It had stopped pushing. It was crushed. Stiff.  
Like everything else.





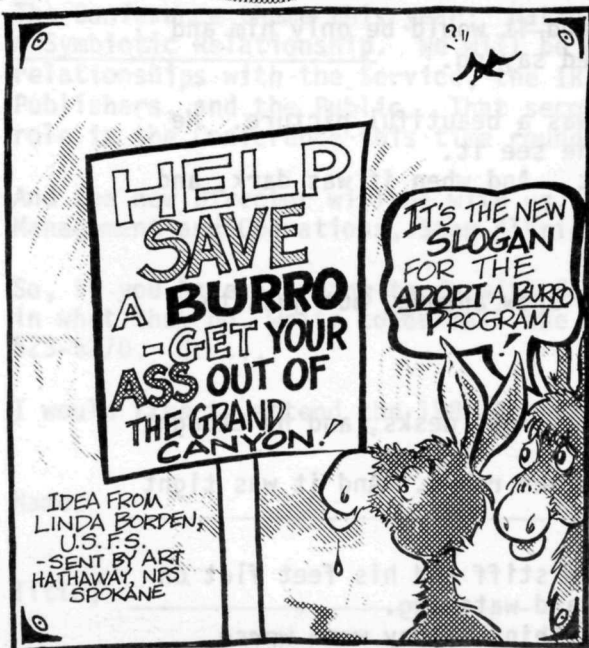
# The Rangeroons present

BY KEITH HOOFNAGLE

## PART ONE OF A NEW SERIES: CARTOON IDEAS

### CONTRIBUTED BY OUR READERS!

[THOSE THAT COULD BE PRINTED!]



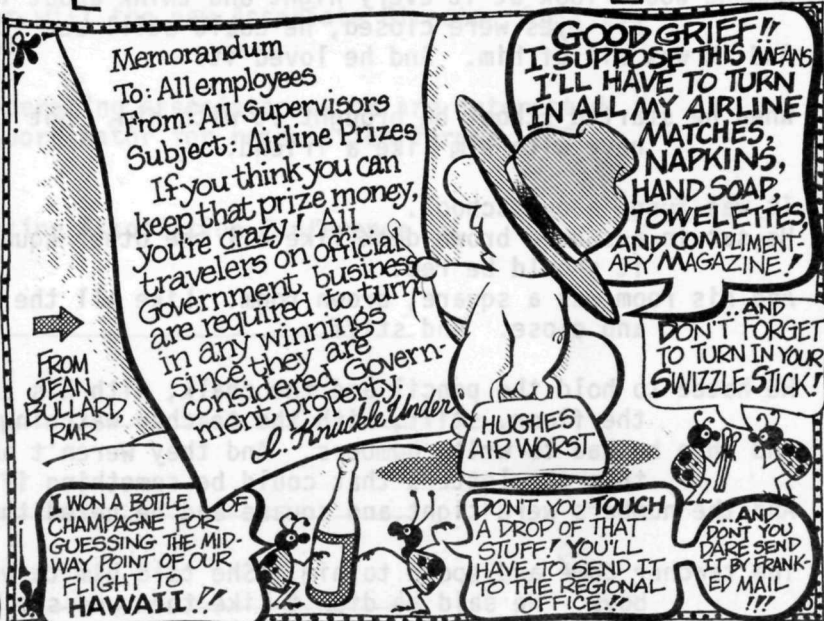
## C.B. JARGON comes to the NPS

HEY, LITTLE LOG CABIN<sup>1</sup> GOT YOUR ANTLERS<sup>2</sup> ON? THIS IS BULL ELK<sup>3</sup> AT THE BIRD STUFFER CENTER<sup>3</sup>. I'M ON THE NEST<sup>4</sup> AND WE'VE GOT TOO MANY EGGS<sup>5</sup>. SOMEONE JUST STOLE THE FROGS<sup>6</sup> AND SAUCERS<sup>7</sup> OUT OF THE GOBBLER<sup>8</sup> A SUPERTANKER PULLED BY A TUG<sup>9</sup> SUNK IN OUR HARBOR<sup>10</sup>. THREE FISHJACKERS<sup>11</sup> ARE ON THE BIG 'Y'<sup>12</sup> AND WE'RE OUT OF PAPER PLANKS<sup>13</sup>...

COULD YOU SEND A SHERLOCK<sup>14</sup> IN A BUBBLE GUMMED ARROWHEAD<sup>15</sup>? WE NEED HELP RIGHT AWAY, GOOD BUDDY!!

IDEA FROM STEVE HEATON, YELLOWSTONE

- LEGEND:**
1. RANGER STATION
  2. RADIO
  3. VISITOR CENTER
  4. DESK
  5. PROBLEMS
  6. CASH
  7. COINS
  8. CASH-REGISTER
  9. 32' AIRSTREAM PULLED BY A VW
  10. STALLED IN PARKING LOT
  11. ILLEGAL FISHERMAN
  12. YELLOWSTONE RIVER
  13. MAPS
  14. RANGER
  15. PATROL CAR



EVER SINCE OUR SON, JACK, TURNED INTERPRETER ON US I'VE BEEN RACKING MY BRAIN ASKING MYSELF WHY... WHY?... WHERE DID WE GO WRONG? I STILL CAN'T BELIEVE IT! HE WAS SUCH A NORMAL BOY! HE EVEN PLAYED FOOTBALL... AND HE COULD CATCH THE BALL, TOO! I TOLD ALL OUR FRIENDS THAT JACK WAS A PARK RANGER, BUT I KNOW THEY'RE BEGINNING TO SUSPECT THE TRUTH. OH, IT'S SO EMBARRASSING! WHERE DID WE FAIL? HE USED TO READ PLAYBOY, BUT LAST WEEK I FOUND A COPY OF "IN TOUCH" UNDER HIS PILLOW!!

THINGS COULD BE WORSE, DEAR, OUR SON COULD BE A (SHUDDER) BALLET DANCER OR AN (UGH) INTERIOR DECORATOR. AT LEAST HE WEARS A UNIFORM!!

