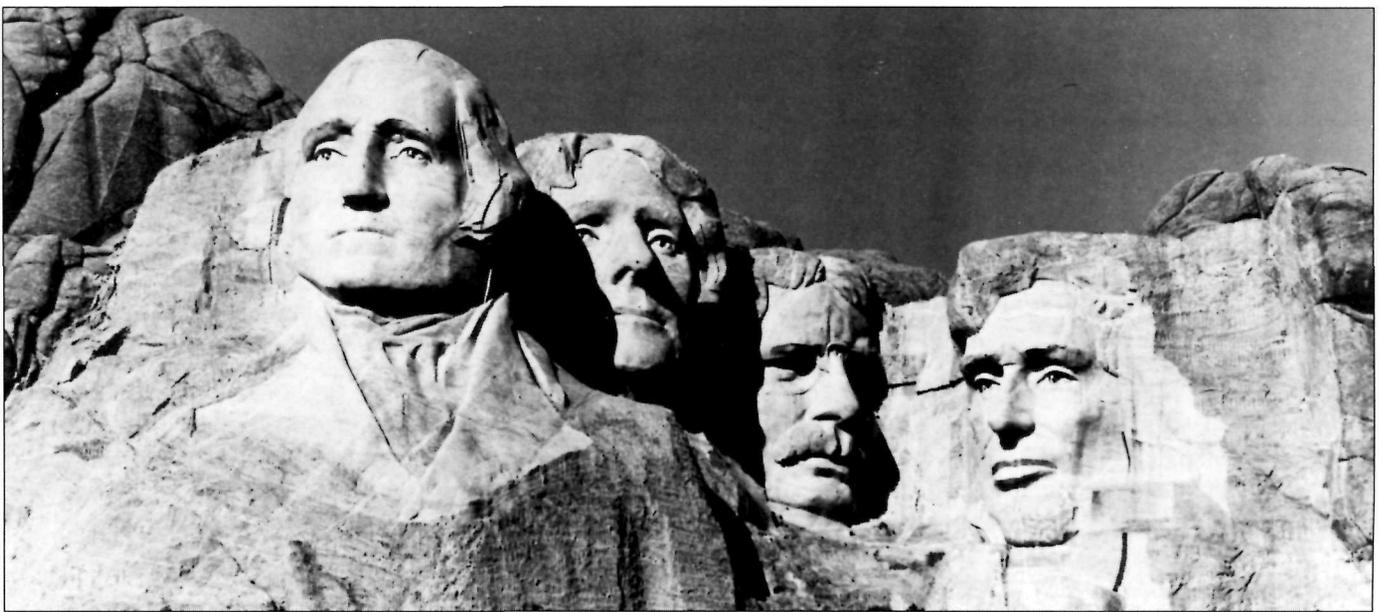


Summer 1993
Point of View

Interpretation



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As the picture above portrays there are indeed many points of view. In interpretation a point of view can mean many things. It can mean introducing only part of the story or leaving out those parts with which we might not agree. It can mean presenting the information in a biased manner, or to make only certain truths clear. These presentation styles however miss the point. In our presentations we should take the time to explore the various points of view in the stories we tell and attempt to bring the public into discussions of them. An understanding of diverse points of view in our stories can only help in seeking a "greater truth." In this issue we have attempted to assemble a series of articles that represent writings with a point of view. We have collected articles about what we call ourselves, about our transient nature, about our ability to effect change, and about some of the more unusual areas we now interpret. Also included are a few articles on approaches to solving some interpretive problems which might be of use to you. We have enjoyed working on the issue and thank all of the writers for their time and point of view.

Glenn O Clark, Alaska Regional Chief of Interpretation
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Interpreting Interpreters

Who are we? That's a silly question! We were born at an early age and have lived with ourselves for many many years.

A better question is: Who does the public think we are? What do we interpret? Which languages do we interpret — from and to? (That's not funny, is it?)

Unfortunately a recurring problem for park people is that the public is not always sure where they are nor to whom they are talking. When they stand amid stately trees, overlook a man-made lake, or enjoy a vista of a grassy plain they do need to be told that it is a unit of the National Park Service.

Recently one Regional Director was making his own informal survey among visitors. They told him how much they loved the area, how well it was maintained, and how helpful the ranger in their Smokey Bear hats were at this National Forest! (Again, not funny!) Don't assume that the public knows what you know.

Interpretation is a highly developed, well disciplined art form. It takes knowledge and background information. Even more important, it takes an experienced story teller. You are performing to a live audience.

The public does not visit a park to get a technical lecture. They come to enjoy. Your talent is to give them information, education, and yes, even a lecture, but in a style that makes it enjoyable and exciting.

Each program should expand the visitor's knowledge base. If they aren't getting new information, they will be bored. If it's over their heads, then you are wasting your time, and theirs. You aren't communicating.

Interpreters are professionals. Probably the style of the delivery requires more experience than the work it took to gather the information you are conveying. Look at the winners of the Freeman Tilden Award. Most of their ideas were in finding a creative way to convey an interpretive message to a specific audience. The 1992 winner, David Kronk, put together a video of young people explaining the basics of their park to other young people. It is simple, direct, and very effective. It was good communication, and that's good interpretation.

Titles. There are so many responsibilities, duties, precedents, that it seems to me that just about every park has a different title for their interpreters. The public doesn't care. You are interpreters. You should let the public know; and then in a brief phrase, explain in your own words what an interpreter is.

So, how do we insure that the visitor does understand these basics? I feel that at the beginning of every program (any kind of presentation to a group) that you should start with a positive identification that they are in a National Park unit. Don't assume.

Next, at the beginning of every program, you should present yourself as an interpreter/ "_____". The "_____" would be the specialty you are presenting at that time. For example, a person giving three different programs at Virgin Islands National Park would be an Interpreter/Naturalist on a walk through the forest; an Interpreter/Historian at the Sugar Mills; and an Interpreter/Marine Biologist at an underwater trail.

They give a phrase of just what you feel an interpreter is and does. Define Interpretation in your own words so that it is absolutely clear to the visitor.

In closing your program, repeat that you are an interpreter/ “_____”. Thank people for visiting (the full name of the park unit), a unit of the National Park Service. Add Department of the Interior if you wish.

I feel that if this is done at every park program, the public will start to pick up these basic points. They are at a National park area; you are an interpreter; and, you tell them just what an interpreter is and does for them. It’s human nature for people to know what you are doing, for them.

The public loves our parks. It is America’s gift to the entire world. The parks do have growth problems, as we all know. The first step in talking to legislators is to be sure that their constituents know which public land is part of the park system; where they are; and who is running and interpreting each and every one of these unique areas.

A Transient Intimacy

Gregg L Bruff

Chief of Interpretation & Cultural Resources
Pictured Rocks National Lakeshore

Noted author and historian Wallace Stegner once paraphrased Wendell Berry by saying “if you don’t know **who** you are, you don’t know **where** you are.”¹ Perhaps this thought finds its roots in Robert Frost’s poem “A Cabin In The Clearing” where Mist and Smoke quip about humans who “...have been here long enough to push the woods back from around the house and part them in the middle with a path...”² These transient newcomers are further considered as Smoke remarks “...If the day ever comes when they know who they are, they may know better where they are...But who they are is too much to believe—either for them or the onlooking world...They are too sudden to be credible.”³

In these words are distilled a theme which has persisted in my mind; the theme of “being too sudden to be credible,” a theme which I believe runs deeply through too many of us who have chosen careers in the National Park Service. Look at, for example, any bi-weekly pink sheet of vacancies where the average number of vacancies is well over 100. This of course does not account for the vacant positions in parks where managers are saving lapse monies to enable them to move the next incumbent from his or her old position to the new.

It seems we are a rather transient group and my concern is that many of us do not know **who** or **where** we are, for we don’t remain long enough in any one place to find out. These vacancies may confirm a suspicion that there is a general attitude by some employees who expect only to remain in a position two to three years and then move on. Does this penchant for mobility indicate simply a desire for career experience and advancement, or a deeper disconnection from the landscape and occupational boredom? Are we a restless, rootless collection of rolling stones?

I would submit that our institutional transience leads to a credibility gap, not only with the general public, but also with the local community. We beg the question of how any one individual can possibly learn her or his job in a couple of years, let alone the intricate interaction of humans, architecture, flora, fauna, social systems, soil, topography, and weather of the park, be it a rural or urban, natural or cultural site. (I say this as if the natural and cultural were mutually exclusive when in practice they are not.) There are ample texts from which to draw comment on our lack of being grounded in the landscape.

In addition to Frost and Stegner, essayist Wendell Berry and Pulitzer Prize winning poet Gary Snyder provide a fresh perspective on our ability and role as stewards and conservators. Both Berry and Snyder are observers of

humans and their relationship to one another and the land. Both have cultivated a practice of comment on daily life and its meaning in agriculture. For me, their analogies extend beyond permanent pasture, apple trees, and repairing the '58 Willys, to include the “real work” Service employees are engaged in — long term stewardship of the land and the human built environment.

In the *Gift of Good Land*, Berry states “...and stewardship is hopeless and meaningless unless it involves long-term courage, perseverance, devotion, and skill.”⁴ He further admonishes “...an organization cannot answer the question (of belonging) until individuals answer it.”⁵ In *Standing by Words* Berry states “it won’t do to correct mistakes made in one place by moving to another place, as has been the common fashion in America, or by adding on another place, as is the fashion of any sort of ‘growth economy’.”⁶ How many stories have we heard where Service employees have moved from park to park leaving behind problems for their successor to untangle, or when problem solvers transfer into a park to deal with a management crisis — only to move on — leaving the staff in a vortex of change. Again Berry cautions “They must come prepared to stay; if they mean to stay they will have to work, and they must learn the difference between good work and bad.”⁷

I would submit that what we need in the National Park Service is a longer perspective of our parks and the land. Does it not take four or more years to obtain an inkling of a sense of place? Some would suggest ten or fifteen years, perhaps an entire career spanning a lifetime is required to adequately learn, manage, and defend our complex parklands and their adjacent hinterlands.

Snyder summarizes the value of long term association with a place by commenting “There is strength, freedom, sustainability, and pride in being a practiced dweller in your own surroundings, knowing what you know.”⁸ Berry adds to the discussion by writing “The most important of those possibilities would be the lengthening of memory. Previous mistakes, failures, and successes would be remembered. The land would not have to pay the cost of trial and error education for every new owner.”⁹ Restated, we can interpret this to read “the park resources and it’s visitors would not have to pay the cost of trial and error education of every new ranger, maintenance person, or resource specialist.”

In too many NPS areas the staff are frequently viewed as transient know-it-alls. Families who have lived in a region for generations perhaps rightfully look askance at Service employees who blow into town, work for a few months or years, and leave without becoming an integral part of the fabric of the community. Snyder reminds us, “Membership in a place includes membership in a community. Membership in a work association whether it’s a guild or a university or a religious or mercantile order — is membership in a network.”¹⁰

Taking the discussion further, author and visionary Vine Deloria compares placed American Indian experience with transient European perspectives. According to Deloria: “Unfortunately, most whites lack the historical perspective of places simply because they have not lived on the land long enough. In addition, few whites preserve stories about the land, and very little is passed down which helps people identify the special aspect of places.”¹¹ He believes that emotional responses to sacred places occur in reflective and revelatory ways. Long term contact with a place is required for reflective human-land relationships. Deeper, more emotional contact is required for revelatory

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experiences. Deloria says “Our task is to live in such a way that the information we receive through analysis becomes — over the passage of time and through grace and good fortune — our experience also.” Deloria goes on to state “Nor can mere continued occupation create an attitude of respect, since the basic premise — that the universe and each thing in it is alive and has personality — is an attitude of experience and not an intellectual presupposition or logical conclusion.”¹²

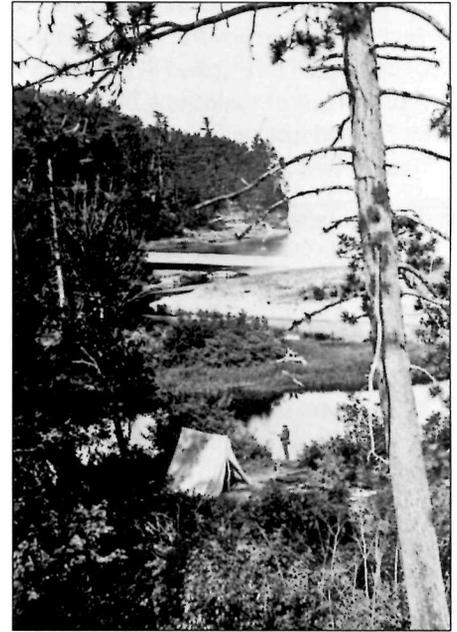
Herein perhaps is the most significant contribution interpreters and the Art of Interpretation can make. We are uniquely positioned to absorb and reflect the stories of the landscape and community. Having ready access to histories and historians, scientific data and researchers, we serve as

primary contacts with visitors and area residents. Park visitors and the local community can at first vicariously, and then hopefully on their own, learn the stories of a park and bio-region. Deloria suggests that “Information heightens awareness by providing a context within which experiences can be understood.”¹³ Through interpretive programming and educational outreach, links can be forged between the park story and those who take it into themselves and use it, become closer to either reflective or revelatory experience with place.

To accomplish this requires study, and opening ourselves to what makes our parks and communities “tick.” We must require ourselves to spend time in the park, learn the plants, soils, animals; the stories and customs of indigenous people. It takes time to understand geologic stratigraphy, political climate, pollen varves in wetlands, the tracery of rivers, ethnic diversity, regional architectural modifications, trade patterns, transportation and rendering of raw materials, and nuances of language.

Certainly, parks must exist within a national framework, a system guided by appropriate over-arching philosophy, policies and methodologies, but parks must also, and perhaps as importantly, exist within a regional and local context. Only with long term contact and sensitivity to local and regional issues will the Service’s mission succeed. Our personal and agency philosophies hawk long-term management of resources “for future generations” yet we often fail to model that philosophy by a long term association with the land. As Stephanie Mills says, to become “a familiar” with the land. Snyder comments “Our relationship to the natural world takes place in a place and it must be grounded in information and experience.”¹⁴

This is not to say that one cannot visit other people, areas. Travel broadens the mind and experience. Travel infuses new knowledge, perspective, gives clues to new methodology. One should not avoid the benefits of fascination with distant places, the Lewis and Clark query of “what’s over the next ridge.”



Fisherman at Miners River
Pictured Rocks National Lakeshore

In closing, let us return to Robert Frost's poem *The Gift Outright* where he counsels...

*"Something we were withholding made us weak
Until we found out that it was ourselves
We were withholding from our land of living,
And forthwith found salvation in surrender."*¹⁵

1. Stegner, Wallace, *The Sense of Place*, Wisconsin Humanities Committee, Madison, Wisconsin, December 1986.
 2. Frost, Robert, *The Poetry of Robert Frost*, Edited by Edward Connery Lathem, Holt, Rinehart, Winston, New York, New York, 1969.
 3. IBID.
 4. Berry, Wendell, *The Gift of Good Land*, North Point Press, San Francisco, California, 1981.
 5. IBID.
 6. Berry, Wendell, *Standing by Words*, North Point Press, San Francisco, California, 1983.
 7. IBID.
 8. Snyder, Gary, *The Practice of the Wild*, North Point Press, San Francisco, California, 1990.
 9. Berry, Wendell, *Standing by Words*, North Point Press, San Francisco, California, 1983.
 10. Snyder, Gary, *The Practice of the Wild*, North Point Press, San Francisco, California, 1990.
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 14. Snyder, Gary, *The Practice of the Wild*, North Point Press, San Francisco, California, 1990.
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 16. Frost, Robert, *The Poetry of Robert Frost*, Edited by Edward Connery Lathem, Holt, Rinehart, Winston, New York, New York, 1969.
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Art from the Land

Sarah Olson
Superintendent
Weir Farm National Historic Site

To preserve a significant site of the tradition of American Impressionism; to maintain the integrity of a setting that inspired artistic expression and encourages public enjoyment; and to offer opportunities for the inspirational benefit and education of the American people.

So reads the 1990 law establishing Weir Farm National Historic Site. Weir Farm is the first National Park area in the state of Connecticut and one of only two in the National Park System where the purpose and interpretive framework focus entirely on art. In order to respond to the arts void in the makeup of the system the Service recently completed a theme study to help guide the future establishment of art sites.

The art story at Weir Farm NHS derives as much from the land as from the buildings and perhaps the greatest interpretive challenge is to convey this pervasive and often complex relationship between art and landscape.

Artists have worked at Weir Farm continuously, and in a variety of media,



J. Alden Weir on his Connecticut farm, c.1900, private collection.

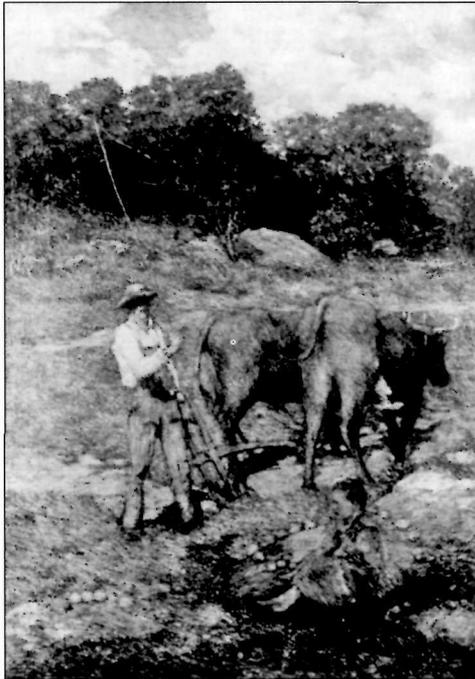
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since 1882 when the American Impressionist painter Julian Alden Weir (1852-1919) acquired 150 acres here in exchange for a painting, not one of his own, and ten dollars. Weir's eventual holdings would grow to 238 acres. The National Historic Site is 60 acres. As Weir's summer home and workplace from 1882 to 1919, and a frequent destination for his circle of artist friends, his farm became an important place to American Impressionism, an art movement which, itself, was characterized by the celebration of place.

Weir Farm was never an art colony, like those that grew up later around Cos Cob and Old Lyme, Connecticut and elsewhere in New England, where numbers of artists established summer residences and studios around a chosen locality. But it was a place where Weir and his friends, who included the painters John Henry Twachtman, Childe Hassam, and Albert Pinkham Ryder, practiced a communal habit of working which they had formed as art students, when they spent long hours painting and drawing together in the academic teaching studios of Paris.

Landscape as subject was not a hallmark of these artists' work until the late 1880s. Nature, however, figured importantly in their art before they began to translate it directly onto canvas. What initially drew J. Alden Weir to this location was the landscape and the opportunities it offered to "experience nature" and take artistic inspiration from it. Located within easy reach of his New York City home, this place provided a retreat from urban life which in the late 19th Century, was beginning to be viewed as harmful to body and spirit.

Correspondence among Weir and his circle of friends reveals an intense interest in communing with nature as well as painting it. Weir, although an avid hunter and fisherman, wrote that he wanted to "bag nature as much as quail." Some of the artists expressed a positive relationship between physical exercise outdoors and working at the easel—a fit body, they felt, contributed to successful painting.



J. Alden Weir, *Ploughing for Buckwheat*, 1898, Carnegie Museum of Art.

By 1890, the group was increasingly painting outdoors, focusing on landscape as subject matter and using an Impressionist technique characterized by laying pure color, unmixed, on the canvas to create a sense of intense flickering light. Unlike the American landscape painters of the previous generation who sought out the extraordinary, untamed, and dramatic in nature at places like the Grand Canyon of the Yellowstone and Yosemite Valley, the American Impressionists painted the familiar, cultivated landscapes located in their own backyards. By repeatedly depicting selected spots in Connecticut and elsewhere in New England they helped create a heightened sense of place for these landscapes.

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The identification of specific painting sites at Weir Farm is now underway as part of extensive research to document the site. We believe that Weir painted virtually all over this Connecticut property. He and his friends sometimes painted the same Weir Farm scenes, perhaps even setting up their easels side by side. One winter, Weir and John Henry Twachtman shared a portable studio, something like a small railroad car on runners, from which they could capture snow scenes.

Encroaching vegetation has greatly altered the landscape since Weir's time and few of the painted landscapes are easily recognizable on the land today. Attempts to match painting and subject are further complicated by the artists' frequent practice of altering the scene for their own artistic purposes. In his own work Weir often adopted "unearthly" perspectives, like bird's-eye views, inserted strong vertical features, and distorted the relative size of features in the landscape to create unique compositional effects.

What you see today at Weir Farm is a quintessentially Connecticut landscape. Perched at the top of winding Nod Hill Road the farm is dotted with clusters of red clapboard buildings and overlaid with an intricate web of grey stone walls. Remnants of ancient fruit orchards and hay fields recall a long tradition of working and nurturing the land, a thoroughly cultivated past. It is now, as it was historically, a strongly familiar, welcoming place.

We believe Weir's house and his studio are remarkably little changed since he used them a century ago. His son-in-law, the sculptor Mahonri Young, built a much larger studio next to Weir's and that, too, remains essentially unaltered since Young's death in 1957. The studios are uncomplicated wooden structures, each with a wall of windows on the north side. Inside is layer upon layer of the creative tools and other paraphernalia for producing art. The property of Weir's, his artistic daughter Dorothy's, his son-in-law Mahonri Young's and painter Sperry Andrews', the current resident artist who has used the studio since Young's death.

Today in the studios visitors see the life's work of Sperry Andrews. The art of J. Alden Weir and Mahonri Young are in private hands and museums around the country. A program in development at the Harpers Ferry Center will enable visitors to view video images of a large body of artwork that was produced here. The *Weir Farm Artdisc* will offer a visual catalog of art associated with Weir Farm.

For the future, experiencing the real thing on site, seeing art both conceived and produced here, is fundamental to visitors being able to form connections between art and landscape, between the place itself and the spirit that informs it. One group of visitors who are already able to make the connection for themselves are those who come to paint, photograph, or simply conceptualize their artwork at the Farm. Draft alternatives for the General Management Plan all endorse the development of visiting and resident artist programs to help carry on the artistic tradition that has inhabited Weir Farm for a century. The plan also calls for a museum facility at, or near, the site that will house work historically associated with the Weir Farm.

Perhaps the most eloquent summary of the historic relationship between art and landscape is one provided by Connecticut's Senator Joseph Lieberman when he introduced the bill to establish Weir Farm National Historic Site. As a primary interpretive objective for Weir Farm, Senator Lieberman's words can hardly be improved upon:

Weir Farm provides us with a rare opportunity to commemorate the quiet marriage of art and tended landscape that so clearly defined the American Impressionist movement; and because by honoring the vision of J. Alden Weir and the land that he loved so well, we commemorate some of our own best instincts toward the natural world.

It's Time for Change

David L Larsen
Interpretive Historian
National Capital Region

What we do is important. Interpreters have the power to change things. We've been doing it for years, often times without knowing it. Our influence is hard to see because we affect people in subtle ways. Yet our leverage exists and is cumulative and powerful.

When I was sixteen years old and a visitor, the blacksmith at Harpers Ferry National Historical Park changed my life. His dramatic work with fire and iron made me want to be like him. His interpretation provoked me to devote school projects to Harpers Ferry and its themes. Two years later I became a volunteer "apprentice." I was not very good at blacksmithing and quickly came to understand there are no easy ways to become a "master." At the same time, however, I was learning about Harpers Ferry's history and got a kick out of sharing my knowledge with the public. A seasonal whom I admired told me I should read Freeman Tilden. At first I thought my friend had lost perspective. He acted like Tilden was a god. I read the book, spoke with some of the other interpreters and found my view changed. Those "old hand" seasonals affected me deeply. They showed me that interpretation is a very serious matter. After several GS-4 summers of my own, I knew I'd never be a blacksmith. That was fine because I'd come to love interpretation. I enjoyed the verbal flourishes and telling visitors everything I thought they should know. Again, an interpreter changed my view. A wise and talented supervisor taught me that the resources we interpret are much more valuable than any satisfaction or praise I could gain from talking about them. Most experienced interpreters could tell stories that make the same point. What we do **is** important. We **can** change the world. I know this because interpreters changed my world.

It is the mission of interpretation to tell the story of the resource and, as Webster defines it, "to explain the meaning of things." We are charged with facilitating a connection between visitors and that which is meaningful and valuable. It is our responsibility to both provoke an initial appreciation of the resource as well as to add to an already existing understanding. It is our job to tell the stories of people who no longer can tell their own. It is our task to link the visitor to the tiniest part of the forest and then connect them to an understanding of that microbe's value to the whole environment. We are, in effect, the vehicle by which the values of our sites can be communicated. These values are many and are sometimes obvious. Very often they lie below the surface of easy recognition and are complicated, contradictory, and even controversial. When interpreters are at their best, they articulate those values and effectively provoke their consideration and discussion. When interpreters are at their best, I believe, they are in the business of justice.

The litany of obstacles to effective interpretation is long and quite familiar. Enhanced budgets, increased staff, better training, and more supportive management would all go a long way to solving many of our problems. With

the world experiencing accelerated change, with the National Park Service encountering serious threats to its resources, and with the country facing difficult fiscal decisions, it is easy to become discouraged and overwhelmed. Such attitudes, however, rob interpreters of their greatest powers for change--enthusiasm, care, and love of the resource. Our greatest mistake has been not using our powers of persuasion and passion to convince others (fellow interpreters, managers, and visitors) that interpretation is not a "soft program" but is essential to the mission and very survival of the NPS mission.

Now, maybe more than ever before, interpreters have an opportunity to effect positive change. Because of budget cuts, because the country has to make hard choices, because our resources are threatened, things may actually be getting bad enough for the public to support a change for the better. This means interpreters will have a chance to focus the eyes of management and visitors "like a laser" on the resource and its values. It is now most important that we articulate the range of values with which we are entrusted. It is now that we must call attention to the precious nature of our charge. It is now that we must utilize our ability to change things and provoke policy makers and the public to understand that NPS sites represent values which are too meaningful to lose.

First, we must acknowledge and cultivate our idealism. This should not be difficult. Most of us believe deeply in our work. Most of us joined the Park Service because of our love for the resource. Yet, while many of us remain "true believers," we have covered our zeal with a healthy and protective coating of cynicism. It is not hard to see the reasons why: low pay, difficult career advancement, and the stress of managing and performing in today's NPS. Yet when we fail to view the resource and its meaning as the "prime mover" of all of our decisions, we lose our true power. Interpreters are simply hawkers at a carnival without a deep grounding in and love for what they interpret. Because the stakes are so high it is essential that we believe in what we do. Our passion helps communicate ideas and provoke understanding. Most hard core interpreters know that care and enthusiasm help make great programs. Care and enthusiasm can also influence policy and help make change.

Second, we need to professionalize the work force--that is, utilize interpreters who know more about the resource. To change our level of influence we must be better at what we do. This will require hiring interpreters with more education. It will require extensive training on resource subject matter, not just policy and technique. It will also require improved opportunities for interpreters who have allegiance to specific resources. The current system penalizes those who wish to stay in one location for a large part or even all of their career. Many "lifers" in the NPS feel site specific employees are not "with the program." Why? How do such attitudes effect the resource? How many far-ranging decisions are made by managers, planners, and interpreters who do not have the time or interest to read as much site specific material as the average volunteer? How many sites could benefit from interpreters who build a great deal of specific expertise? Currently such an approach is disastrous to morale and to a career. A master interpreter series might go a long way to overcome this. Such a support will help overcome the NPS bias that says moving from site to site is the only proper career attitude.

Third, we must provoke an understanding of the relevance of our resources to today's visitors. Indeed the NPS will have to be relevant in our changing

world or risk becoming a relic. We do not have the automatic or even adequate support of our changing society. We must cultivate and enlarge our constituency. We must then follow one of the basic tenets of Freeman Tilden: we must relate our sites to the visitor. This will require interpreting to and from diverse points of view. This is not a call for “political correctness.” Our sites **are** relevant to the diverse elements of the United States; too often we interpreters fail to communicate that relevance. Inclusive interpretation is simply the most democratic and most accurate approach to explaining the meaning of the resource. Interpreters will have to know more and understand a broader view of the resources which they help protect. Providing a sense of relevance will require improved traditional interpretive programs within the parks. It will also require greater educational outreach and a richer relationship between the parks and their surrounding communities.

Of course change will cost money. It would be a great mistake to repeat our attempts of the past to do more with less. But we have the power to begin and sustain the process. Our chief source of leverage is the resource itself. That wise supervisor I mentioned before once commented that in ancient Greece, national parks would be viewed as temples and interpreters would be priests.¹ Though this is not ancient Greece, society **has** decided that our sites have special meaning and we **are** charged with a mission. People already care, all we have to do is get their attention! By marketing the values and meanings of the resource to all of our visitors, we can achieve our purpose. We do not have to compromise our values to do our duty--we must interpret those values. When we do, we can cause managers to see the connection between interpretation and preservation. We can provoke the public into greater support. And most of all, we can do what is right. We can lead the tours, we can tell the stories, and we can cause visitors to shake their heads in wonder at the resource. This will preserve the resources that we love.

1. John King, Supervisory Park Ranger, Harpers Ferry NHP.

CROSSROADS: Multi-Cultural Interpretation at the USS Arizona Memorial

Daniel A Martinez
Park Historian
USS Arizona Memorial

Introduction

The pilgrims come from every corner of the earth. Since the 1980's the United States has increasingly become the destination for the international visitor. Improved economic stability between leading industrial nations has reduced the barriers of travel and has contributed to the increasing migration to the national parks. They represent a multi-cultural mix that is rich in diversity. They also present challenges to the role of interpretation for multi-cultural visitors. The U.S.S. Arizona Memorial at Pearl Harbor, Hawaii, is geographically and culturally located at the crossroads of the Pacific. It was here on a Sunday in December 1941, that the Pacific War began and the concluding chapter of World War II ended. It is now a pilgrimage site for many who visit here. In particular, for Americans and Japanese.

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Parks, forests, and historic sites once used predominately by American citizens are now being visited by foreign tourists. These travelers add a unique element to the growing diversity of user populations. For the interpreter, they signal a new “need to know,” as the planning and conduct of interpretive programs may now require an understanding of visitor publics widely different from traditional users.¹

But what does the site represent to these diverse groups? For some it is a patriotic shrine, a grave, a reminder of a nation’s misfortune, or historic site. Depending on one’s cultural background the Memorial takes on a different interpretation to those who visit here. It is the only World War II battle site that lies within the fifty states. For Americans it has been traditionally a grim reminder of perceived “Infamy”. An attack by surprise on a nation at rest and at peace. From the end of World War II through dangerous years of the Cold War, the lesson of Pearl Harbor held up an example of military unpreparedness.

A lesson of history that has sustained those who desire military dominance. To others, it represents the futility of war and a senseless race to Armageddon.

Traditionally most Japanese have seen Pearl Harbor as the beginning of the end. It brought about the destruction of the nation and with it the bitter taste of defeat. Curiously, as America was traumatized by their sudden assault at Pearl Harbor, many Japanese view Hiroshima in the same manner. The politics of memory play a pivotal role on how nations remember their actions.

Edward Linenthal wrote in his book *Sacred Ground: Americans and their Battlefields*,

“At Pearl Harbor the NPS faces the difficult task of shaping a commemorative environment acceptable to people who come to Pearl Harbor for vastly different reasons. For some, Pearl Harbor belongs to them because they lost a loved one in the battle. Something of them rests in the USS Arizona. Others seek to ensure that the enduring lesson of military preparedness will continue to be emphasized. For still others, Pearl Harbor is a place where commemorative ritual should include gestures of reconciliation in light of contemporary political realities.

These people wish to emphasize the need to heal the enduring wounds of war.”

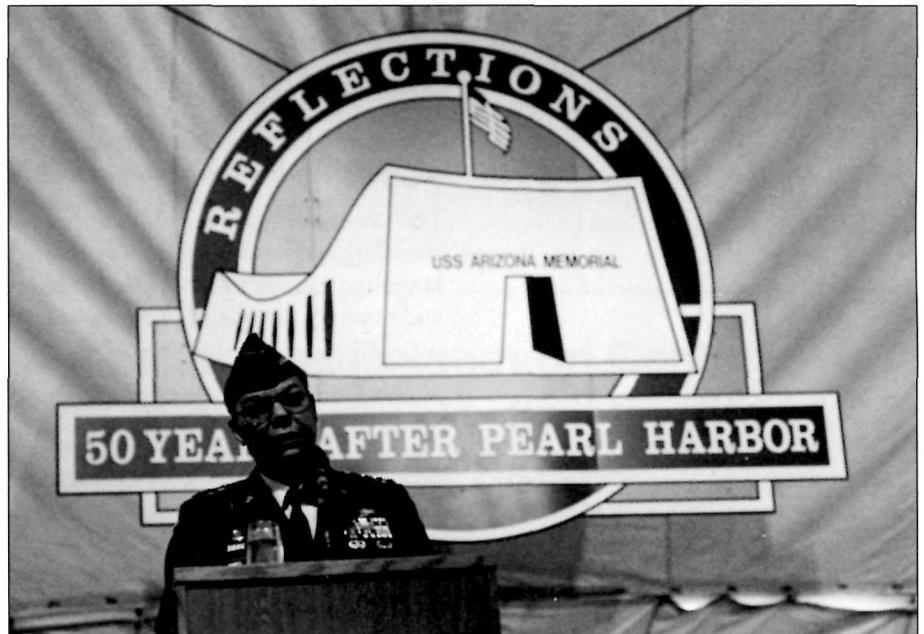
Into this furious and controversial mix of interpretative themes steps the members of the interpretive staff of the U.S.S. Arizona Memorial.

From the very beginning in 1980 of NPS administration of the Memorial the challenge of multi-cultural interpretation was present. The Memorial’s first superintendent, Gary Cummins, implemented new brochures in Japanese, German and Spanish. Signage for the Visitor Center locations such as theaters, restrooms and museum were in English and Japanese. But as well intentioned as these “changes” may have been viewed, others saw it as a threat or insult. Some American visitors, many of them veterans, took exception to this “liberalizing” of America’s shrine. Several congressional letters have crossed the desks of officials within the National Park Service concerning these matters. Any attempt to present an objective view of the former enemy, that is, a human being caught up in the tragedy of war, ran serious risks of condemnation and severe criticism for certain groups.

This was particularly highlighted during the 50th Anniversary in which emotional feelings ran high, fueled by increasing economic friction between the United States and Japan. Many programs were proposed to help bind the

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wounds of war but they included the participation of Japanese veterans. A concerned Department of State ruled that no foreign nation would be invited to the commemoration and thus eliminated those programs. December 7, 1992 was intended to honor the American veteran. Despite these conditions plans were set in motion by the staff of the Memorial to provide interpretive programs intended to provoke understanding and the promotion of peace. One particular interpretive event that was planned entailed the First Lady, Barbara Bush, and school children from both countries. Thematically, fifty American children (one from each state) and fifty children from Japan (representing prefectures) were to walk hand-in-hand to the Remembrance Exhibit located on the Visitor Center grounds that overlook Pearl Harbor. The procession would lay flowers for the fallen within the exhibit. The symbolism was profound but lost. The program was eliminated. It was decided that the American veterans of Pearl Harbor should be center stage instead. It was to be their day and reconciliation was for future December 7th commemorations.



Chairman of the Joint Chiefs of Staff Army General Colin Powell was the guest speaker at the Sunset ceremony honoring the survivors of Pearl Harbor. The ceremony was held December 7, 1991, at the USS Arizona Memorial Visitors Center. US Navy Photo by JOC (AW) Gloria L. Montgomery.

With the agenda set, the interpretive staff moved forward with the consultation of the regional office to plan interpretive programs in keeping with honoring the Pearl Harbor survivors. When the 50th Anniversary Commemoration unfolded, interpretive programs were in place centering on the theme of honoring the veterans. The lesson of compromise in dealing with multi-cultural interpretive themes should not be lost here. Certainly the Memorial is not unique among National Parks. Many serve varied cultural visitation from within the United States and are subject to certain political realities. These challenges may require a staff that is focused as a team. In particular when it comes to the application of interpretive programs for multi-cultural audiences in a charged atmosphere.

New Approaches

After the ordeal of the 50th Anniversary Commemorative activities it was time to review the future of multi-cultural programming.

Chief Ranger Paul Fodor discussed with staff members his plans for the future. When asked what his approach was to this particular interpretation challenge Fodor responded, "I believe there is a constant need to provide a professional interpretive program for visitors that come from diverse populations. By doing so they learn about their own cultural identity and involvement. It is hoped by doing so they gain a sense of history, perspective, and appreciation of the historical environment they are confronted with."

To some readers these are approaches may not be new at all. In some cases it may be in place and in practice. However, NPS participation at Pearl Harbor has only been one decade. The Memorial is now moving forward to implement those goals. Among the improvements is language classes that assist the front line interpreter to give basic directions to the Japanese visitor.

Park brochures are being expanded to include foreign language translation in Japanese, Chinese, German, Spanish and French.

Site bulletins will be developed to enhance the foreign visitor's basic knowledge of Pearl Harbor history and include translation of ten wayside exhibits.

The new twenty-three minute orientation film shown to the visitor prior to boarding a ten minute shuttle boat to the Memorial will include foreign language translation for five countries. A radio signal will transmit to the audience by the use of headphones.

For special populations such as the sight impaired, or those with hearing or other disabilities, inclusive planning is underway to address those issues of equal access.

Much of what needs to be done requires detailed planning, consultation, and a good attitude. I stress the latter because it is what drives people to accept new ideas and propels them to complete projects beneficial to the common good.

Multi-cultural Checklist

I have compiled a list from an Interpretive Skills #3 Lesson Plan that you may consider as a guide in dealing with the different aspects of this cultural interpretation. It, by no means, is the final word. Perhaps it will serve as an outline for you to build upon.

- 1) Recruit multi-lingual employees and supply with identification tags that identify that skill.
- 2) Recruit volunteers from other cultures or those who can relate to other cultures.
- 3) Hold special cultural events applicable to your sites interpretation themes.
- 4) Give off site programs to cultural groups.
- 5) Create and supply audio-visual programs in a variety of languages.
- 6) Use surveys to identify cultural groups in your area.
- 7) Provide brochures and site bulletins in foreign languages.

Conclusion

Because the USS Arizona Memorial strikes such an emotional cord with those who visit here, we have placed comment sheets prominently at front desks in the lobby. I believe, as do many others on our staff, this allows the visitor a sense of participation. Whether it is to air out bigotry, feelings of war and peace, or simply to remark on their individual response to the tour. The comment sheet functions as a barometer of how successful our interpretation programs are.

Recently we have included comment sheets for Japanese visitors. Bound in binders at the front desk are translated copies available to those who ask one of the most common questions to the front line ranger, "How do the Japanese feel about the USS Arizona Memorial?"

When presented with the binder the reader begins a journey into a multi-cultural voyage that allows them to see perspectives that may change attitudes and achieve the mission we are charged with. That is, to provide an environment at the USS Arizona Memorial of multi-cultural education, understanding and appreciation. Perhaps the words written by a Japanese visitor address the importance of cultural interpretation when she wrote "I was born on December 7, 1941. I have always wanted to come here to Pearl Harbor. Now my dream has become reality. I wish for everlasting peace between Japan and the United States."

I. Machlis, Field, Van Every. *A Sociological Look At The Japanese Tourist.*

Manzanar War Relocation Center Becomes A National Historic Site

Glenn Gossard
South District Interpreter
Death Valley National Park

Situated on California Highway 395 between Lone Pine and Independence is Manzanar War Relocation Camp, one of ten camps at which Japanese-American citizens and immigrants residing on the west coast were imprisoned. Two months after the bombing of Pearl Harbor, President Roosevelt signed Executive Order 9066 which called for all people of Japanese ancestry residing on the west coast to be placed in relocation camps. Construction on the camp began in March 1942 and it soon filled and remained in operation until the last residence left in late 1945.

The entire Manzanar detention facility encompassed some 6000 acres. The facility consisted of the detention camp, adjacent agricultural use areas, a reservoir, airport, cemetery, and sewage treatment plant. Of this area, a rectangle of approximately 550 acres, containing the living area for the internees and various administrative facilities, was enclosed by barbed wire fences and secured by guard towers. At full operation, Manzanar had a population of approximately 10,000 people.

Under the terms of the lease with the City of Los Angeles, which owned the land at Manzanar, the camp site was to return to its original condition when the camp was no longer being used. Because of this only one major building remains intact. This is the camp auditorium, a large wood-frame building currently used by Inyo County as a maintenance shop and garage. In addition, the stonework shells of the pagoda-like police post and sentry house and portions of other buildings in the administrative complex remain, as do concrete foundations, and portions of the water and sewer systems throughout



the camp. Very substantial collections of photos, drawings, paintings, and miscellaneous artifacts associated with Manzanar have been accumulated over the years. These are found in both private collections and in the Eastern California Museum, which is located five miles north of the camp in Independence.

In December 1969 approximately 150 people, mostly young Japanese Americans, took what is thought to be the first large pilgrimage to this site since its closure. In 1971 a group of interested individuals applied to the State Department of Parks and Recreation in California to designate Manzanar as a State Historical Landmark. In January 1972, it received this designation. In April 1985, the National Park Service designated Manzanar as a National Landmark. As interest has grown on this important part of American history, the importance of preserving this site has also grown. In order to provide increased protection, the U.S. House and Senate passed bills designating Manzanar as a National Historic Site. On March 3, 1993 President George Bush signed the bill creating the site.

The annual reunions to the camp provide a tremendous opportunity to learn about the camp as they are filled with strong emotions and strong ties. The Internees relate stories of growing up in the camp; meeting their spouse there; of the hardships their families endured. Many families lost everything they owned while interned; others were lucky enough to have a friend or neighbor take care of their property while they were in Manzanar or one of the other relocation camps. One internee remembered being told that they were being brought to Manzanar “for their own protection”, but then looked up to see that the machine guns in the guard tower were faced toward the camp, not away from it. When another was asked what she remembered most about Manzanar she said, “the wind, it never stopped,... I hate the wind”.

This area’s history did not, of course, begin with the creation of the relocation center in 1942. The general area of Manzanar is known to have been an important Paiute-Shoshone use area for centuries until the Indians were forcibly removed and relocated at Fort Tejon by the U.S. Cavalry in the nineteenth century. A Native American archeological site was identified within the camp area by the California Department of Parks and Recreation during its studies in the late 1970’s. The relocation center also roughly coincides with the location of the agricultural village of Manzanar, which

flourished as a pear and apple growing center from 1910 to 1935. Many of the pear and apple trees found in the camp area are remnants of these early orchards.

Manzanar was the first of the permanent Japanese-American relocation camps and has been identified as offering the best opportunities among the ten such camps for interpretation of the World War II relocation program. Because of this the NPS, in cooperation with local organizations, is now starting the process of increasing the protection of this site. This careful process will result in a location where people can learn first hand about all facets of the War Relocation Program.

Music, An Interpretive Medium

Elena Diana Miller
Lead Park Ranger
Carl Sandburg Home
National Historic Site

Music, a universal interpretive language, acts as a bonding agent for visitors, interpreters and parks. Visitors readily identify with this form of communication. National Park Service interpreters use many forms of this communication to convey America's history, from the aboriginal sounds of drums to sophisticated lyrical symphonies. Consider the melodic sounds of pan pipes wafting through verdant Hawaiian forests, the drama of the Navajo as native dancers vocalize to the chinking of handmade rattles. Listen to the echoes of Civil and Revolutionary War tunes, symphonies at Wolfe Trap, and the many cacophonous decibels of nature itself. All of these numerous dissonant and lyrical sounds enhance and vitalize the interpretive structure of our National Parks.

Many National Parks exist as a tribute to American music, but one Park exists as a tribute to an American folklorist and guitarist. The Carl Sandburg Home National Historic Site dedicates itself to one of our nation's strong advocates of the preservation of American folk music. In the early 1900s Carl Sandburg troubadoured throughout our country as lecturer of the "American Vagabond." Sandburg rode the rails as campaign host and union organizer for the Social-Democrat party. He discovered that lecturers with guitars draw crowds. Sandburg wrote: "I am reading poems and singing Casey Jones, Steamboat Bill and medleys. . .It's amazing to me to see how audiences rise to song, how the lowbrows just naturally like Frankie and Albert, who was also known as Johnny, while the highbrows equate murder and adultery in folk song with scenes in grand opera. . .They get it."

Sandburg, a cultural patriot and Pulitzer prize winning author of *Abraham Lincoln: The War Years* arose on the scene when our country needed a re-dedication to American values. He wrote *The People, Yes*, an epic poem dedicated to the working class of America. He compiled over two-hundred American folk songs published in his volume, *The American Songbag*. Educators viewed his *Songbag* as a history book. Teachers appreciated sentimental songs of hearth and home, songs with morals, and songs promoting industry, cleanliness and patriotism.

Sandburg voiced these songs. He sang of mothers with soft words for their babies, of fathers and wild boys, of lonesome people from hills and valleys joined with city slickers. He sang of the rich and the poor, of murderers, robbers and hangmen. He sang of honest hard-working sweating men and women toiling under sub-standard conditions in factories, on railroads, and in shipyards. John Henry, the steel-driving man, Red River Valley, Railroad Bill

who shot the lantern out of the brakeman's hand, Cocaine Lil, old Bill Jones whose wife died in a poolroom fight. The Erie Canal and the Biggerlow, songs of the Wide Missouri, songs about "the dirty little coward who shot Mr Howard and laid poor Jesse in the grave," songs stemming from heartbreak, struggles, love and darn fool ditties, all unveil the face of our history.

Tagged the "voice of history," the "bard of democracy," "the poet of the people," Carl Sandburg rose to fame as a common man's spokesman. Audiences all across our country recognized the poet's silhouette with a guitar. The poet sang and played folk tunes long before folk music was part of the American popular music scene.



Carl Sandburg, by June Glenn, Jr.
Asheville Citizen-Times

Eager to preserve this method of interpretation Carl Sandburg, on one of his many visits to New York City, telephoned the president of a well-known guitar club. Sandburg requested an invitation to one of their meetings. The president honored the request, but told the club, "Some joker who says he's Carl Sandburg just called and says he wants to meet us. The club met at New York's famous Russian Yar. There songs of Armenia and France surrounded Carl Sandburg. In turn, Sandburg vocalized perhaps one of the most untranslatable songs of all times in the American folk idiom, "Sam Hall," full of rage and violence. Sam Hall's hostility quelled with "I hate you one and all, God damn your eyes," as Sam stabbed for the soul. Preparing to sing more songs before Segovia, the internationally known classical guitarist, Sandburg strummed his Alvarez. Segovia shook his head, walked over to Sandburg, flicked the tuning pegs, patted Sandburg's ear, and returned to his seat. Sandburg, undauntedly, continued to sing his stories.

In order to perfect his style, Carl Sandburg tape-recorded himself. He listened repeatedly with a discerning ear to create his own method of delivery. Sandburg used his voice as a musical instrument. He told the story of a cabaret band in Chicago, near the Chicago Daily News, where he was a newspaper reporter and became known as "The Chicago Poet." Sandburg reported that a clarinet neighed when a lady dancer twirled Terpsichorean across the dance floor. A trumpet relished the event with horse laughs. Banjos, cowbells and saxophones emitted livery stable sounds. These sounds give birth to "The Livery Stable Blues." The band created novel sounds to tell a story. Sandburg created his own original delivery as he intertwined vocal around guitar strums. He recognized the value of style, of pauses, of emphasis to create atmosphere and characters. He recognized that a singer creates roles, that singers act parts. Singers tell stories of action and history.

Carl Sandburg realized that music stems from the heart, voice and spirit of history. He realized that a man's soul often expresses itself through music. He realized that many of our American negro folk tunes and spirituals soothed

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the open wounds of inhumanity. He read of musical fervor in ceremonials. He experienced the inspiration of music. He acknowledged the subtle use of music by entrepreneurs to captivate patrons. He was aware of the use of music as therapy for revitalization.

Carl Sandburg relished pioneer memories. The great open spaces, tarnished love tales, the Lincolns and the Hanks, hobo and prison songs, the blues, union songs, and songs paving the road to heaven. All of these he captured in his *American Songbag*.

Today National Park Rangers preserve this musical tradition at the Carl Sandburg Home National Historic Site. Rangers dramatize Sandburg's works, and play old time string music. Visitors dance to song-plays and old time singing games. Children laugh to "Froggie Went A-Courtin'," and act out the song with puppets. They learn American history and solid traditional values through active participation. Audiences enjoy "Lily the Pink" and her medicinal compound, which contained powerful rejuvenating abilities. Visitors identify with this music. Visitors, the Park and the interpreters benefit through this exchange. Music, the universal language vitalizes and enhances this method of interpretation.

Carl Sandburg wrote in *The People, Yes*:

*Who shall speak for the people?
Who has the answers?
Where is the sure interpreter?
Who knows what to say?
Who can write the music?
. . .the plow and the hammer. . .
The spike maul, the old claw-bar. . .
These are belongings of the people,
Dusty with the dust of earth. . .*

This is the music of the people.

Interpreting Motion Picture History

Costa Dillon
Chief of Interpretation
Santa Monica Mountains
National Recreation Area

The motion picture and television industries are integral parts of U.S. culture. In fact, they are a primary means by which we interpret our culture. No one can deny the impact of movies on our national view of such events as World War II or Westward Expansion. Whose picture is more familiar to you, Kevin Costner or Pulitzer prize-winning author Barbara Tuchman? Whether accurate or not, the influence of films is profound. Motion picture and television production are also notable portions of our economy. Aside from those who actually make the programs, there are hundreds of thousands of people who operate video rental stores, manufacture and sell televisions and VCR's, produce theme related merchandise, or work at one of the more than 1300 television stations in the U.S. There is no denying the significant role and impact of this industry on U.S. history. Yet, Santa Monica Mountains National Recreation Area is the only unit of the National Park System that has interpretation of motion pictures as a primary theme.

Interpretation of movie and television takes two tacks at this park: filming history and filming present.

Filming History

The Santa Monica Mountains have been the site of movies and television shows almost since the business began. It was in the early 1900's that the movie business began moving from the east coast to California in search of a better climate and relief from permits and labor laws. A majority of the film companies settled in the Los Angeles area which offered year-round good weather and a diverse landscape. The Santa Monica Mountains are an east-west range of low mountains that start near Hollywood and run for about 50 miles to the west. Mostly open space and cattle ranches, the mountains were an easy-to-reach location for directors who wanted to get off the studio lot and producers who wanted a cheap, nearby locale.

Studios purchased land for what became known as movie ranches. These expanses of open space gave the studios places to build enormous sets without the hindrance of city landscapes to interfere with the scenes. The coastal sage scrub, chaparral, and oak savannah landscapes of the Santa Monica Mountains soon doubled for nearly every locale in the world.

Watch an old movie or your favorite television program closely. You will soon notice that a surprising number of places in the world seem to be amid the chaparral! Among the films shot in the mountains (and their supposed locations) are "Marco Polo" (China), "Maid of Salem" (Massachusetts), "Klondike" (Alaska), "The Adventures of Tom Sawyer" (the Midwest), "How Green Was My Valley" (Wales), and "The Man From Wyoming" (France). It's the Santa Monica Mountains, not Korea, that you see when you watch the television show "M*A*S*H."

Westerns have also been a popular subject for films shot in these mountains. The landscapes of the Santa Monica Mountains have come to represent the appearance of the entire western U.S. for many people.

Filming occurs throughout the mountains, but the National Park Service interprets motion picture history primarily at two sites: Paramount Ranch and Franklin Canyon. Paramount Ranch was owned by the studio from 1927 until the 1940's when it was broken up and sold. Other owners continued to use portions of the ranch for filming and other purposes through the 1970's. In 1980, a remaining portion of the ranch was sold to the National Park Service as part of the new Santa Monica Mountains National Recreation Area. Among the Western films that used Paramount Ranch for scenes are "Ruggles of Red Gap," "Santa Fe Trail," "Wells Fargo," "The Virginian," and "Gunfight at the OK Corral." In the 1950's and 1960's the ranch was in private ownership but continued as a popular location for television shows. Such shows as "Rin Tin Tin," "The Cisco Kid," "Bat Masterson" and "Gunsmoke" sometimes used the Paramount Ranch area.

Franklin Canyon has a special place in movie history. Located about 20 miles east of Paramount Ranch, Franklin Canyon is in the heart of the Hollywood-Beverly Hills area. Because it is only a few minutes drive from the studios, this rugged little canyon and reservoir became a popular site for all types of film locations. Producers from such diverse projects as the "Nightmare on Elm Street" movies to the cover for Simon and Garfunkel's "Sounds of Silence" album have used this canyon. It is towards this reservoir that you see Opie and Andy walking at the opening of the old "Andy Griffith Show."

Filming Present

Today, southern California remains the world capitol of motion picture and television production. The Santa Monica Mountains continue to play a part. National Park Service lands, state parks, and other property are used for filming on a daily basis.

Recent productions at the Paramount Ranch site include commercials for Conoco and Harley Davidson motorcycles. During much of 1992, the new CBS television series "Dr. Quinn, Medicine Woman" occupied a portion of the ranch. Franklin Canyon was used by such productions as the film "Sleepwalkers," and the TV shows "Matlock," and "Twin Peaks."

Filming is also commonplace on the private lands, public roads, and state parks that are part of the Santa Monica Mountains National Recreation Area but not administered by the National Park Service.

Interpreting Motion Pictures

Interpreting filming is, admittedly, an unusual occurrence for most National Park Service areas. In fact, at many parks issuing filming permits is a controversial matter. However, because of the history of the entertainment industry in this area and the specific recognition of motion picture production in the park's General Management Plan, filming is an important part of our program. This is not to say that producers get free reign. Permits are issued pursuant to the same restrictions, guidelines, and concerns for the resource that guide filming in all parks.

Unusual for most Park Service areas though, is the constantly changing face of the Paramount Ranch sets. Unlike historic scenes, the buildings at Paramount Ranch change constantly. New facades, new paint, new signs, even entire new buildings may be added as needed. Though it may look like a town from the old west, the buildings are actually built to a scale appropriate to the film and what may look like a rock wall may actually be fiberglass. The Development Concept Plan for the site addresses this changing appearance and sets guidelines for approval of new sets and facades. Visitors who take a tour of the ranch may find its appearance changed from the tour they took only a few months ago.

As specified by National Park Service policy, film permits do not grant exclusive use. Therefore, the public has an opportunity to watch filming on a regular basis. At the larger productions, rangers are regularly present as permit monitors and provide interpretation to visitors on the process and history of filming.

At Paramount Ranch, regularly scheduled guided walks interpret both the history of the site and the Western Town set currently in place. These sets offer visitors a chance to explore close-up the illusions of movie science.

Filming is also interpreted through site bulletins, exhibits, and special programs. For the past few years the park has also sponsored Hollywood Halloween at the Paramount Ranch site. This program has featured special effects artists who demonstrate their special skills in creating movie magic. A series of silent films are presented outdoors on summer evenings.

Whether by chance or by design, visitors to Santa Monica Mountains National Recreation Area are afforded a rare opportunity to experience the excitement of movies. Those of us who work here are pleased to be able to preserve and interpret this important part of American culture and history.

Focus on the Faces Media Coverage

James G Popovich
Chief of Interpretation
Mount Rushmore National Memorial

Mount Rushmore National Memorial is recognized by everyone. It stands in the company with the Liberty Bell, Statue of Liberty, Golden Gate Bridge, Mickey Mouse, Coke and a man on the Moon. An emblem or icon of America. When the idea was first suggested in 1924, western folk heroes were considered; but Sculptor Gutzon Borglum claimed it should be of national importance. This idea from that day forward started the recognition factor that would forever guide media attention.

During the construction years, Borglum planned celebrations as each face became recognizable to keep interest high in the project and assure funds would continue. “Scoffers who thought Mount Rushmore would never amount to anything and (felt) the workmen spent all their time planning dedications”, Borglum said, “People like dedications, and if you do not get people out here, nobody is going to know what you’ve got”.

The philosophy of Borglum has continued at Mount Rushmore and in many ways has become a tradition of celebrations and media coverage.

As Borglum worked on the faces cameras were rolling. Early film of the construction was added to movies. The now historic Movietone Newsreels showed work in progress while people were waiting to watch their favorite movie on the big screen. In 1957, Alfred E. Newman was depicted on the cover of *Mad Magazine* as the fifth face on Mount Rushmore. The classic film, *North by Northwest*, starring Cary Grant and Eva Marie Saint and produced by Alfred Hitchcock featured a daring escape on the faces in 1959.

The Mormon Tabernacle Choir performing at Mount Rushmore became the first world-wide Telstar broadcast in 1962. In 1974 an unofficial poll of the American travel industry ranked Mount Rushmore as one of the “Seven Manmade Wonders of the USA”.

The media attention ebbed and flowed over the next 13 years and then a series of articles in 1987 focused attention on the needs of the Memorial and the lack of funds to accomplish these goals. With the support of South Dakota Senators Larry Presslor and Tom Daschle and Congressman Tim Johnson a coin bill was introduced to mint a series of commemorative coins with a portion of the surcharge directed to preserve and upgrade the facilities. In 1989 the Mount Rushmore National Memorial Society, our friends organization launched a massive campaign to raise \$40 million to improved facilities and preserve the faces.

Never in the 65 year-history of the Memorial have the four faces of freedom received more media attention than in the last three years. As donations began arriving, the Mount Rushmore preservation committee funded the first structural study in Mount Rushmore’s history. Film crews and magazine reporters began flocking to the Black Hills in November of 1989 to cover the event.

The National Park Service and the non-profit Mount Rushmore Society began a well coordinated effort to secure national and international attention for the Shrine



Dedication of Washington figure, July 4, 1930, Mount Rushmore National Memorial. Two thousand five hundred people gathered around sculptor Gutzon Borglum's studio to watch the dedication ceremonies for the partially completed Washington figure.

of Democracy. Through 1990 and 1991 a well balanced mix of news releases, public service announcements, special events and familiarization tours for foreign and domestic journalists and photographers began producing results. It was estimated that the impact to the regional economy reached over \$20 million in total sales in 1990.

As 1991 approached, a national advertising firm was employed to produce a campaign to inform individuals and corporations of our goals. Soon the U.S. Postal Service announced its plans to produce a definitive 29 cent stamp bearing the image of Rushmore. The Flag over Mount Rushmore stamp brought to three, one in 1952, another in 1974 and now in 1991, the number of times the memorial has been honored on U.S. Postage stamps.

Well known South Dakota personalities Mary Hart and Pat O'Brien joined with Former President Ronald Reagan to produce a national campaign of public service announcements.

Visitation to the Memorial grew to its highest level ever in 1991 to 2.67 million visitors. Sculptor Gutzon Borglum would have been proud as 3,500 invited guests assembled at the Memorial on July 3, 1991 to listen as President and Mrs. George Bush presided over a belated formal dedication. During the week of July 1, 1991 alone more than 230 media representatives from three continents broadcast and sent stories and photos from Mount Rushmore. As we compiled the figures we realized that from June 1 through November 7, 1991 a half billion media impressions of the four faces were generated on three continents.

Mount Rushmore's visitation has continued in 1992 to our second highest visitation on record. We assume that the image of Mount Rushmore has reached into

more homes than ever before. The added publicity has not come without concern over how to manage already overburdened facilities. Hard work and long hours without an increased budget put added pressures on the staff. At times it seemed we were selling our soul in an attempt to accommodate everyone who requested something from us.

Now as we begin construction of new facilities and reap the fruits of our labor, the tradition continues with ground breaking ceremonies, facilities dedications and ...Yes, the media arrives to follow the progress.

Interpretive Challenges in the ANILCA Parks

Margaret J Steigerwald

Interpretive Specialist

Russell E Galipeau

Chief of Resources Management and Science

James R Hannah

Park Ranger

Wrangell-St Elias National Park and Preserve

When the ANILCA (Alaska National Interest Lands Conservation Act) Parks were established in 1980 they were never fully funded for Park operations and facilities. The new park units in Alaska have been playing catch-up ever since, with little time for anything other than establishing a presence, gathering basic information about park resources, reacting to crisis' resulting from lawsuits and staving off local, often-angry responses to park regulations dealing with hunting or access. It wasn't until 1992, twelve years after establishment, that a permanent interpreter became part of the staff at our nation's largest park unit. That certainly doesn't mean that there wasn't any interpreting going on before. In fact, interpretation was, and continues to be, part of everyone's job at Wrangell-St.Elias National Park and Preserve.

There have been three phases in the administrative history of the Park and Preserve that are significant to the interpretive program. Once the park moved into a different phase the previous activities continued, though to a lesser degree. In an ideal world, with appropriate funding for facilities and park operations, all would continue at the same time through a coordinated team approach to interpretation and outreach to present a shared vision of the future.

The Handshake Phase (1979-1982)

After President Carter declared the monuments in December, 1978, and in the early days after Congress established the Park and Preserve, rangers traveled to remote communities within and adjacent to the boundaries to establish a Park Service presence. They held public meetings and, once facilities were established, sponsored an annual open house at district ranger stations and park headquarters to explain the new mission and purpose of the Alaska units, what it would mean to local lifestyles and dispel rumors of the "lock-up". As you might expect, rangers found that their best contacts with park users were one-on-one rather than in a public forum where posturing comes into play.

National Park employees were not welcomed warmly. Shaking the hands of many local residents would have been considered an accomplishment in itself. Some local restaurants and gas stations refused to serve park employees. In the fall of 1979, a NPS contract airplane was burned by angry locals. In 1981, just before a leased cabin was refurbished to become the Nabesna District Ranger Station and residence, it burned down.

Throughout this phase seasonal and permanent employees were verbally threatened. In June 1982, two seasonal employees assigned to the McCarthy



area resigned after being verbally threatened and intimidated for two weeks. The first Nabesna District ranger, a local resident, was assaulted by three individuals wearing ski masks after returning from a meeting in Tok. After eight months on the job, he resigned citing threatening messages that his business would be burned.

Not all contacts with local people were negative. Many positive relationships fostered by the early rangers endure today as hunting and access issues continue to evolve.

Events such as the federal takeover of subsistence management in 1990 and the NPS concession hunting guide program, both precipitated by state lawsuits, have obliged us to continue shaking hands with many of the same people that the early rangers approached. While there are still a few “locals” that resent the Park Service and any other land management agency, the thorniest of Park critics have either died or moved out of the area.

Many new people without baggage from the monument “lock-up” days have moved into the area as well. While park employees still need to shake hands one-on-one whenever possible, the area is ripe for educational outreach and summer interpretive programs.

The Exploration Phase (1982-1986)

Once a mailing address was established for Wrangell-St.Elias, letters of inquiry began to trickle in. Prospective visitors wanted information on backpacking, river running, fishing, mountaineering, camping and access. Local residents requested information on park/preserve boundaries and other land status issues. Rangers needed to become familiar with the resource and embarked on a period of exploration.

With limited office and storage facilities, seasonals and permanents often worked out of homes, vehicles or a backpack. No government facilities were owned or rented. The first year of field operations consisted of three permanent and seven seasonal employees. For the first fall hunting season, the park

rented a 10' X 10' room in back of a local air taxi operator's office. The park owned one manual typewriter.

Rangers on overflights documented wildlife locations, mapped remote airstrips and cabins, and became familiar with Park and Preserve boundaries. Seasonals, permanents and Alaska regional office personnel were "dropped off" at remote airstrips to raft rivers, climb mountains and backpack wherever hiking opportunities looked promising and access was possible. These explorations were documented in hand-written trip reports and on xeroxed maps which are still used in the Visitor Center today.

Explorations throughout the Park continue today though they have taken a back seat to other priorities. The possibilities for undocumented adventure continue to be one of the appealing aspects of working at and visiting Wrangell-St Elias.

The Research Phase (1982-Present)

The Park's first resources management specialist, who arrived in 1982, initiated the systematic collection of resource data and the development of the park's Resources Management Plan (RMP). The over-riding theme in the RMP was the need for baseline information. Explorations continued but efforts were directed by the RMP at the collection of information as a basis for management decisions.

The development of an interagency fire management plan provided an avenue for resource personnel to work cooperatively with state and federal agencies. The early FIREPRO activities were directed at supporting this plan. In fact, FIREPRO activities contributed immensely to the gathering of both natural and cultural resources information. Cabin and timber inventories led to a green-log harvesting policy for subsistence cabin construction.

With so many consumptive uses (including subsistence and sport hunting and trapping) and possible resource-impacting activities authorized by ANILCA, baseline data was needed to assess potential impacts. Baseline data on the impacts of ORV's in the north part of the Park/Preserve was gathered. Joint studies were also initiated with the Alaska Department of Fish and Game to assess wildlife populations.

Two major events occurred that advanced the research phase: (1) the mining lawsuit; and (2) the Alaska Region science initiative. When the Sierra Club and other environmental groups sued the National Park Service, including Wrangell-St.Elias in 1985 for not enforcing its own regulations on mining claims within Park Service boundaries, the parks readily admitted that they hadn't had the staff nor support monies to enforce the regulations. At that time, the park was unable to assess the cumulative effects of mining on park resources. In response to the lawsuit, two permanent positions (geologist and environmental specialist) were added to the park staff. All mining plans of operation and environmental assessments had to be approved by the courts prior to approval by the Regional Director. Credible and reliable resource information became more important than ever before.

To date, the Alaska Region science initiative has provided base funding for the park's natural resources management program, and added a research wildlife biologist and a cultural resources specialist to the park staff.

Interpretation

Resources managers at Wrangell-St.Elias understand that a communication link between researchers, resource managers, rangers and interpreters benefits us all. The team approach to resources management and interpretation which has always described the Wrangell-St.Elias staff is carefully spelled out in the RMP and in each employee's performance standards.

One of the primary objectives identified in the Resources Management Plan is "To manage natural resources for the purpose of perpetuating ecological systems and for the education and enjoyment of this and future generations". While each resources manager works within a specific discipline (current staff includes two resource management specialists, one research wildlife biologist, one geologist and one archeologist), all are evaluated on information transfer. Each employee must provide technical information to park management and the community in the form of formal presentations and written materials. Employees give technical assistance and advice to the park staff, solicit researchers to present in-house and public information programs, and solicit input from field rangers to thoroughly identify park issues related to resources management.

Interpretation Today

In spite of limited funding for interpretation and visitor services, Wrangell-St.Elias has come a long way with visitor facilities and non-personal services, thanks to a dedicated permanent staff and talented seasonal interpreters. There is a small visitor center in a leased building at park headquarters, with two orientation slide/tape programs. The Alaska Natural History Association maintains a small sales outlet at park headquarters and at each of the park's three district ranger stations.

Tourism has become a major industry in Alaska. Visitation to the park's four contact stations has grown from approximately 1,700 in 1986, to almost 16,000 in 1992. Wrangell-St.Elias has been discovered by independent travelers on Alaska's road system. Overall park visitation is expected to reach 70,000 by the year 2000.

A major Park Visitor Center/Park Headquarters building is planned within the next five years. The Chitina Ranger Station, a restored 1910 log cabin, will reopen in the summer of 1993 with more space for interpretation than previously. The Nabesna Ranger Station, lost to a fire in November, 1992, will be rebuilt this summer with visitors and interpretation in mind. There are plans to relocate the Yakutat Ranger Station to a new GSA facility in 1994.

The park brochure and five site bulletins assist visitors, including hunters, with orientation and road information as well as regulations. Two wayside exhibits installed on roads near the Park interpret the mountain scenery. Two exhibits at the Yakutat airport interpret park resources.

A small outreach program to area schools, started in the mid- 1980's, has been expanded. Other than school programs, there are currently no ranger-led interpretive programs.

The park's first permanent interpreter came on board in January, 1992. The park's first Interpretive Prospectus was released in January, 1993.

Putting It All Together: The Interpretive Phase?

Ideally, many of the activities described in this article should occur simultaneously with information being transferred to the public (and to interpreters) at every opportunity. Employees still need contact with the resource, handshaking is still important, and credible and reliable resource information is a must. With mechanisms already in place to get resource information to park interpreters, Wrangell-St.Elias will avoid the pitfalls that more established parks have had to correct.

The next step for Wrangell St. Elias should be to establish a formal interpretive program incorporating the team approach to interpretation. On-going proactive public affairs, outreach, environmental education and interpretive programs will go a long way in educating local people and the visiting public about Wrangell-St.Elias' unique mission and it's incredible resources.

Let the interpretive phase begin.

The Men Behind the Women Who Called the First Women's Rights Convention

Vivien Ellen Rose
Historian
Women's Rights
National Historical Park

Every park ranger is familiar with current debates about career ladders, professionalism, and access to developing research for interpretation purposes which have attracted attention in recent issues of *Interpretation*, *Legacy*, and *Ranger* magazines.¹ Formulas for widening channels of communication between researchers and interpreters, and increasing support for each of their specialized areas of expertise, have been examined both inside and outside the National Park Service.² There seems to be general agreement that steps need to be taken to make current, professional, and subject matter specific research available to management and interpretation, while continuing to increase subject matter expertise of ranger staff.

The Interpretation Division at Women's Rights National Historical Park, with these concerns in mind, embarked on an ambitious plan to increase the park research base and interpretive offerings, train GS-4 ranger staff in advanced historical research methods, and integrate the academic expertise of the Park Historian, a subject matter specialist in women's history, with the operational and programmatic expertise of the ranger staff. We wanted also to replace poorly attended summer programs with a single program that would attract a large audience.

Women's Rights was established to preserve and interpret sites and persons associated with "the struggle for equal rights for women." It is the only park in the system created specifically to interpret civil rights for women, charged with interpreting the first convention held in the United States to demand equal rights for women and the organizers and actors in the early women's rights movement. Among its sites are the Elizabeth Cady Stanton Home, the M'Clintock House, and the Wesleyan Chapel, the Independence Hall of women. The document produced by the First Women's Rights Convention held July 19 and 20, 1848, copied the Declaration of Independence, and

Interpretation

proclaimed that “all men and women are created equal.” It called for equal access to education, the professions, to the pulpit, elective office, and for woman suffrage.

One major gap in the interpretation at Women’s Rights was the lack of comprehensive information about the feelings, thoughts and actions of male participants in the First Women’s Rights Convention and early women’s rights movement. Rangers had few resources to answer visitor questions about how husbands of the Convention’s organizers, in particular, felt about their spouses’ actions, or about how gender roles were changing in the antebellum North. At a meeting of the interpretation division, we agreed to focus our attention on this issue during the 1992 summer season.

Because of operational needs, many sites do not have time for rangers to either be trained in advanced research techniques or in the subject matter. This can result in unfamiliarity with secondary sources, over dependence on autobiographies, and a focus on the “great man” or “great woman” of the site. We wanted to move beyond a focus on the great women of the First Women’s Rights Convention to an understanding of how gender roles were changing in the 1840’s and what that meant for the men behind the women. We also wanted to expand the research skills of the ranger staff.

Once the division had agreed to a single theme, the chief of interpretation, supervisory park ranger and historian met to lay out goals, objectives and operational issues. Each of us had reservations about the project. The chief of interpretation was concerned that rangers were going to be asked to work outside their job descriptions, under the severe time constraints of the summer season. The supervisory park ranger, after reading two academic articles provided by the historian, worried that the obscure and specialized language in secondary sources might make their ideas inaccessible for discussion. The historian was unsure that the time-consuming process of collecting primary and secondary materials for the project was the most effective and efficient use of her time.

We agreed to provide training in research methods, to have special meeting times to talk about problems and progress, and to try to collect as much secondary and primary material as possible. Each ranger would chose one of the five husbands as her subject, and everyone would follow the same process of research. We also agreed that the historian would supervise research and writing while the supervisory park ranger supervised development of a special program from the resulting final papers. Rangers would then make written recommendations about how existing interpretation should change, what questions remained to be answered, and what special programs or products could be created from the research papers.

To get roughly equivalent products, all rangers followed the same pattern of research and writing, broken down into four sections: secondary research, primary research, outlining and writing a paper, and making revisions to a paper. Each section required a product (summaries, notes, outlines, papers). The final papers, with research notes, were to become part of the resource files at the park, accessible to any future staff. This was a major change in procedure for rangers, whose products and outlines had been evaluated, but who had not been closely supervised in the advanced research methodology.

At the week-long training session for incoming rangers, the historian provided a short overview of some of the major literature concerning the women’s rights movement in the United States. She also led an hour-long session on



Participants in the summer research project, left to right, back row: Eliza Russell, Elaine Terman, Toni Dufficy, Vivien Rose. front row: Amy Smoyer, Lia Vella. Amy Glowacki returned to school before the special program, where this picture was taken.

use of historical documents, showing that documents needed to be placed in historical context to be accurately understood. This training was intended to introduce a common methodology for advanced historical research, and to provide some major ideas about the women's rights movement.

Over the course of the summer project, rangers were encouraged to develop defenses of their interpretations of the past by using the new methodology to analyze the historical record. This approach came out of the historian's graduate training in U.S. and women's history, which requires that students be familiar with major theoretical frameworks, understand and evaluate the relative merit of primary documents, and explain and prove conclusions based on these frameworks and documents. It also arose from a shared conviction between the division chief, supervisory park ranger and historian that the best training for rangers was for them to develop their own conclusions about the importance of early events in the women's rights movement in the United States, based on sound, advanced level research. But the difference between stating a personal opinion, which rangers are trained not to do, and defending a conclusion based on the new research, was never adequately addressed. Rangers needed more time to develop their skills, and the historian needed to better demonstrate the positive impacts of carefully analyzing sources.

During the secondary research stage of the project, the historian identified and obtained books and articles about changing gender roles in the 1830's and 1840's. These sources included pieces on popular images of men in the 1830's, like Davy Crockett, on male reformers in the north, on Quaker men, on the new male fraternal organizations, on changes in childrearing practices that separated fathers from sons, and men as managers of new industrial businesses. Ranger staff and the historian contributed to a book of one page summaries of each book or article. The summaries included the major point

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of the article or book, evidence used to come to this conclusion, and primary and secondary sources used by the author.

Some rangers felt constrained by the format required, while others questioned why they were reading books or articles which were not directly related to their particular person. This may have been caused by everyone following the same format while they worked on separate research topics, or perhaps the historian did not adequately convey the importance of gathering secondary information to understand models and trends. At the end of the secondary research phase, at a one hour general meeting, we met to identify several possible models to explain the husbands of the five women who organized the First Women's Rights Convention. Out of this meeting the historian produced a general summary of the secondary sources to be used as a common framework.

Then rangers began primary research. Some sources were held by nearby archives and historical societies, some available in published form in the park library or on loan from local libraries, and some had already been located and were available in the park's resource files. The historian went to libraries to collect sources for rangers, and a concurrent special research study provided copies of primary documents for one ranger's project. In only two cases, where documents could not be borrowed or copied, did rangers have to go to libraries to collect primary sources.

Perhaps the most difficult section of the work was creating an outline and writing the first draft of their papers. These papers were intended to be short summaries of their major conclusions about the importance of their male figures to changing sex roles and to the success of the women's rights movement. A five-page limit on the papers was meant to show that papers did not have to be extensive, and to encourage rangers to summarize and analyze their findings. Each ranger was required to state a major thesis, to review the secondary literature and how it explained the person being studied, and to make conclusions about the importance of the research to the Park story.

The papers were to go through two drafts before being accepted as final products. However, the summer season was the busiest in the Park's history, and asking for more than a first written draft and a final draft seemed excessive given severely limited project time. Previous summer research had focused on programs and talks, and had not required a research product in addition to a program, site bulletin or temporary exhibit. The focus on the final product meant that the process of research itself had not been tightly supervised. The varied range of staff background and expectations meant that the format was comfortable for some staff and not for others. In their evaluations of the project, some reported that they found writing outlines and drafts of research papers before presenting the final program uncongenial; others perceived the historian's supervision as distrust of capable and qualified researchers. The division chief, supervisory park ranger, ranger staff and historian all brought different concerns and expectations to the project.

Even with these concerns, the final papers were so excellent they were combined into a single booklet, including illustrations, footnotes and bibliography and placed on sale in our bookstore. This booklet, "The Men Behind the Women Who Called the First Women's Rights Convention," was an unplanned bonus of the summer research project.

After the final papers were approved by the historian, the supervisory park ranger worked with rangers to turn their research into a special evening

program based on the single theme of “The Men Behind the Women Who Called the First Women’s Rights Convention.”

We learned that the men behind the women who called the First Women’s Rights Convention fit several models of manhood gaining acceptance in the northern United States in the 1830’s. They were mostly upper middle-class, involved in many kinds of social reform from temperance to abolition, and strongly committed to individual rights. For Stanton and Wright, this did not necessarily mean unqualified support of women’s rights. For the three other men, who signed the Declaration of Sentiments, the statement of grievances and resolutions adopted by the Convention, women’s rights was part and parcel of the other social movements they wholeheartedly supported.

Two weeks after the special program, the rangers made suggestions about how their research could be integrated into existing park programs, what new work needed to be done, and what new products or programs could be created. They suggested new programs, new site bulletins, new educational kits, new auto tours, and further research. Two new site bulletins explaining the importance of the M’Clintock family to the First Women’s Rights Convention resulted from the summer project and exhibits in the M’Clintock House, scheduled to open in Fall, 1993, will depend heavily on this summer’s research.

Given our pilot program, we now know the limitations and possibilities of such a summer research program. There are several things we would recommend for other parks interested in trying such a program. Rangers involved in the project must be given recognition and support for their work throughout the project term. Ranger and management staff need to expect and plan for expanded project time, expanded budgets for books, xeroxing, and other resources, and expanded learning time for the new skills to be put into practice. Subject matter specialists, management, and ranger staff need to work to bridge gaps in assumptions and expectations before and during such a project. Changes in procedures must be recognized. Management objectives must be clearly stated and explained, and supervision lines must be respected and supported by management.

Even with the challenges, the rewards were great. At Women’s Rights NHP, we met and exceeded our goals to increase the research base, provide specialized training in research methods, and learn about the operational challenges of such programs. An increased awareness of the necessity of historical accuracy and of the difficulties of historical research supported more careful interpretation. Concentration on a single annual theme provided rangers with a large audience for their special programs. Management was reminded that open communication especially across professional lines is essential to good programs and good morale. With these rewards and with changes based on what we learned in the 1992 season we plan to incorporate a summer research project, with an annual theme, into our interpretation program each year.

Thanks to Terry Roth, Chief of Interpretation, Toni A. Dufficy, Supervisory Park Ranger, Mary Ellen Snyder, Lead Park Ranger, Linda Canzanelli, Superintendent, and Park Rangers Lia M. Vella and Eliza Russell, for input into this article. Thanks also to the 1992 summer seasonal ranger staff of Women’s Rights National Historical Park, who made this article possible.

Parks interested in more information about the challenges and rewards of a summer research program are encouraged to call or write to Terry Roth, Chief

of Interpretation, Women's Rights NHP, P.O. Box 70, Seneca Falls, NY 13148, 315-568-2991. The booklet, "The Men Behind the Women Who Called the First Women's Rights Convention," is available from the Park.

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1. Roy Graybill, "Achieving Professional Excellence in the Interpretive Workforce," *Interpretation* (Spring/Summer, 1991), 3-14; Kathy Jope, "Professionalism In Resource Management," *Ranger*, Vol. VII, No. 4 (Fall 1991), 14-15; Woody Harrell, "Testing for 'Interpretiveness' in Cultural Heritage Preservation," *Legacy*, Vol. III, No. 5, 10-13; Sharon Brown, "The Place Names of History: Interpretation of Historic Sites in the National Park Service," *Interpretation* (Spring/Summer 1991), 4-6.
 2. Lois Winter, "Bridging the Communication Gap: Linking Interpreters to Resource Managers and Researchers," *Interpretation* Fall, 1991, 4-8; Page Putnam Miller, "A Vision for Historical Research in the National Park Service," paper given at the National Council for Public History conference, March, 1991.
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"There are places in this country that we look at every day, but we never really see. They are the landscapes of heritage; places that seem so natural that they often go unrecognized, misunderstood, unprotected and mismanaged."

Robert Melnick

DIAL-A-RANGER

Christopher Stein
Chief of Interpretation
Blackstone River Valley National
Heritage Corridor

RING!!! Good Morning! Blackstone Valley National Corridor. May I help you?

Yes! This is the Massachusetts Audubon Society. We need a ranger to interpret the landscape during a train tour between Worcester and Providence. Would you help?

RING!!!Hello! Would a park ranger help Metacomet Land Trust lead a walk through the new Blackstone Gorge Bi-State Park? We're trying to save some additional land.

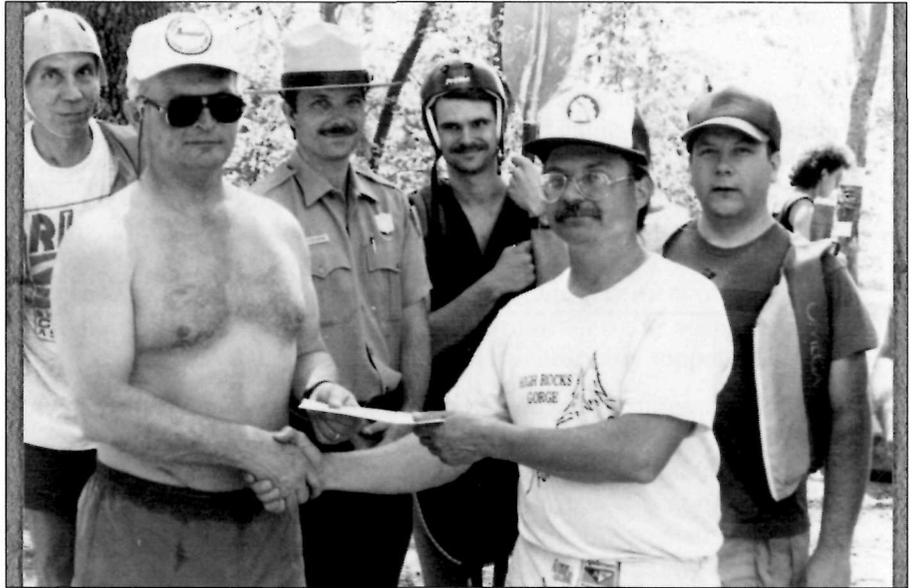
RING!!!Hello! I'm the Grafton Town Planner. We have put together an improved streetscape plan for the mill village of Farnumsville. We really could use a ranger to lead a walk to help us sell the idea to the local people. What's the possibility?

RING!!! This is the mayor. When are you coming to my town?

...and so it goes! In the Blackstone River Valley, it seems like everyone wants a ranger to help in one way or another.

The Blackstone River Valley National Heritage Corridor (and associated Commission) was established by act of U. S. Congress in 1986. The American Industrial Revolution began here in 1793. The region encompasses 250,000 acres in twenty communities between Worcester, Massachusetts, and Providence, Rhode Island. Half-a-million people live in the Corridor. Here, the federal government does not own or manage land. Our management strategy is to form partnerships with local and state governments, businesses, not-for-profit groups and valley residents to help achieve our overall mission to preserve the cultural landscapes of the Blackstone River Valley.

In June 1991, four temporary park rangers arrived at the Blackstone River Valley National Heritage Corridor to develop an interpretive program. Since that time, these four gentlemen (three retired from former careers and one aspiring for "permanency") have presented a wide-range of interpretive programs in: neighborhoods, on city streets, at state and local parks, and at



Ranger Peter Coffin observes a check presentation by the Rhode Island Canoe Association to the Metacomet Land Trust to help purchase land for a bi-state park called Blackistone Gorge.

Slater Mill Historic Site -- the actual birthplace of the American Industrial Revolution. These rangers have marched in numerous parades; put up our portable exhibit at many special events; given presentations on trains, boats, buses, and in automobiles (no planes to date, but some day). They have talked to over 12,000 students in the twenty communities that make up the National Heritage Corridor. They have been in numerous newspaper articles and appeared on radio and TV. They have developed positive relations with the local media and are expanding their horizons. They have begun to build heritage tourism in the region; formed an "Educators for the Blackstone Valley" group; helped form a Blackstone Canal group; and helped make a VIP "clean-up" group succeed. They have also worked on publications, signage, and a video. There's no stopping these gentlemen. But WHY? Why do they perform these interpretive services in a place we can't even call a park?

The Blackstone River Valley National Heritage Corridor is an affiliated unit of the National Park System. Although considered by some to be a "non-traditional park", we use the same "traditional" interpretive methods as every other National Park in the system. We have not invented anything new! What we do realize, however, is that interpretation is not an end product.

We use interpretation to help strengthen our partners. At the National Heritage Corridor, interpretation is a tool management can use to leverage protection of nationally-significant resources...that we don't own! The National Park Service ranger uniform has helped bring visibility to the region. The ranger presence is like a federal "stamp of approval" saying the Blackstone River Valley is a special place worthy of recognition, protection, and interpretation.

Through interpretation, we help establish a regional identity. We connect people, match-up partners. We strive to help our partners recognize the importance of their resource to the "bigger picture". We interpret to define meaning in public places. We interpret to help people develop pride in the place where they live, pride in the place where they work, pride in their community and in their culture...a pride that will make them want to protect

Interpretation

these important resources when future land use and other types of decisions need to be made.

We interpret to tell people they are special and their “place” is special. In so doing, we bend interpretation to unleash public energy to take action in the community...by cleaning up the river, forming an educators group, or making community design improvements. Above all else, when we interpret, we don’t do it alone...we seek partners or they seek us!

We do not interpret just because we are good guys. We interpret because we want the people of the Blackstone River Valley to preserve their historic resources, to be sensitive to proper land use planning, and to seek economic development opportunities that work for environmental protection. Through our interpretive efforts, we want people to work for liveable, sustainable communities that provide a high quality of life!

When our phone rings with a request for help, we think about the benefits interpretation can bring to the communities which make up the National Heritage Corridor. If a ranger presenting an interpretive program can help achieve our overall goals, we help. If a ranger presenting an interpretive program can lead to spin-off benefits, we help. And, if a ranger presenting an interpretive program can strengthen our partners, we help.

Interpretation is a strategy we use to help make the Blackstone Valley of Rhode Island and Massachusetts a better place to live, work, and play. Our strategy is not perfected, but when our partners pick up the phone to dial-a-ranger....

RING!!! This is the Blackstone River Watershed Association. Is it possible for a ranger to lead a canoe tour that we are organizing?

RING!!! Good Morning! I’m from Friends of the Blackstone. Would a ranger be available to help us organize an Earth Day clean-up on the river?

Answer: Certainly! A park ranger will be happy to help you recognize, understand, protect, and suggest ideas for the management of the Blackstone River Valley’s “landscapes of heritage.”

The Broadside

Stephen P Carlson
Preservation Specialist
Boston National Historical Park

Boston National Historical Park is a unique urban park involving partnerships between the National Park Service and a number of public and private organizations. These partnerships involve not only the sites included within the park by its enabling legislation, but also a number of other groups providing programs and services which are complementary to the park’s mission. A similar situation exists with Boston African American National Historic Site, which comes under Boston NHP’s umbrella for administrative purposes.

An important element in operating a park such as Boston NHP is communication. Not only communication with NPS employees and our cooperators, but also with a large group of friends of the park. It was from this need to communicate that **The Broadside** was born in the spring of 1990. Or reborn, as in the late 1970s the park did publish a newsletter under this title.

The birth of the newsletter involved the creation of a dummy issue for internal review. In the sense that all of the articles were legitimate stories, **The BNHP**

the
broadside
boston national historical park

Autumn 1992

Sail Boston Success Due To Early Planning and Teamwork

AS EVERYONE KNOWS BY NOW, the Columbus Quincentary event known as SAIL BOSTON 1992 was an unqualified success. Here in the Charlestown Navy Yard as elsewhere we experienced the same smooth operation and sense of cooperation that makes an event such as this truly an accomplishment. Events such as SAIL BOSTON do not happen overnight, as anyone involved will tell you. At Boston National Historical Park, setting this event in motion required a lot of hard work, which began literally years prior to its culmination in July 1992.

Bill Foley, the Charlestown District chief of interpretation, began preliminary talks with Darryl Rhodes, the chief architect of the event, in 1990. Over the course of time plans were solidified and the magnitude of this event became evident to all parties involved. Due to the key location of the Charlestown Navy Yard detailed planning was instituted in the form of weekly meetings beginning in February with the park, cooperation, and assistance. Over dinner and coffee we hammered out a plan for berthing two Class A vessels (Emeralda from Chile and America's Vespa) from building with our own two permanent ships and accommodating the tens of thousands of visitors we expected in that four-day period.

Maintenance began early—cleaning and painting and in general creating the setting for all this to take place. At the same time they never stopped. Dry Dock 1 for USS Constitution's Drydocking & Inspection which was to begin as soon as SAIL BOSTON ended. Once the ships actually arrived, Maintenance would both them and take care of gangways, water, and all other such support services. It was the Maintenance staff supported by experienced leadership who provided the basic support which made this event possible.

Our Protection Division, working closely with the North Atlantic Region of the National Park Service and the FBI for other federal, state, and local agencies, put together a comprehensive safety and visitor protection plan involving strategy for every contingency. Luckily, there were no bombs or medical emergencies and only a minor demonstration. While the main section were low costed, keyfish, and roller blades, everyone felt secure in knowing there was a plan for everything.



The Chilean naval training vessel *Emeralda* approaches the Charlestown Navy Yard during the Great Fiasco on July 11, 1992.

The Interpretation Division prepared for the onslaught of tens of thousands of visitors by amassing stockpiles of printed materials, memorizing facts, and practicing how to keep smiling after being asked the same question for the five thousandth time. Interpretation also provided translation of both Spanish and Italian and acted as liaisons between the park and the vessels, easing potentially tense situations and ensuring a satisfying and enlightening visit for all concerned. Perhaps the biggest challenge was explaining to the long line of America's Vespa fans why the ship decided to close in the middle of the day.

Administration got most of the afterbeats of this tidal wave event when the bills started coming in. Our bills are off to the folks in Building 1 who had to deal with all that overtime and printing costs and clean-up and all the bills that come in at once.

Finally, there was that spirit of cooperation. As we all know, cooperation within the park is pretty much a given. Just a couple of examples will illustrate how that teamwork

Observer for March-April 1990 was a real issue. It was during the review that staff members who had been in the park for many years remembered the old **The Broadside**, leading to the revival of the name for the current title. Typographically, the old masthead was adopted in reverse (white-on-black).

When the revived newsletter was officially launched, the proposed bi-monthly schedule was changed to quarterly. The issues are designated by the season, and are intended to appear in the middle of the three-month period covered. While it has not been possible to adhere strictly to that schedule for any number of reasons, recent issues have not slipped

so far behind that they are outdated. The accomplishment of this schedule is due to the efforts not only of the contributors and editors but also of the individuals handling the transmission of the copy to the Government Printing Office at both the park and the region.

In general format, the final layout for **The Broadside** resembled that of the original dummy. For the first two issues, most of the articles were prepared by the park's public affairs officer; since that time, employee and cooperator contributions have usually exceeded the available space. The dummy and first two issues were four pages. After a single six-page issue, the newsletter has standardized on eight pages.

The lead article generally highlights a major development or activity in the preceding period. Other articles chronicle topics such as the park's extensive educational outreach programs (*Boston: People and Places* and the Summer Teachers Institute). Historical articles of all kinds are also encouraged. These cover topics as varied as the name of Paul Revere's horse (we do not know what it was) and the career of Captain Cassin Young, as well as the history of the park. For example, in one issue park ranger George Smith recalled his experiences during the early years of the park. Each article is credited to its author or, in the case of pieces adapted from the newsletters of the park's cooperators, the source. In some cases, the editor has combined separate but related submissions into a single article.

Certain features of **The Broadside** are standard from issue to issue. "BNHP News Notes" contains information on topics such as arrival and departure of permanent or long-term temporary staff and activities which do not lend themselves to full articles. Much of this information is derived from the written minutes issued after the park superintendent's staff meetings. The back page is divided into three parts and folded so that the top third forms a self-mailer for the newsletter. The middle third provides a listing of major forthcoming special events or ongoing temporary exhibits. A continuing feature, inaugurated in 1992 as part of the park's commemoration of World War II, has been a listing of ships built and commissioned at the Navy Yard in the corresponding period fifty years ago.

Photographs have played an increasing role in the newsletter. The park's extensive photographic collection has been tapped on occasion to supplement articles. For example, an article on the acquisition by the Bostonian Society of a painting of the Old State House by local artist Allan Crite was augmented with a photograph of Crite at his drafting table in the Charlestown Navy Yard.

One issue contained a center spread of photographs documenting the rehabilitation of Faneuil Hall and the Old State House. Another issue celebrated Sail Boston 1992 with a special four-page photographic insert. To date, all photographs have been reproduced in black-and-white, although the cost implications of running a four-color cover picture are being explored.

Since its launch in 1990, four editors have handled **The Broadside**: Leo Zani, Jill Brennan, Lane Bourn, and Emily Prigot. Although merely credited as being responsible for layout, design, and typesetting, this writer has served as managing editor, providing continuity for the journal. As a part of that task, all pieces are reviewed for consistency of style with a style sheet developed for the newsletter based on the *Chicago Manual of Style*.

What has made the newsletter possible has been desktop publishing technology. Most submissions are received on floppy disk. Camera-ready copy is produced using PageMaker 4.0 on an IBM-compatible computer output to a Wang LCS 15 (Apple LaserWriter Plus clone) printer. Type style originally was 10 or 9 point Times Roman, but was changed to the same sizes of Palatino in 1992 since Palatino is a more expanded and thus more readable font. Display type is the same font as the text, in sizes ranging from 14 to 30 points as appropriate.

Actual printing has been through the Government Printing Office, which has been able to meet relatively-short (two-week) turnaround times. The production of halftones from the photographs has been left to the printer. The printer also folds the newsletter so that when it arrives in the park all that needs to be done is the production and application of mailing labels and running the issues through the park's postage meter.

The Broadside is mailed to all employees and volunteers rather than distributed through internal channels since Superintendent John Burchill wants it to be shared by their families. It is also distributed to all park cooperators, as well as to a master list of local officials and park friends. Of the 500 copies printed, over 400 are mailed.

New VIP Videos Available Soon!

Over the past year, the WASO Division of Interpretation has been working on the production of two video tapes for the VIP program. One, a thirteen-minute video titled *Volunteers Make a Difference*, is an orientation to the NPS and the VIP program for new volunteers. The other one, titled *Come Join Us*, is an eight-minute recruitment video for the VIP program. Both videos are completed and are being sent to the regional offices. Your regional VIP Program Coordinator will be distributing them in September. Enough copies have been made to provide at least one copy of both videos to each park.

New Chief of Interpretation Selected



Charles W. Mayo was selected as Chief of Interpretation for the National Park Service succeeding Michael D. Watson who accepted the Superintendent position at Mather Employee Development Center.

Charles W. (Corky) Mayo, of Seattle, Washington, assumed the duties of the Chief of Interpretation for the National Park Service in April, 1993. He comes to this position from the Pacific Northwest Region where he was Chief, Division of Interpretation and Visitor Services. His twenty years of National Park Service experience has been in the field of interpretation with work involved with interpretive management, training, accessibility, volunteer, concessions, and cooperating associations.

In 1982, he received the Erasmus Medal from the Dutch government for work done at the Netherlands Carillon. In 1987, Mr. Mayo was the winner of the Freeman Tilden Award for the National Capital Region. He is also an active founding member of the National Association for Interpretation.

Corky Mayo began his NPS career as a seasonal park technician at Great Falls Park, Virginia in 1968. Then, in subsequent field assignments was a seasonal park technician at the Arlington House, The Robert E. Lee Memorial and on Theodore Roosevelt Island. His permanent career with the service began in 1973 as a park ranger at Great Falls Park, Virginia and then as Interpretive Specialist for the George Washington Memorial Parkway until 1988. From 1988-1990, Mayo was Chief of Interpretation and Visitor Services at the Jefferson National Expansion Memorial in St. Louis, Missouri.

In the Seattle Regional Office, Mayo worked on several projects for the Pacific Northwest Region including the North Cascades National Park Service Complex and the John Day Fossil Beds National Monument Visitor Centers.

During his time there he revived the interpretive skills training team and has been an active member of the Interpretive Skills Team since its inception in 1983.

A native of Vineland, New Jersey, Mayo has a B.A. in American History from American University in Washington, D.C., and a Master's in the same field from George Mason University in Fairfax, Virginia.

Mayo served in the United States Air Force from 1969-1973 with assignments in Texas, Mississippi, Michigan, and Athens, Greece.

Radio Days: Use of Mass Media

Kathleen L Dilonardo
Chief of Interpretation and
Visitor Services
Independence National Historical Park

Mass media, specifically radio, has proved to be very useful at Independence National Historical Park for recruiting new employees. In the late 80's we, like a lot of parks, experienced a sharp decline in the number of applicants for our seasonal positions. Since 1990 we have purchased radio advertising to recruit people for seasonal and temporary registers. It has helped us to increase the number of applications we receive and especially to increase the number of qualified minority applicants.

There are a number of steps in the process which culminate with actually hearing your ad on the radio. The first is to contact radio stations in your area and ask for a listener profile. The station can tell you, through this profile, who their listeners are by educational background and race and gender. This can help you match your needs to the appropriate listening audience. This information will be used to justify your selection of a specific radio station (i.e. sole source) so that you do not have to go out for bids. The low bidder might not reach the listeners you need to reach.

There is other information you will want to get from the stations, too. What is the cost of their ads, how many seconds does each last, at what time of day (or night) do they play your ad and how many times will they play it for the price quoted? Obviously, different combinations of time, hour of day, etc. cost different amounts.

Once you have selected the station or station(s) appropriate for your needs you need to work out the copy - the actual words which will be read on the air. Our experience has been that the larger stations will write the copy for you based on information you give them. You, in turn, edit it and OK the final product. This is a big help, because they know how to write for the spoken word, create interest and keep the message within the time limit. We then have been able to use this basic copy for the smaller stations that don't do their own writing. (Two stations we used to attract Hispanic applicants, did translate our copy into Spanish).

Once your DI-1, sole source justification and copy are written, they must go to the Chief of Contracting in the Regional Office. That person is responsible for approving the expenditure of government funds for advertising purposes. They are also responsible for having Personnel check the copy to see that it meets all the requirements of the National Park Service such as a statement about non-discrimination, etc.

Another key step in the process is preparing for the response to your ad **BEFORE** it goes on the air. We used a radio station with listener audience of over 2 million so we collated plenty of applications ahead of time. Since our copy included a phone number to contact to request the application(s) we used an answering machine to take names and addresses of from over 300 calls and stocked applications at the receptionist's desk in HQ and at the Visitor Center desk as well as Personnel. We also made sure all secretaries in the park and the Personnel Office in the Region knew what we were doing so that they could field questions from callers or direct them over to us.

We have done radio advertising for the past three years. During one of those years, we worked with the EO office to include other Mid-Atlantic parks in our advertising copy. The EO office, in turn, helped pay for the advertising. It is possible also that groups of parks could work together to reach a listening audience common to all of them.

Our advertising has definitely "paid off" for us in many ways. We have hired many talented people who are interested in working for us off the registers created by the response to advertising.

We have others immediately available when we need them and we have also been able to find people interested in intermittent work as well as full-time. Our opportunities to hire minorities were also increased. We plan to continue it, refining it each year to meet whatever our needs are at the time.

About This Issue

Summer 1993

Interpretation is a combined effort of the Washington Division of Interpretation and the Regional Chiefs of Interpretation. The publication is edited and designed by the staff of the Interpretive Design Center at Harpers Ferry, West Virginia.

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Next Issue

Fall 1993: Issue #15, Spanish Colonial Interpretation

Editor's Note

The "Using Mass Media in Interpretation" issue has been cancelled due to a limited response and a few of the articles have been included in this current issue. The next issue "Spanish Colonial Interpretation" is a revision of the planned "Interpreting the Columbus Quincentenary" issue.

In November a new list of *Interpretation* issue topics will be created. If you have suggestions for future issues or comments on the current format please submit them to:

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