

A PRELIMINARY DRAFT

# INTERPRETIVE PLANNING HANDBOOK

Advance Copy For Current Development Program

April 19, 1965

Memorandum

To: Interpretive Planners

From: Chief, Division of Interpretation and Visitor Services

Subject: Rules of the Game

Interpretive planning in the National Park Service is Big Business, with a multi-million dollar annual budget. We produce, on the average, 15 museums a year, 20,000,000 publications, several dozen films and other AV productions. To meet this demanding schedule, inevitably we have been drawn toward the technique of mass production, a path not ideally suited to the creative effort.

And yet, the very thing we are striving for, the single purpose of the whole interpretive activity in the parks, is the achieving of a special kind of quality worthy of the resources we interpret.

The creative process begins, for the most part, in the park, put in motion by the park interpreter when he first sits down at his desk to outline the story he wants to tell. But deep down, the interpreter feels somewhat inadequate to the task ahead. And rightly so. For he is seldom experienced or specifically trained in the highly professional skills of motion picture production, book publication, graphics and exhibit design. On the other hand, he does have an indispensable, unmatched knowledge of his park, of the resources to be interpreted, and of the observed patterns of visitor use.

The purpose of the interpretive planning cycle is to establish a climate of creativity and innovation in which the broad talents of the park interpreter, and the specialized talents of the AV producer, the exhibit designer and the publications specialist, can be utilized in ever changing combinations, as the situation demands.

The purpose of this Handbook, then, is to suggest ways in which this happy marriage might take place. As in all successful marriages, the rules of the game are flexible and subject to local custom, experimentation, and unending patience on the part of both partners. To quote my favorite writer, let our objective be the magic, the singing and the gold.

An absolutely essential, unequivocal first law is this: nothing good will happen until someone gets excited about it. Period.

Every, repeat every interpretive planning problem is different. Unless our approach to each problem is different, there is a real danger - and considerable concrete evidence - that all solutions will be similar.

If you are not an exhibit designer, don't design exhibits. Are you considering the possibility of telling a fact-filled narrative, sequential story by using exhibits? (Sometimes referred to as the book-on-a-wall syndrome.) Think.

For the cost of one exhibit, a good sound-slide show might be produced, using original art. (Not to be confused with the "home slide show" product, in which a bag of slides and a hasty script are sent in to the AV lab for "processing".) Would a publication take care of much of the factual information you want to convey? Rest assured, unless you are most unusual in your objectivity, you are going to want to tell too much. Much too much.

A pat, pre-determined solution is worthless. A museum is not a room containing cases, panels and a diorama. (Museum minestrone is the term, I believe.) Nor is the end result of visitor center planning necessarily a museum. The first question is not "how many exhibits," but, "is a museum the best solution to my problem?" In some situations, a film is better than a museum.

History, science, archeology, geology - all are essential ingredients of interpretation; so too are poetry, music, drama. Have you looked widely at your resource? If your story is the Civil War, have you looked beyond the Official Records and Battles and Leaders, to The Red Badge of Courage and John Brown's Body, and the stamp and hoop and holler of "The Battle Cry of Freedom"?

Controversy is a necessary element in the creative process. So too, is revision, and even an occasional fresh start. Let's avoid routine.

If you are one who believes in the phrase "We are the leaders in this field," be certain that you are well aware of what our competitors are doing today in the communication and performing arts. And I think perhaps it is time we stopped saying that our problems of communication are so unique that those working outside the Service cannot understand or be helpful. As a practical fact, we should take constant advantage of the great creative talent available to us outside the Service, as we have already done with such outstanding success in the field of architecture.

Two final notes. One is a word of appreciation to Marc Sagan, interpretive planner, who is largely responsible for the preparation of this Handbook. We might be well advised to have Marc do all of our interpretive planning - except we would predictably end up grouching about what might come to be called, "Sagan solutions".

The other is a last word of advice. Re-read Freeman Tilden's Interpreting Our Heritage. There isn't anything much better.

YOUR CHOICE

Every day, a park interpreter faces several responsibilities. His immediate job is to conduct a program of personal interpretive services. This never ends as long as there are visitors in the park, and the best personal service program today doesn't diminish the need for continued effort tomorrow.

The interpreter also has to help plan and produce interpretive facilities. The planning job also may seem unending, but its results are visible longer. A well planned film, tour booklet or exhibit may go on working for years.

When he adds to these responsibilities the great assortment of correspondence, reports, special assignments, attentions to visiting firemen, bookkeeping chores, and miscellaneous details, it is easy to see why planning gets deferred - sometimes for years. The need for it doesn't seem so immediate. This is precisely why it was finally necessary to assign deadlines for planning documents and to make planning take precedence, even, if necessary, in the visitor season.

Without planning, budget estimates must be based on guesswork, buildings must be designed to serve assumed or unknown needs, and exhibits and other interpretive devices may be produced that present inappropriate information at unfavorable locations. Because interpretive planning has lagged behind the development program, visitor centers have been programmed, designed, and placed under construction before the interpreter has presented a reasoned statement of the interpretive function of the building.

Because of this planning lag, a tighter programming procedure has been adopted. Unless Interpretive Prospectuses are completed on time, construction projects will be removed from the program and funds will not be scheduled.

So, the result of waiting for a "convenient" time for planning can be lost opportunities or unnecessary delay of urgently needed facilities and services. Your choice is clear. Rather than trying to find time for planning, you must make time for it.



TO GET STARTED...

1. Check on the dates scheduled by the Regional Director for your interpretive planning conference (described below) and Prospectus completion. Be sure that your Prospectus is on this schedule and that your Superintendent knows these dates. If rescheduling seems necessary discuss this with the Superintendent and the Regional Office.

2. The Interpretive Planning Conference. To get the Interpretive Prospectus off to a good start, a conference will take place early in the planning period, preferably before Prospectus writing begins. The park interpreter, a Regional Office interpreter and, when possible, a planning specialist from the Washington Office will participate.

Whenever travel funds permit, these people should meet in the park. Meeting in the Regional or Washington Office is a second alternative. When no travel is possible the Regional Office will arrange a three-way conference telephone call. The discussion will center on an outline prepared by the Prospectus writer. This will be a short statement of the function or general content to be assigned to each interpretive medium. See Appendix I, example 1 for an idea of the degree of detail suggested for this discussion outline.

The conference date will be scheduled by the Regional Director. A few weeks before this scheduled conference date the Prospectus writer should send one copy of the discussion outline to the Regional Director and one copy to the Director.

3. For a quick brush-up on interpretive philosophy, principles and policy see the recommended reading list on Chapter 3, Page 11 of this HANDBOOK.

4. Review the Park Master Plan and be thoroughly familiar with any element involving interpretation. Ideally, the Master Plan should be completed before the Prospectus is written.

5. Skim the CONTENTS page of this HANDBOOK to see how it is arranged.

6. Read Chapters 1 and 2 carefully and critically. Pay particular attention to the section on museum exhibits in Chapter 2 since it outlines a major change in practice.

7. Follow the instructions in Chapter 3, using the examples in Appendix I to clarify these instructions as you write the Prospectus. Write it in draft. Send 3 copies to your Regional Office for review before writing it in final form.

THE REGIONAL AND WASO STAFFS ARE AVAILABLE TO HELP YOU AT ANY STAGE OF THE PROJECT.

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INTERPRETIVE PLANNING

HANDEBOOK  
CHAPTER 1

THE INTERPRETIVE PROSPECTUS

The Interpretive Prospectus is the key to interpretive planning, for it is the controlling document in the development of all interpretive programs and facilities. It carries the planning one step beyond the Master Plan, and provides guidance for the more detailed and specific plans which follow: The table below lists the main stages in this planning cycle.

Summary of Interpretive Planning Procedure

<u>Planning Document</u>	<u>Prepared By</u>
Master Plan	Park staff and team consisting of Regional and Design Office specialists.
Interpretive Prospectus	Park staff (normally the interpreter) or, when necessary, Regional staff.
P.C.P. (Project Construction Program Proposal)	Superintendent (Management Requirements) Design Office (Space Requirements - cost estimates).
Exhibit Plan	Team including specialists from Museum Lab, park staff and, when possible, a Regional Office staff member.
Furnishing Plan	Park staff and historic furnishings expert.
AV Program Plan (script and scenario) Sign and Wayside Exhibit Plan	No standard preparation method. New procedures under development.
Building Plan	Architect from Design Office or on contract.



What is the Purpose of the Prospectus?

The Prospectus is the document which controls all interpretive development and activities proposed in the Master Plan. It is the means by which the park interpreter answers these questions:

What message does the Service want to communicate?

What information do visitors seek?

Where, when and under what conditions can the message best be presented?

What means of communication appear best suited to presenting each part of the message?

What objects, pictures or other resources are available to enliven this communication?

What is the Relationship Between the Master Plan and the Interpretive Prospectus?

The Master Plan deals with the what and where of interpretation, while the Interpretive Prospectus describes the how.

Specifically, the Master Plan identifies the major themes to be interpreted and tells where facilities should be located. The Prospectus determines the kinds of facilities and services needed, and outlines the content of interpretive presentations.

For example, a Master Plan might propose:

- (a) A facility to provide initial information-orientation service near the east entrance to the park;
- (b) A facility to interpret the desert wildlife story at Salt Springs; and
- (c) A facility to interpret the geology and ethnology at Canyon View.

The Interpretive Prospectus would analyze these proposals and might recommend:

- (a) Near the east entrance, a manned information station. It would also select the means of communication best suited to presenting each subject. Thus, it might recommend a handout map to provide road directions, an exhibit map to provide general orientation, and an automatic AV device to provide general information after hours.
- (b & c) At Salt Springs and Canyon View, the Prospectus would similarly propose the kind of service or facility needed, it would suggest the appropriate means of communications, and it would outline the content of the interpretive presentation.

Interpretive requirements are a major concern of the Master Plan team, and the park interpreter is a key member of the team. The analysis of factors affecting interpretive decisions is recorded in the Prospectus, but much of the thinking must be done earlier, at the Master Plan stage.

It is neither necessary nor advisable to write the Prospectus before the Master Plan to insure that interpretive needs are given full consideration in the Master Plan. It is necessary for the park interpreter to think through the area's needs and be sure that the Master Plan reflects this thought.

At one time the Master Plan included a volume called "Background Information" which contained a full narrative presentation of the park story. The present Master Plan includes only a brief summary of the themes to be interpreted. Because the more detailed version was very useful a narrative of the park story should be written as a separate document. It need not be submitted for review or approval but should remain in the park files. The Prospectus should refer to it in the list of references or bibliography. If this part (Vol. III) of the old Master Plan exists for your park, simply keep it current as new knowledge is gained.

How is the Prospectus Used?

1. The Prospectus is the primary guide for those planning exhibits, wayside interpretation and audiovisual programs. It is not a museum plan. It does not make final decisions on numbers and kinds of exhibits. The Prospectus stimulates the creative contributions of professional planners and designers who will use the document, but it does not restrict their creative expression.

2. It is the primary source of information for those preparing P.C.P.'s for interpretive structures.

3. The Prospectus guides the architect in designing interpretive structures. The size and character of auditoriums, exhibit rooms, observation rooms and collection rooms should all be determined by their intended use and contents. The Prospectus gives this information.

4. The Prospectus is the means of coordinating all informational and interpretive services and facilities throughout the park, and a means of coordinating the park's program with those of other nearby or related areas.

For example, the Master Plan for Yellowstone assigns the theme of hydrothermal features of the Old Faithful area and the theme of general geology to the Canyon area. The Prospectus tells which aspects of these overlapping themes will be presented at each location and it selects the means of presentation.

Thus, the Prospectus might call for an explanation of (a) how a geyser works, at Old Faithful, (b) a discussion of mineral deposition by hot water, at both locations, and (c) a presentation on rocks and minerals, at Canyon. It would very possibly assign item (a) primarily to a captioned slide program, item (b) to two-self guiding trails, and item (c) to a museum exhibit. Other media, perhaps publications, wayside exhibits and personal services might be used to supplement those primary assignments.

5. The museum laboratories schedule their activities on the basis of Prospectuses and construction programs. Requests for increases in interpretive personnel are supported and justified in the Prospectus (under Personal Services). The Prospectus should give direction to cooperating association publications programs.

How is the Prospectus Kept Current?

The Prospectus should be reviewed in the park each year after it is completed, and, when necessary, revised to reflect new information, cost estimates, changes in use patterns or other conditions. Revised pages should be distributed to keep working copies up-to-date. When revisions are substantial (as determined by the Regional Office) they should be approved by the Regional Director. The annual report, Information and Interpretive Services, NPS (OI)-2, should state that the Prospectus has been reviewed during the report year and (1) is satisfactory and up-to-date, or (2) will be revised by a target date (which should be stated).

What Should Reviewers Look For?

1. Does the Prospectus agree with and implement the Master Plan? When a Prospectus does not agree with the Master Plan it should explain the departure and provide enough justification to warrant changing the Master Plan. The Prospectus should not be approved until such differences are resolved. The review period is the best and least expensive time to iron out disagreements. Much reprogramming and changing of building plans and exhibit plans results directly from approval of Prospectuses which do not clarify and resolve points of disagreement.

2. Does the Prospectus give enough information to support the next steps in the planning cycle, i.e., the exhibit plan, the sign and wayside exhibit plan, the P.C.P., building plan, etc.? Does it suggest what is to be communicated, where and by which media?

3. Are these decisions sound? Once the Prospectus is approved, major changes become increasingly difficult and costly. Adding, omitting, or even sharply changing the size of auditoriums, exhibit rooms, and other facilities understandably causes resentment if those who did detailed planning followed an approved Prospectus.

4. Does the Prospectus provide for implementing The Road to The Future? For example: Does it include concessioners in developing orientation and information elements?

Does it identify needs for publications on how to enjoy the park?

Does it adequately cover interpretation of park management policies and practices?

Does it provide for aids to seeing the park on foot; for using the back country and the wilderness threshold; etc., and for esthetic appreciation?

In Visitor Center planning and operation is off-season properly recognized?

Summary of Procedure for Prospectus Writing and Review

NOTE: When there are unusual opportunities or problems, special procedures may be followed, and any source of creative talent may be tapped. However, unless he is advised to do otherwise, the park interpreter should follow the procedure as outlined below.

1. Park interpreter writes planning conference outline (See To Get Started, Para. 2).
2. Park staff and Regional and WASO representatives participate in interpretive planning conference.
3. Park interpreter writes first draft of Prospectus and submits 3 copies for Regional Director's review and suggestions. Region transmits 2 copies to WASO for review and comment.
4. Park interpreter writes final draft and sends 3 copies to Regional Director. Region transmits 2 copies to WASO for review and comment.
5. Approved Prospectus distributed as indicated below.

Distribution of Copies

The Regional Director distributes approved copies of the Prospectus to:

Director - 2 copies

Chief, EODC or WODC or NCDC - 1 copy

Chief, Eastern or Western Museum Laboratory - 1 copy

Regional Director - 1 copy

Superintendent, Mather Center - 1 copy

Superintendent - 1 copy and any extras.



Revised pages should be similarly distributed. Each revised page should bear the revision date, and a cover page should list all revised pages and dates of revision.

This is a minimum distribution. Individual Regional Offices may request enough copies to warrant reproducing Prospectuses by machine duplication. If in doubt, check with the Regional Director.

How Much of the Park Should the Prospectus Cover?

For the smaller and relatively simple areas a Prospectus should cover the entire park.

For the more complex areas the Prospectus may be divided into parts, each covering a district, or developed area, such as the Canyon Area in Yellowstone. Although an interpretive district may involve only one or two interpretive facilities and the associated services, a Prospectus should not be written for a single interpretive unit such as an auto tour or a museum. Covering such units in separate Prospectuses hinders the coordination of all interpretation within a district and the park.

When the district being studied is only a part of the park, the relation of this part to the total interpretive program should be defined. (See Appendix I, Example 2). In larger parks a brief general prospectus or an introductory statement separate from and preceding the district Prospectuses should cover the entire park, identifying interpretive districts, while district Prospectuses will serve as detailed studies of those areas. (Appendix I, Example 3). A simple map may be used also to delineate districts. The important consideration is that the Prospectus coordinate all the interpretive needs within the area it covers and within the park.

PRINCIPLES OF INTERPRETIVE PLANNING

This chapter is a brief discussion of interpretive planning principles and a summary of the advantages and limitations of the major interpretive media and methods. We suggest that you read it with a skeptical attitude. You may not agree with all of it.

Most interpreters agree on the general purpose of interpretation in a National Park: to stimulate the visitor's interest, and promote his understanding and appreciation of the park, thus making his visit more meaningful and enjoyable. The methods of accomplishing this are also generally understood and agreed upon, but the selection, coordination, and production of the specific facilities and services always introduces some difference of opinion. Since these are matters of judgment, personality and imagination, rather than fixed procedures or facts, these differences are normal. Furthermore, they are desirable as long as we have a method of resolving them to achieve our stated purpose without stifling the creativity and original thinking of our staffs.

While no rigid formula for interpretive planning is possible, a few ideas can be stated as principles which apply to most, if not all, interpretive planning situations.

Before a visitor will try to understand the park he must want to; he must be interested. So we aim to increase or awaken his interest, his desire for such understanding. Where and how we will do this are important interpretive planning decisions, particularly as they affect our initial interpretive facilities, normally the visitor centers. But we often expect more from visitor centers than initial interpretive and orientation service. We want to encourage visitors to go out into the park, to present a comprehensive summary of the park story, to offer understanding as well as information, to provide depth as well as breadth. Basic to achieving this is wise selection and assignment of functions to interpretive media and methods. In each planning situation we will use certain methods to introduce themes and stimulate interest, others to support and extend this initial offering, and still others, perhaps, to furnish depth, detail, summarization and a reference source. While there will usually be a preferred order of experience, we can seldom insure that all visitors will follow that sequence. This must not lead us to attempt to make all media serve all functions, regardless of the order in which they are encountered. We must still aim for an ideal, while recognizing that we will not always achieve it.

This discussion does not point to neat and simple statements of principles but we can say that:

1. Each part of an interpretive job should be assigned primarily to the medium or method now available which is best suited to the performance of that job in the specific situation.
2. Each part of an interpretive job may be assigned secondarily to techniques of presentation which can effectively support, supplement, or, when desirable, repeat the function of the primary medium.
3. No interpretive job should be assigned either primarily or secondarily to a medium which is not well suited to its accomplishment.

Use of these principles requires a basic understanding of the advantages and limitations of each interpretive method and medium. A brief summary of these characteristics follows:

#### I. Personal Services

##### A. Advantages.

General Comments. Personal services have, with good reason, been considered the ideal interpretive method when they can be used. All other interpretation may be considered supplementary to direct personal communication. It has the unparalleled advantage of being alive and capable of being tailored to the needs of individuals or groups. It can take advantage of unexpected and unusual opportunities.

Most visitors are receptive to personal services. The personality (and uniform) of the interpreter can enhance the appeal of the message and the effectiveness of communication.

Personal services make possible a deeper penetration of subject matter.

The possibility of using group reaction to stimulate individual interest and encourage desired attitudes is an important advantage.

Two-way communication makes possible a degree of informality which has characterized the traditional National Park interpretive experience.

The National Park Service uniform symbolizes authenticity and lends credibility to the interpretation.

Beyond these general characteristics of personal services each kind of program has its individual advantages and disadvantages.

Talks; The remarks above cover talks quite adequately. The type of talk or the conditions under which it is given can make any of the comments on other personal services apply to it. Thus, a talk at a scenic overlook could have some of the characteristics of a guided walk, while a museum talk could in effect be a series of demonstrations and have their advantages and limitations.

Guided walks capitalize on the ability of the park features in their normal environs to stimulate interest and enhance understanding. Visitors can experience the park through several senses.

Campfire programs can be a uniquely satisfying experience enhanced by the enjoyment of song, the romance of the campfire, and the simplicity, informality and relaxing mood of the surroundings. They offer an excellent opportunity to encourage appreciation and concern for protection of park values.

Demonstrations are an especially effective method of presenting explanations, lending a quality of reality that makes them entertaining and memorable.

#### B. Limitations or Disadvantages

To achieve the advantages of personal services we need talented and trained interpreters. They are expensive and in short supply.

A sloppy interpreter is not only less effective than a good canned talk; he is a much greater liability to the Service than a poor AV program. Not all personal service interpretation is good interpretation.

Even the best staffs need proper management for sustained efficiency. A good personal service program, then, requires management ability which is also expensive and often in short supply.



Some personal services, such as demonstrations, guided walks and auto caravans, are practicable and highly successful only with relatively small groups.

Personal services can be offered for relatively limited periods as compared with the self-service interpretation available at comparable costs.

The long-term benefits of an investment in personal services are often not visible or demonstrable.

## II. Audiovisual Programs

### A. General Comments

1. Advantages. AV programs are usually presented under conditions highly favorable to audience receptivity. Visitors are relatively isolated from visual and audible distractions and they are usually comfortably seated. The brilliance, color, size, and perhaps motion of the projected image can create an intense impression of realism that holds attention and helps convey the message.

The use of sound relieves the visitor of the need to alternate reading and viewing, and his attention to the graphic presentation is uninterrupted.

Music can evoke or enhance emotional impact and, skillfully used, it can greatly improve the effectiveness of the program.

Any recorded message offers the opportunity to channel multiple sound tracks to individual earphones to serve heterogeneous audiences in several languages or on several levels of detail or comprehension.

Projected programs are particularly suited to presenting explanations of a sequential or developmental nature.

2. Disadvantages or limitations of AV programs in general. Providing the physical setup for presenting AV programs may be expensive, particularly for facilities of large capacity.

Constant attention to equipment and projectors is vital if program dependability and quality are to be maintained. Standby equipment is not merely desirable - it is essential. For more complex types of equipment, maintenance requires specialized service, normally not available in the park.

In National Park situations, AV programs which are used without a personal introduction may seem objectionably mechanical and impersonal.

Overdependence on automatic programs can lead to embarrassment. There is a temptation to consider them a substitute for, rather than an aid to, skilled and ready interpreters.

With publications or personal services, it is possible for a visitor to get answers to questions that arise, or to check back on points missed or unclear when first presented. With automatic AV programs, the visitor can refer back only by waiting for a re-run.

The favorable environment of a quiet, darkened AV room may be seriously impaired by late comers or noisy individuals.

Each AV program moves at a fixed pace which cannot be ideal for every visitor.

AV programs require varying degrees of supervision or attention and thus their period of availability is restricted as compared with unattended interpretive devices such as signs or wayside exhibits.

#### B. Motion Pictures

1. Advantages. Probably no element of interpretation has a more powerful and lasting impact than a top notch film.

Because of their ability to introduce and to survey subjects "once over lightly" films are especially useful as an introductory medium.

A film can generally tell a narrative, sequential story better than a museum.

Films offer the opportunity for dramatization to evoke emotional response and personal identification. Through these qualities motion pictures can quickly stimulate interest in unfamiliar subjects.

A film offers an additional technique to traditional reliance on museum exhibits; each medium should complement the other.

Films are particularly suited to explaining processes involving sequence of motion, such as military actions, migration, and geomorphological processes. Animation can reduce a complex diagrammatic explanation to a simple meaningful sequence.

Time-lapse or aerial cinematography and other special techniques produce effects uniquely adapted to certain interpretive jobs.

Unlike a museum, a film is portable. It can be inexpensively duplicated, and replaced when worn. It can be used in many locations within and outside the Park.

2. Disadvantages or limitations. Commercial films have accustomed audiences to technical excellence. Production of top quality motion pictures requires the use of talented professional people whose services are expensive

Because the complex equipment required is subject to breakdown, automatic motion picture programs are usually adaptable only for attended locations. Complexity and limited reliability of automatic motion picture equipment has restricted its use to supervised situations.

Not only do equipment and films require constant surveillance, but standby projectors and films are mandatory to insure uninterrupted service.

Compared to slide programs, completed films are difficult and costly to revise.

If complex, factual information is given, there is no time for the viewer to absorb and study it.

Because motion pictures are a powerful medium they can be powerfully bad as well as good.

C. Slide/sound and filmstrip/sound programs

1. Advantages. Slides can be used to present complex explanations in simple bite-sized morsels presented individually and in sequence.

Although they must suggest motion with arrows, or through a series of static illustrations, slides can do a creditable job of presenting explanations involving motion.

Dramatization and emotional impact may be effectively conveyed by slide-sound programs, particularly through the audio message.

Slide programs are relatively inexpensive, are easily changed, and require equipment less complex and expensive than motion pictures.

2. Disadvantages or limitations. Many of the apparent disadvantages of slide programs result from deficiencies in technique rather than deficiencies inherent in the medium.

Poor choice and timing of slides in bridging visual gaps can result not only in breaking a smooth flow of thought but in actual distraction from the message. Effective use of art or scenics can remedy this difficulty, but professional technique is needed. Narration, especially dramatization, must be done on a professional level, as must photography.

The relative ease of producing slides and recording sound in themselves can be disadvantages since the assumption that "anybody can do a passable job" often produces just that.

Reduced visual reality (hence visual appeal) of slide programs as compared with motion pictures is the major limitation beyond those ascribed to AV programs in general.

D. Audio messages (recorded message repeater installations)

1. Advantages. If the minimum text required to convey a message is still so long that few visitors would read it, an audio device might convey the message more successfully.

Sound can be delivered through a loudspeaker to serve large groups when it will not interfere with other activities within hearing range. It can be piped to hand phones to eliminate such interference, and a selector switch can channel sound at will to a loudspeaker for use with occasional groups of visitors.

When a visitor must relate an exhibit to landscape features (such as a tactical action map on a battlefield) an audio message can simplify his task by relieving him of the need to look also at a printed label.

When an exhibit is necessarily complex graphically, (e.g., an explanation of ecological interrelationships) an audio message can simplify it by eliminating further visual competition in the form of labels.

When parts of a message apply to changing aspects of an exhibit, such as sequential spotlighting of certain elements, a recorded inaudible signal may provide a mechanism for coordinating the message with this change.

Audio devices provide an opportunity to enhance a message with personality, dramatic impact, local color, first-person authenticity, historic recordings and pertinent natural sounds.

2. Disadvantages. While message repeaters have generally proven highly reliable in operation, they require regular maintenance, and they are subject to occasional mechanical failure. Standby units should be available. Their reliability may encourage over-dependence on the machine.

An audio message can be intrusive and annoying in a place where people might like to linger in silence. A sign may be put where visitors can see it or avoid it if they so choose, but a "squawk box" simply cannot be ignored. Scenic viewpoints are particularly sensitive in this regard.

Audio repeaters are best used for short, simple messages. Relatively few visitors "stay with" long, complex messages.

### III. Exhibits

#### A. Museum Exhibits

1. Advantages. The visitor may use exhibits as long, as briefly, or as often as he wishes, at his own pace, and whenever the exhibit room is open. He feels no sense of commitment to a viewing period of fixed length.



Museum exhibits may be used to good advantage when bad weather, darkness, insect pests, time limitation, or other conditions restrict outdoor activities.

Real objects communicate total impressions, details and associative meanings beyond the power of words or pictures. They may communicate through the senses of touch and smell and may lend themselves to visitor participation.

In a strikingly presented exhibit objects can make a strong, lasting visual impression in a few seconds. They can catch attention and arouse interest, and some can communicate successfully without words. An appealing piece of primitive sculpture, a metal pot chewed by a bear, a stack of lumber penetrated by a minie ball or a diorama of a prehistoric bison hunt can tell much and suggest more.

By displaying real objects of historic significance, exhibits can lend reality or the sense of "presence" to interpretation which, even on the historic site, may seem abstract or lacking a sense of personal association. Seeing the model boat that Lincoln whittled, the Wright Brothers' tools or George Washington's tent somehow makes these great people more human, and the history more alive.

Pictures, maps and diagrams in an exhibit can effectively present ideas as long as they do not require long verbal explanation or complex graphic treatment.

When we wish to stimulate interest, suggest the appeal of park features, arouse curiosity and motivate further investigation - without trying to tell a complete story - exhibits can be an effective medium. When we do want to tell a complete sequential story, unless that story is primarily concerned with exhibitable objects, we should use media better suited to exposition - personal services, AV programs, publications.

Museum exhibits are best used to highlight and comment on the specific parts of a story that involve interesting objects or striking illustrations.

2. Disadvantages or limitations. The fact that visitors using exhibits are usually standing brings into play the old saw that the mind can absorb only what the feet can endure. Most

people are disinclined to read a great deal while they are standing, especially if the reading introduces complex ideas and information. Providing seats in front of exhibits relieves the feet, but requires the effort of sitting down and rising for each exhibit, and severely limits "volume-use".

As a rule, all the contents of an exhibit are visible at once. While the components are complementary, they are also competing for attention. Unless variety or large quantity is the main point of an exhibit the number of objects, illustrations, words and design elements in an individual exhibit must be sharply limited if it is to have dramatic impact.

To some extent the same is true of the complex exhibits in a room. Each exhibit competes with the others for visitor's time and attention. A few exhibits in one place are usually better than many. For these reasons a series of museum exhibits is not a good device to convey numerous ideas or continuous narratives requiring sequential presentation.

Experience has shown that few visitors will dutifully view each exhibit in sequence - if indeed he can puzzle out the convolutions of the sequence.

In most cases exhibits could more effectively be used to substantiate those parts of the story involving objects and to supplement other media, primarily AV programs, personal service programs and publications, which should carry the principal narrative.

#### B. Wayside Exhibits

1. Advantages. The park feature in its normal setting serves as the object which stimulates interest, excites curiosity and encourages use of the wayside exhibit at the most effective time and place. By capitalizing on the motivating quality of a park feature, it can convey much more than an exhibit seen before, after, or away from that feature.

At most installations a wayside exhibit is used alone or with only one or two others. Thus the visitor, seeing relatively few labels, is encouraged to read them all.

If well placed, wayside exhibits get people out of their cars and encourage them to use trails.

Modern techniques and materials have made wayside exhibits very resistant to weathering and vandalism, easy to maintain and repair, and relatively inexpensive as a long term interpretive investment. They are available for use at all times. They can even be lighted for use at night.

Exhibits which people can use without leaving their cars are the only form of on-site interpretation which some sedentary or handicapped visitors can or will use.

2. Disadvantages or limitations. In rare situations where the vandalism problem is extreme, no unmanned facility is practical.

Generally, visitors must leave their cars to use wayside exhibits. Many are not willing to do so.

Despite advances in available materials, the techniques of illustration possible in field exhibits without glass or plastic protection are still more restrictive than those used in museum exhibits. The use of glass and plastic outdoors almost always introduces serious reflection problems.

Objects of considerable intrinsic value cannot be safely used in most wayside exhibits.

Unfavorable outdoor conditions (weather, darkness, insects, etc.) reduce the use of wayside exhibits.

### C. Study Collections (as interpretive exhibits)

1. Advantages. In the past our use of study collections has been in the form of research and reference by park staffs and visiting scholars, or guided "behind-the-scenes" inspection tours for special guests or groups.

We are discussing here a means of using them as interpretive devices by making all or parts of them visible on a self-service basis. Obviously, windows into the collection room, glass cases or some similar arrangement would be necessary to protect the specimens.

Many visitors would enjoy simply musing over collections and they could gain ideas and impressions quite apart from labels or other informational devices.

Collections, like libraries, symbolize scholarship and they lend an aura of authority to the interpretation associated with them. Thus, a story as implausible as much of our geology interpretation can somehow become more acceptable to many people when backed by an impressive collection of rocks and fossils.

More important, collections can be used to present much solid information. This can be done by printed labels, guide sheets, audio labels or other methods. The volume of information and degree of detail can be far greater than that which interpretive exhibits can be expected to convey.

Interpreted collections could, therefore, serve as a second lesson for those who want more than our introductory interpretive offering. They would enable us to simplify the main exhibit series without our feeling that we are doing an injustice to the story.

In general, interpreted collections, along with publications and the services of well-informed staffs are three principal means of serving those visitors who want more than our introductory interpretation.

2. Limitations. While collections could be used to present detailed information, they would still be limited to innately exhibitable subjects. They would not be a good vehicle for presenting abstractions, long sequential narratives or material which is primarily verbal.

In common with all other media, interpreted collections can easily be overdone.

Making collections wholly or partly visible, while still protecting them, requires buildings specifically designed to do this. Collections must also be located so that they are seen only after visitors have been through the main interpretive offering. The more of these requirements we make of our buildings the less likely it becomes that all of them can be met with the funds available.

So the values of interpreted collections must be weighed against those of our main introductory interpretive presentations. When we must choose one or the other, our first job is still "provocation rather than instruction".

#### IV. Self-Guiding Trails and Tours

##### A. Advantages

Visitors following trails or tours see park features in their normal or natural setting. This experience is more realistic and is often more meaningful and memorable than other interpretation.

Self-guiding trails and tours are relatively inexpensive to build, maintain or change. They can serve large numbers of people.

Some visitors hesitate to commit themselves to conducted trips at scheduled times and of fixed length and pace. They may use self-guiding trails and tours whenever and as long as they wish, at their own pace, with as much interpretation as they wish.

Self-guiding facilities are appreciated by those who prefer individual or family activities to organized group activities.

Most parents enjoy pointing out and explaining things to their children. Self-guiding trails and tours help them to do this.

Self-guiding trails and tours offer the opportunity to combine (in any desired proportion) an interpretive activity with another recreational activity, such as hiking, riding, boating, wildlife watching or photography.

If guide publications are used, they may have souvenir value.

Audio stations or portable sound-guide devices offer unique advantages and limitations discussed under AV programs.

##### B. Disadvantages or limitations.

With all self-guiding facilities, communication is one-way. Questions must wait until the visitor finds an interpreter - if the interest lasts that long.

The written message conveyed by each individual sign or exhibit-in-place must normally be very brief if the desired level of attention is to be maintained. Guide booklets offer an opportunity for somewhat longer texts and a two-level approach (large and small type), but communication is still limited to the extent of the visitor's willingness to read.

Presenting a progressive or cohesive story on a tour requires a continuity of visitor interest much easier to maintain with personal than with self-guiding interpretation.

Safety or protection factors prevent use of self-guiding trails and tours in some situations.

#### V. Publications (free and sales)

##### A. Advantages

The visitor can carry publications with him and use them when and where he wishes. This is especially helpful in the case of maps or other literature used for orientation and for identification of park features.

The visitor can use publications at times when he can't be in the field. He can get literature before coming to the park and use it in the evenings during his visit or after he leaves; he can use it while seated, at leisure, and free of distraction.

Publications can be prepared to treat the same subject on different levels to serve different needs. A visitor can read the free folder for a simple summary of an area's geology; he can buy a more detailed popular publication, or, if he wishes, a technical study. In other interpretive media, particularly in exhibits, presentations at several levels must compete for the visitor's attention.

Publications have excellent souvenir value.

A publications program can be wholly or partially self-supporting.

Publications are the best means of furnishing detailed reference information.

They can be produced in several languages.

They lend themselves to a great variety of illustrative techniques.

They are well suited to presenting developmental and sequential material.

Records, pictures and picture books should not be overlooked; they have most of the advantages cited above and many of their own.

B. Disadvantages.

Relatively few visitors know how or take the trouble to get publications before arriving in the Park. We don't know whether they do much reading during their stay. The extent to which publications are read after they leave is also unknown, but many factors can interfere with the intention to read them.

The degree to which publications are read may well be directly proportional to the density of the text.

Effective use of guide booklets requires greater retention or continuity of interest than does use of in-place interpretive devices.

Distribution of sales publications is limited to those who have enough interest in the subject to be willing to pay. Thus, they are not good initial interest-stimulating devices.

Many visitors who will listen to an interpretive message will not read it.

It costs a good deal to publish literature in large enough volume to permit a low unit price.

Because of these and other factors, publications other than guide booklets are usually used to supplement or back up other interpretive media rather than as the primary means of presenting a subject.

VI. Reference Libraries

Making park libraries accessible to visitors who ask to use them is a means of serving those who want even more detail and

information than we can offer in sales publications, interpreted collections and other "second lesson" presentations. Staff supervision is usually required and the number of visitors served is normally very low. For these reasons, reference libraries must be considered desirable but expensive special facilities, rather than primary interpretive media.

#### VII. New or Unusual Techniques

In addition to the widely used media and methods discussed on the preceding pages there are many other interpretive techniques which have been or could be used to meet individual needs. Sound and light programs, radio and television broadcasts, menu and placemat presentations are just a few examples of relatively unused devices.

Omission of such techniques from these discussions is not intended to discourage their use. On the contrary, new or unusual media offer an exciting field of investigation.

The interpreter is encouraged to consider the far out, as well as the tried and true. Don't subscribe to the philosophy, "Well, we couldn't think of doing that. . . ." Many restrictions are self-invented. And the best often costs no more than the trite.



INTERPRETIVE PLANNING

HANDBOOK  
Chapter 3

INSTRUCTIONS FOR WRITING THE PROSPECTUS

What Should the Prospectus Contain?

- I. Statement summarizing objectives of the interpretive program.
- II. Factors influencing selection of interpretive means.
- III. Summary of functions assigned to interpretive methods and media.
- IV. Outline of interpretive content.
- V. Brief statement on research status.
- VI. Staffing requirements.
- VII. Scope of study collections.
- VIII. Cost estimate.

NOTE: This is the working core, the essence of the interpretive plan.

Each of these items is discussed below. Reading the samples in Appendix I as reference is made to them should clarify the discussions.

- I. Statement summarizing the objectives of the interpretive program.

State concisely the objectives which the interpretive program is designed to accomplish. As the writing progresses, and at its completion, refer to this statement to be sure that the various proposals are realistically designed to accomplish these objectives.

Appendix I, Example 4, illustrates one possible set of objectives.

As interpreters we run the risk of becoming so enthusiastic about our areas and subjects that we want to tell as many people as much as possible as soon as possible. This tendency toward "force feeding" can misdirect our planning unless we recognize it and compensate for it.

The statement of objectives is suggested as a means of reminding us that our job is, as Freeman Tilden puts it, "not instruction, but provocation."

## II. Factors influencing selection of interpretive means.

This will be a discussion section that should help both writer and user of the prospectus to understand the reasons for the assignment of interpretive methods and media as summarized in section III.

The major factors which shape the choice of interpretive means are:

- A. The objectives of the presentation
- B. Advantages and limitations of the methods and media
- C. The message or function of the presentation
- D. The visitors
- E. The environment or situation

A. You have already stated your objectives.

B. Chapter 2 of this Handbook discusses advantages and limitations of the major methods and media, but you may wish to point out any special reasons why particular media or methods are especially suited or unsuited to your needs.

If there are existing facilities and programs in the park, their effectiveness should suggest something of the suitability of various media for meeting your specific needs.

C. Briefly summarize the message you want to convey.

The word "message" is used throughout this Handbook to connote not only the factual content of a presentation, but its purpose and function. Thus, if visitors "get the message" they may be interested, inspired, motivated or informed, depending upon what your "message" or purpose is.

Summarizing the message is probably most easily done for historical areas. For recreational or scenic-scientific areas

you may have to describe or characterize the message rather than summarize it. In any case, do the best job you can of telling briefly what you want to communicate. Appendix I, Examples 5 and 11, show two ways of doing this.

Do not confuse this brief summary with the full narrative statement of the park story which should be kept in the park files. That is discussed on page 3 of Chapter 1.

Having stated your message, analyze it to see what there is about it that suggests various means of presentation. For example, is it an explanation of a continuous series of events such as the enactment of a battle or the eruption of a volcano? Does it involve a considerable series of explanatory stages? If so, this suggests a time-sequence manner of presentation rather than one in which the whole graphic explanation is visible at once.

Does the story involve objects which are visually interesting and which lend reality to the message? If so, they should be exhibited.

Does the message involve sounds which can be reproduced? Emotions which can be evoked by music, dramatics or other means?

Is the message so detailed or so unlikely to be remembered that it should be offered primarily in the form of printed reference?

Is the story one which can best be presented where the visitor can see the subject or feature to which it refers?

Is the message or the audience so variable that it requires the flexibility offered only by personal service?

This section on the message and its characteristics may be only a few sentences or it may be an extended discussion. The prospectus writer should develop the subject as far as he thinks necessary to guide his own thinking, and to make his reasoning clear to reviewers.

D. Without repeating the detailed description of visitor use included in the Master Plan, point out the main aspects of the visitor-use picture which influence your choice of interpretive media and methods.

Appendix I, Example 6 shows one approach to this subject.

Typical questions which should be considered here are:

Do most visitors arrive with some degree of informed interest in the area? Are they casual or chance visitors; or are there many of both groups?

What are the most frequently asked questions?

Is use distributed fairly evenly, or does it fluctuate?

Do visitors stay long enough to delve into the area story, or is a quick look the usual pattern?

Are evening programs possible, or must use be limited to daylight hours? Are limitations real or traditional?

Is vandalism a problem?

E. The environment may prevent or favor the use of certain kinds of services or devices. Adverse factors such as weather, insects, terrain, dust, noise, or light conditions; or favorable factors such as natural beauty, inspirational atmosphere or emotional associations could all have obvious effects on the way any subject is presented.

The availability of information or interpretation offered by concessioners or other agencies should be noted and its influence on our planning should be explained.

Land acquisition needs or other administrative factors affecting interpretive planning should be explained.

Call attention to any other factors which will influence planning of interpretive facilities and programs.

### III. Summary of functions assigned to interpretive methods and media.

In listing functions of media, follow, as far as possible, the preferred sequence of visitor experience. Appendix I, Examples 7, 8, 9 and 10 show various ways of handling this summary. You may prefer a format of your own.

Repetition of functions. Assigning subjects or functions to individual interpretive media does not suggest that there should be no duplication or repetition. A subject may be presented through as many media, on as many levels, or in as many places as seems necessary.

For example, a subject such as "Bottles used at Fort Pulaski" might be introduced in a museum exhibit. It could also be treated more fully in a "visible storage" collection room adjoining the exhibit room. One publication could analyze and interpret the bottle collection on a scholarly level, and a children's book could show some of the interesting things we have learned from the bottles. Whether all this is desirable or necessary can be determined only by thorough examination of our objectives and all the other factors involved.

When considering the need for repetition, weigh its advantages and disadvantages. The educational values of repetition are well known. Easier to overlook is the consideration that competition for visitors' time, attention and interest should be limited. A short, simple message on a single subject at any one place normally has more chance of getting across than an assorted offering.

It is axiomatic that no subject should be presented through a poorly suited medium. While suitability is impossible to define precisely, your experience in communicating through various media should be your main guide. Chapter 2 of this Handbook should also be helpful. Specialists experienced in the use of individual media will pay particular attention to this matter and will offer advice at the planning conference and the review stages.

When a presentation seems likely to be dull, difficult or unsuccessful, ask yourself whether you are using the best tool for the job. . . the best means of communicating your "message".

#### IV. Outline of interpretive content.

This section should outline the "message" to be conveyed by each AV program, exhibit, publication, talk or other facility or service. For presentations in some media, particularly those which will be planned and produced by people other than park staff members, the suggested content outlines should be quite detailed. For personal services, self-guiding trails or other interpretation planned and produced by the park staff, less detail is needed. The following instructions and the samples to which they refer will indicate the information and degree of detail needed for each medium.

A. Audiovisual programs. For each program, tell the subject and purpose, and describe or outline the content. A script is not necessary although a sample may be drafted for use as a "fact sheet" to guide the preparation of a script. Similarly, a list of available or suggested graphic material should be prepared with the understanding that the final selection should be made when the script is written. List one or two selected references, if possible, or attach a short bibliography to the Prospectus.

Tell how and where the program is to be used. Is it intended as an auditorium program or an automatic cabinet presentation in a lobby or elsewhere? Is it to be shown to special groups, on a frequent repeat schedule, or on some other basis?

It is best to postpone the final selection of technique (i.e., captioned filmstrip, lap-dissolve slide/sound, wide-screen sound motion picture, etc.) to the next planning stage, although a preference and reasons for it may be stated in the Prospectus. Appendix I, Examples 12, 13 and 14 show possible approaches.

You may develop another format to meet your special needs.

B. Museum exhibits. Identify exhibit subjects rather than units. Quite often a single subject will require more than one exhibit. (For purposes of preparing P.C.P.'s assume that the number of exhibits will be the same as the number of subjects. When doubt exists on this point, the advice of the Branch of Museum Development should be requested through the Regional Director, when the Prospectus is submitted for his review.)

For each subject briefly summarize the message to be conveyed or the purpose to be served.

List the objects which seem appropriate for inclusion under each subject, and tell which are on hand or definitely available.

Do not specify the form (i.e., case, panel, diorama, special device) of exhibits. That decision should be made at the exhibit planning stage when the park interpreter can take advantage of the experience and talents of the exhibit specialists.

Under each subject list one or two selected references, or if you prefer, attach a short bibliography to the Prospectus. See the last paragraph of Page 3, Chapter 1.

Now, would each subject you have listed be most effectively presented through exhibits, or would it lend itself better to other media? Do not feel compelled to cover all aspects of every story through exhibits. See Appendix I, Example 15.

Exhibits present some knotty planning problems. The choice of exhibit form, and their design should be left open in the Prospectus. The Exhibit Plan does these jobs. However, cost estimates and P.C.P.'s must be based on information in the Prospectus, not the Exhibit Plan. It is impossible, obviously, to accurately estimate the cost and the space requirements of unstated form. The exhibit cost estimates and the information in the P.C.P. must therefore be educated guesses, made first by the park staff, and further educated (hopefully) by reviewers.

C. Historic house museums. Consider them a resource to be interpreted rather than an interpretive medium in themselves. Tell what is to be presented by each method and medium, just as you do for other interpretive steps. Furnishing plans are made at the planning stage following the Prospectus.

D. Roadside signs, markers and exhibits. List the location and subject for each unit. Summarize the message to be conveyed or purpose to be served. Suggest the illustrations or specimens which could be used and tell which are on hand or available. As is true with museum exhibits, it is best to leave the choice of form until the next planning stage, in this case the Sign and Wayside Exhibit Plan.

See Appendix I, Examples 16, 17 and 18.

E. Self-guiding trails. List the location, character (e.g., easy, half-mile walk on paved path) and tell the subject or theme of each trail. Whenever possible, a trail should have a climax feature or objective point. Tell what it is. It is not necessary to detail individual stops along the trail, although this may be done if the writer feels that it would help correlate the trail message with other presentations.

The guide system (i.e., text-in-place, stake-and-leaflet, audio, etc.) should be specified, if possible. If you can, estimate the number of stops, signs or audio units as a guide to estimating costs in the P.C.P. See Appendix I, Examples 19 and 20.



F. Personal services. Since the content and scheduling of personal service programs is usually quite flexible, the information listed may reflect typical rather than fixed programs and schedules. List the location, frequency (times per day or week), if applicable, approximate dates (season) of operations and the usual subject of each program or series of programs.

The main purposes for including this information are to permit correlating personal services with other interpretive media. See Appendix I, Examples 21 and 22.

G. Publications. Publications have not been employed sufficiently in most park interpretive programs. As a result, many exhibits, AV programs and other presentations have been overburdened with factual content. One reason for the under-use of publications has been the inability of the Service to finance and produce publications other than those of a few groups, such as free folders and the handbook series.

Cooperating Associations are extremely helpful in financing publications for free and sales distribution. Some Associations will surely be able to increase the variety of their output.

The Branch of Publications is now geared to a more diversified publishing program, and it can offer assistance and advice on publishing jobs it cannot yet undertake.

For these reasons publication proposals should not be restricted to the kinds of items which have been produced in the past either by the Associations or the Service.

For the cost of one or two exhibits, a substantial publication might be scheduled, which would supplement a museum presentation and reduce the need for extended label copy.

First, list all publications currently distributed or available and intended for distribution. Describe each item to make its purpose clear and to permit correlating with other elements of the program.

Without necessarily deciding in advance who will publish each new item, list all needed publications by subject and tell enough about each to clarify its purpose. Tell enough about the contents to permit correlating each publication with other interpretive presentations. See Appendix I, Example 23.

V. Statement on Research Status.

Rather than repeat the research requirements outlined in the Master Plan or the detailed information included in the Resource Studies Project Proposals, tell what (if any) studies are needed specifically to support part of the interpretive program. See Appendix I, Example 24.

The prospectus should clearly define exhibit research needs, e.g., diorama study, study for a scale model. The regional office will have to schedule research well in advance of the start of exhibit construction so the reports will be ready when required. The exhibit plan when it is prepared, may point up additional research needs. Research schedules must be flexible enough to add such projects on fairly short notice.

If program-supporting studies will require the addition of one or more staff members, be sure to explain this need in section VI, the staff-requirements section of the Prospectus. If the studies are not to be done by park staff members, those who will do them should be specified, if possible. It would be best to call program-supporting studies by that name, rather than research.

VI. Staffing Requirements

List the existing permanent and seasonal interpretive positions by grade, including everyone paid from the interpretive account. For seasonals show the number of positions, length of appointment and total man-years. For WAE employees list the number and total man-years.

Prepare a similar list showing the number of employees it will take to staff the facilities and provide the services you have described in the prospectus. See Appendix I, Example 25. Be sure to make clear whether this list represents total or additional positions.

Explain fully each increase proposed in paragraph or tabular form or both. This section is important because it will be the main source of information justifying staff increases. Provide enough detail so that reviewers will gain a clear understanding of where and how each position will be used. Assume the point of view of a gimlet-eyed reviewer.

See Appendix I, Examples 23 and 27.

VII.        Scope of Study Collections

The park collection forms an important part of the background influencing the content of interpretation, the choice of media and building requirements. One of the Area Objectives in the Master Plan defines the scope of these collections very concisely. Expand this statement into an adequately detailed description of the limits and goals of the collections, following the guidelines in the Museum Handbook, Part I, Chapter 1.

VIII.      Cost Estimates

Conclude the prospectus with a tabulation of cost estimates for all interpretive devices proposed. Use current standard rates when they are available.

Current cost estimate information will be supplied from your Regional Office, based on information from the professional service branches in WASO. When in doubt, call an appropriate staff member in your Regional Office.

NOTE: The prospectus estimates need cover only the interpretive devices and equipment, and equipment for specimen storage and preservation. The P.C.P.'s should pick up these figures and add those for buildings, exhibit furring, furnishings, such as information and sales counters and seats, etc.

See Appendix I, Example 28.

Recommended Reading List

These selections will serve as an introduction to interpretive planning. You have probably read some of them before, but a quick review will be worthwhile.

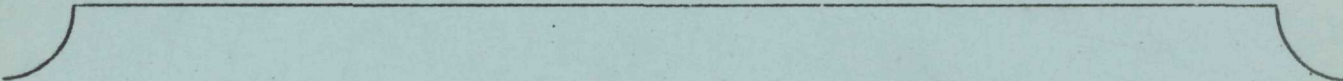
Administrative Manual, Volume IV, Part 1, Chapter 3 (9 pages).

Interpreting Our Heritage, Freeman Tilden (If you can't take time for all 105 pages, read Chapters 1, 2, 5, 9, 10 and 13.)

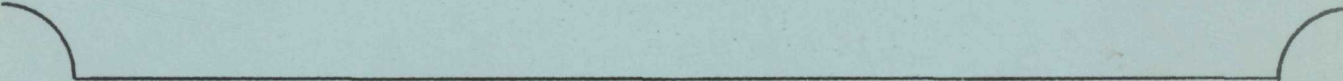




A PRELIMINARY DRAFT



# APPENDIX ONE



A Supplement To The Interpretive Planning Handbook

Appendix I is a series of examples, mainly excerpts from interpretive prospectuses, chosen to illustrate specific points discussed in the Handbook. Most of these selections have been edited or revised to better serve this purpose. The prospectuses from which they were taken are not named, although many will be obvious.

Each example should be reviewed when the text refers to it. The appendix is not intended as a continuous unit, to be read intact.

(This is a sample of the suggested degree of detail and one form that an interpretive planning summary may take. You may use an outline or any other format you prefer.)

FUNCTIONS AND CONTENT OF INTERPRETIVE MEDIA  
AND METHODS AT FIRST NATIONAL PARK

Information-orientation, i.e., what to see and do, eat and sleep, road directions and other general information will be offered primarily by personal service at the desk in the Visitor Center lobby. An exhibit map next to the desk will serve as a visual aid for the attendant's use.

The captioned slide program in the lobby will alert visitors to the variety of opportunities the area offers but will not give road directions.

Road signs and the park folder map will provide detailed road directions.

The auditorium A.V. program will briefly explain the strategic significance of the campaign and the battle and will provide a continuous narrative of the tactical battle story.

The museum exhibits will display the weapons, equipment and other objects associated with the battle, explaining their significance and providing pertinent information about these objects. They will support and lend reality to the narrative but will not repeat it. One exhibit, perhaps a painting or diorama, should portray and dramatize Wilson's Charge, the turning point of the battle.

The wayside exhibits along the driving tour will tie the action of the battle to the terrain. They will repeat the tactical narration but will stress the participants point of view. Three wayside exhibits should also present specific events of particular human interest value.

The walking tour booklet will guide the visitor over the route of Wilson's Charge, offering interesting details on that part of the story and using the visitor's close contact with the terrain to show why the attack was so remarkable.



INTERPRETIVE PLANNING  
Functions and Content of Interpretive Media  
and Methods at First National Park

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Publications.

The park folder will provide in addition to general information and road directions a concise summary of the campaign and battle story.

The quizz book will provide in comic-book form an elementary summary of the battle story on a very simple level.

The history handbook will provide a more detailed narrative of the campaign and battle story. While it will be written on a popular level it will be complete enough to serve as the primary reference source for those wishing to review elements of the story covered in other media.

Research reports will present several aspects of the area history on a professional level. They will be available in the park library for those wishing to use them.

A second factor of importance in determining the complexion of the visitor population at Grant Village is the strategic location of the development along one of the major entrance roads into the park. A large number of visitors whose primary concern is merely to experience Yellowstone and its vendors will pass by the area. For many of these visitors, Grant Village will be the first opportunity to learn about the park which they are visiting. The twenty-mile drive from the South Entrance should serve to whet appetites and curiosities to the point, that by the time Grant Village is reached many visitors will be psychologically ready to stop their cars and come in contact with interpretive facilities made available to them.

Lodge and cabin accommodations, as well as a large campground and trailer facilities, will provide for an ultimate overnight population approaching 5,000 persons. How many people who stay overnight at Grant Village will be boaters or fishermen and how many will be visitors of less specialized interests only time will reveal with accuracy. Considering the fact that the development will undoubtedly lure many general park visitors off the main road--even though they may not spend the night at the site--it seems reasonable to conclude, however, that this general type of visitor will be far more numerous in the area. It is with this primarily in mind, that the decision has been made to emphasize in this plan an interpretive program for Grant Village aimed at the park visitor of general interest, and only secondarily at the boater and fisherman. An interpretive treatment specifically designed to meet the interests of the boaters and fishermen is planned for the Bridge Bay development farther north along the lakeshore.

In one respect the location of Grant Village appears to offer unique advantages. While other areas in the park share Grant Village's proximity to Yellowstone Lake and to geothermal features, there is no other area so favorably located with respect to a back-country area of such abundant water resources. Grant Village can serve ideally as the gateway to what we might call Yellowstone's "water wilderness". Within a nine-mile hiking radius from Grant Village, park visitors can reach all of Yellowstone's major lakes. Inspection of Map 1 reveals the village's strategic location in this respect. That Grant Village would serve well as a take-off point into the wilderness of Yellowstone's South District Lake country is quite evident.

The prospectus is arranged in two parts. In Part I, the park and the visitor are analyzed and the proposed interpretive program from a parkwide standpoint is described. Part II will contain detailed prospectuses for logical areas (districts) within the park. Part I might be thought of as the cornerstone on which the prospectus is built. It is a synthesis of the major elements of the park interpretive program. Ideas presented in it will be applied in Part II. The following will be included in the content of a district prospectus:

1. Description of physical facilities needed, including special requirements and other dimensions.
2. For a visitor center museum, a list of exhibit subjects with description of content.
3. Descriptive outline of AV program in visitor center auditorium.
4. List of outdoor exhibit subjects with description of content.
5. Descriptive outline of publications specific to the area.
6. Staffing requirements.
7. Cost estimates.

The district prospectuses will be completed in stages as scheduled below:

Grant Village	March 18, 1963
Madison Junction	May 1, 1963
Lake Junction	December 1, 1963
Canyon	March 1, 1964
Norris Geyser	March 1, 1964
Mammoth Hot Springs	April 1, 1964

This timetable allows for submission and approval of a district study well enough in advance for planners to use the pertinent data the study will provide.

It should be kept in mind that Part I is a broad sketch of the total interpretive program. Only interpretive media that have broad applications throughout the park are discussed. There are many forms of interpretation that have no mention in Part I. These forms, mostly personal services such as museum talks, auto caravans, special and cone talks, have not been overlooked. Because local conditions and situations determine their feasibility and govern their use, they are best treated in the district studies.

There are three primary objectives to the interpretive program at X Battlefield:

1. To give all visitors enough of an idea of the size, ferocity, and main result of the conflict here to explain to them why it has been set aside to commemorate that event.
2. To offer to those visitors who want it assistance in learning something of the causes and effects of the battle, and the strategy, tactics, equipment and other aspects of it. This assistance will be primarily on an introductory and motivational level.
3. To make available to those visitors who ask for it or seek it assistance in learning more of the area's history. This assistance should be aimed at all levels of interest, from the novice to the advanced student.

OUTLINE OF THE BASIC STORY ELEMENTS

1. BACKGROUND: For understanding the story

Elizabethan England  
Anglo-Spanish rivalry  
Explorations in America  
English colonies after Roanoke

2. ACTION: The story of the Roanoke colonies

The 1585 colony (events 1584-1586)  
The 1587 colony (events 1587-1590)

3. SITE: The places where it happened

The area  
The fort  
The village  
The vessels

4. PEOPLE: The ones who made the history

Advocates  
Colonists  
Indians

5. SIGNIFICANCE: The meaning of the park and its story

Then  
Now

The general sequence in presenting these elements is:

- 1) Set forth the background, as a reference for understanding the action.
- 2) Narrate the action (a) to develop the story and (b) as a pre-requisite for understanding of site.
- 3) Present the site, which in turn enables deeper understanding of other elements.

Under MISSION 66 the road system will be upgraded to complete substandard sections remaining from the reconstruction period begun in the 1920's. No new roads are presently contemplated. Improvements such as turn-outs and parking strips, will relieve congestion and help the visitor more fully to enjoy the park. The road system, then, is the key to effective use of the park and the interpretive program is based on such use.

The Visitors: Nearly all of the visitors to Yellowstone reside in the United States. A few are from foreign lands and when traveling as a group or under the auspices of a federal agency they are afforded special attention as requested. Generally, it can be said that visitors come from every State in the Union and from every walk of life. They are usually on a summer vacation, traveling as a family. It is probably their first visit to Yellowstone. Most have scheduled two days for touring the park. Their prime goals are to see the natural curiosities that lie in the interior of the park. Observations of visitors at entrance stations indicate that they are anxious to reach these prime goals that are along the Grand Loop road. Aside from knowing that they want to see a certain few features, most visitors probably have only a hazy idea of what the park is like as they enter it.

Interpretation increases the perceptiveness of a visitor and enhances his park experience. The visitor has allowed very little time for activities other than auto-touring. Any initial information or interpretation that he receives should be designed to take up a minimum of his time, yet meet his basic needs. Fortunately it is possible to do this.

We must not overlook one other facet of the general visitor: his educational level. This level is rising faster than ever before. To keep pace, interpretation must be done on a level that is equal to or higher than the median educational level. "Simplicity and brevity" is the watchword for interpretation but this does not mean we should avoid concepts that an adult can "sink his teeth into." There is no excuse for pap. An overall interpretive program aimed at a grade school mind would fall far short of the target: the average visitor.

For this reason, childrens' programs are not considered as a significant part of the parkwide prospectus. They can be successful for children in the six to ten-year-old range but this is a very small segment of the total visitation on which to

focus interpretive efforts. The child under six years of age can comprehend few concepts of conservation, natural sciences or aesthetics. Above ten years of age, the child can usually grasp ideas presented at an adult level. A judicious interpreter will size up his audience. He knows when to spark up the flagging interest of any children present so that the service he renders satisfies everyone without slipping into puerility.

Many of the park's major attractions are on the east and south portions of the Grand Loop road; the greatest visitor use is there also. The features of the East-Southeast portion are more varied and distributed over a larger area along the road. Probably the greatest concentration of use is in the Firehole Geyser basins on the west portion of the Grand Loop road. Here use is confined to the basins themselves, which are scattered along the road for about ten miles.

Old Faithful geyser is sought out by nearly every visitor to the park, but he is estimated to spend less than a day in the Firehole area. Tens of thousands of visitors, therefore, travel through the basins in a day. The percentage who leave their cars to hike around the basins is unknown, but relatively heavy. The visitor is evanescent, spending a half-hour more or less, exploring nearby features along this ten-mile stretch. He is tremendously curious about hydrothermal phenomena. The basins present ideal conditions for personal interpretation. However, sheer numbers of visitors and their extremely transient nature make long period personal services, such as conducted walks, highly impracticable as a solution for meeting interpretive needs. (For these reasons manned interpretive stations, roving interpreters, self-guiding trails and wayside exhibits will be provided.)

The southeast portion of the Grand Loop road borders on features that tempt people to linger. Historically, bodies of water have always been popular in nature appreciation. People like to sit or stroll on the edge of a lake; many like to fish. Children like to play at the water's edge. There is at Grant Village, Lake, and Fishing Bridge a feature that can motivate visitors to pause a while, perhaps to spend even a day or two. That feature is Yellowstone Lake. Its companion lakes in the vicinity are also alluring.

The Canyon area, too, has the ability to impel visitors to spend a day or so there. It is centrally located for a variety of features in addition to the Canyon: The Yellowstone River for

fishing; observation of large mammals in Hayden Valley; study of waterfowl along the Yellowstone and interesting hiking possibilities.

A difference in daytime use between the East-southeast and the Southwest portion of the Grand Loop road will be reflected in future staffing requirements (and in types of facilities and services to be used). This will be due to a difference in the kinds of personal services emphasized. Around Old Faithful and the Firehole geyser basins, interpretation will be designed to serve a great number of people in the shortest possible time. Self-help devices such as wayside exhibits and self-guiding trails will be relied on. These will be supplemented by on-the-spot personal services at the head of a self-guiding trail; by roving naturalists on the boardwalks; and by brief interpretive addresses to the crowds gathered for the eruptions of Old Faithful. These types of services serve more people with fewer men than, say, conducted walks. They better fit the pattern of visitor use there. Conducted walks will still be offered because there will be a demand for them, but the visitors' craving for personal interpretation must be satisfied in more manpower-conserving ways if staffing requirements are not to become inordinately high.

Around Yellowstone Lake and Canyon a different approach can be used. Here, where people are more dispersed and where they tarry longer, is an opportunity to provide lengthier personal services such as nature walks, all day guided hikes and boat tours (and facilities such as visitor centers which require more time.) The ratio of man-hours to visitors served will be lower than in the geyser basins of the Firehole; hence the seasonal staff must be larger to serve a comparable number of visitors. In other words, areas of equivalent development (campgrounds, concessions, etc.) may not have equivalent staffing. Or to put it another way, the size of a seasonal staff within an area is not a function of development but of the types of services offered.



Assignment of Functions to MediaBoulder Beach

<u>I. Main Functions</u>	<u>Primary Media</u>	<u>Supporting Media</u>
Welcome and invitation to use the area.	Personal greeting at desk and introduction of each audiovisual program.	Free folder and other publications.
Show what recreational opportunities the area offers.	Short (under 10 minutes) audiovisual auditorium program.	See <u>Secondary Functions</u> following.
Show where the various recreational opportunities are.	Information desk service and exhibit map.	Free and sales publications.
Show how to get to specific areas.	Free folder map.	Information desk service exhibit map.
Provide campground availability information.	*Special design exhibit device.	Information desk.
Provide general tourist information.	Information desk.	Regional exhibit map (NPS areas in Southwest); visual aids; free and sales publications.

\*This exhibit should be designed to show which campgrounds are filled and which have available sites for tents, campers, and camper trailers.

<u>II. Secondary Functions</u>	<u>Primary Media</u>	<u>Supporting Media</u>
Provide more information on individual activities covered briefly by the auditorium program.	8 to 10 automatic built-in projectors, each covering one activity. (Typical subjects: water skiing, lake cruising, auto touring, fishing, rock collecting, photography)	Sales publications.

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Assignment of Functions to Media

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<u>Secondary Functions</u>	<u>Primary Media</u>	<u>Supporting Media</u>
	Free publications, similar subjects.	
	1 to 3 "permanent" exhibits; 1 changing exhibit (discussed below).	
Provide detailed directions and instruc- tions for various activities.	Free and sales publi- cations.	Demonstration and instruction at Boulder Beach.

Release No.

THE FUNCTIONS OF THE INTERPRETIVE FACILITIES

The following outline suggests the sequence, location and purpose of the interpretive media. Column 3 enumerates the subjects to be stressed through each medium. Column 4 estimates the amount of the visitor's time required.

FUNCTIONS OF THE FACILITIES  
AND SERVICES

Facility	Purpose	Subject to be stressed	Visitor Time (minutes)
Reception-Information Area (in visitor center lobby)	To meet and direct visitors and give out folders; to answer questions	What to do, where, when	Pass thru 5
Elizabethan Room	To provide introduction to interpretive facilities	Mood, historical atmosphere	5-15 depending on start of AV program
Audiovisual room	To provide continuity, and encourage tour of site	Historical background and subjects not covered elsewhere	15
	To tell the story of the Roanoke colonists	Area significance	
Exhibit room	To highlight exhibitable aspects of the Roanoke colonists story	Physical evidence supporting story of colonists	10-20
Tour (self-guided or guided) to village site theater, trail	To identify and explain significant sites and features	Site	40
Publications (in visitor center lobby)	To provide take home interpretation	Site	

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The Functions of the Interpretive Facilities

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Facility	Purpose	Subject to be stressed	Visitor Time (minutes)
Souvenir shop (not NPS)	To merchandise sales literature, theater tickets, post cards and appropriate sou- venirs		15
Waterside Theater (not NPS) evenings during summer	To dramatize the story		120
Elizabethan Gardens (not NPS)	To suggest garden aspects of Eliza- bethan England, and to recall famous names asso- ciated with the Roanoke colonies		30

Release No.

Means of  
Interpretation

THE SUBJECT MATTER AND  
THE MEANS OF INTERPRETING IT

Subject

Orientation of the Visitor (Park Orientation)

Identification of the park  
Identification on what to see and do  
Identification of physical features:-

Horseshoe Bend  
Indian barricade  
Troop positions  
Indian village site  
Covered bridge

Relation to other NPS areas

Presentation of the History (Interpretation)

Background

Early history of the land  
Causes of the Creek War  
Relation to the War of 1812  
Events leading to Horseshoe Bend

People

Indians, whites, leaders and heroes

Battle narrative

Significance

Aided U. S. progress in War of 1812  
Opened new lands  
Advanced Jackson's career

NOTE: Assignments to be indicated by x's

Trail	Int. Shelter	Site Marking	Markers	Vistas	A-V	Museum	Info. Desk	Literature
x				x	x x		x	x
						--AND		
					SO			
					FORTH--			

**FUNCTIONS OF THE INTERPRETIVE FACILITIES**

**THE VISITOR CENTER**

The entrance road will send incoming traffic to the visitor center which, providing overall orientation and history, is the major interpretive station in the park. It contains several facilities:

The Information Facility is an attended station in the visitor center lobby, where the visitor first comes in contact with park personnel. At this station the attendant welcomes the visitor, answers his questions, and starts him on the visitor center tour (which also leads to the battle-field tour).

Park literature is available at the information facility. It is take-home interpretation.

The Park Museum in the visitor center exhibit room will portray and dramatize certain aspects of the battle and will lend reality to the story through the display of appropriate artifacts. Visitor time here should be about 10 minutes.

An Audio-Visual Program in the visitor center assembly room will provide historic perspective and continuity of narration in a brief review of the history. It will stimulate the visitor to tour the battlefield. Visitor time: 10 or 15 minutes.

**THE BATTLEFIELD TOUR**

Upon leaving the visitor center, visitors return to their automobiles and continue through the park via:

The Tour Road. This road is a one-way loop from the visitor center around the perimeter of the battleground. Exhibits are provided at significant sites. Total visitor time, including stops and trails, about 60 minutes.

A Vista of the Battlefield from an overlook shelter on Cotton Patch Hill should point out the area of the principal battle action. Clearly visible on the field are site-marking devices (plantings, flags, etc.) which identify the Indian barricade and U.S. troop positions.

Troop Position Markers identify and show the location of U.S. units in front of the Indian barricade. These are visible from the overlook on Cotton Patch Hill as well as from the First Interpretive Shelter at the Indian barricade.

#### SECONDARY FACILITIES

The facilities listed above are those we believe essential for a well-balanced interpretation of the battle. In addition, however, secondary facilities and services are proposed if circumstances show need for them:

Trail to the Covered Bridge, from a turnout on State Road 49, to give access to the interesting bridge. Visitor time: 5 minutes. This development is not feasible unless the bridge, now unsafe, is repaired.

Guided Park Tour. Such a tour would be available to educational groups for which the self-guided tour is unsuitable because of their numbers, ages, special interests, or other factors. Examples: A group of 300 persons, which would clog the usual interpretive facilities; an R.O.T.C. group interested in tactics.

The above six key features of the park have been taken as sources for interpretive themes. Proposed interpretive content for each of them is given in detail in each area study. A list of the themes is given below with an annotation of suggested content:

1. Old Faithful: Geysers and Hot Springs (Revision of existing exhibits and visitor center) Hydrothermal features are distributed throughout the park. A review of the varied and most important of these features will be the manner in which other parts of the park are introduced. The other major elements of the park scene will appear as intrinsic components of interpretive presentations, e.g.:
  - Why there are geysers and hot springs
  - What can be deduced about the enigmatic interior of the earth from a study of hot spring chemistry
  - Biological relationships unique to hydrothermal areas
  - Man's early impressions of hydrothermal features
  - The rarity and fragility of geysers and hot springs
2. Lake Junction: Native Animals and Floral Cover  
Previous planning at Yellowstone has generally proposed that the present Fishing Bridge Visitor Center be retained. Since it is in a poor location, (virtually lost to passerbys on the Grand Loop road), it cannot be converted to a visitor center of the type demanded by present day visitors, and for the purpose envisioned in this prospectus. It is therefore recommended that a new visitor center be constructed on the west of the river at Lake Junction. It should be situated by the Grand Loop road and apart from the concentration of fishermen. This will be an introduction to Yellowstone as a park of varied and fascinating flora and fauna. An ecological approach will be used. Four basic groups of presentatives are thought of:
  - Treatment of the flora: climax communities and their developmental stages will be highlighted. Incidental to this, but unstated, would be free identification.
  - The great wildlife resource: exhibits dealing with the more conspicuous mammals, birds and fish and their ecological niches.



- Habitats of Yellowstone: Forest, meadow, hot spring area, alpine, dry grassland, lakeshore, stream
- Relationship of man and the wildlife resource: bear, elk and trout

3. Grant Village: The Yellowstone Wilderness (New visitor center proposed) A prospectus for Grant Village has been prepared. The interpretation presents a broad picture of Yellowstone, its setting and its features. The theme of Yellowstone as an extensive wilderness area has been employed to unify the various topics discussed under the general coverage of the park. The subject sequence can be broken down into several major sections as follows:

The first section depicts the general character of Yellowstone. Major features of the park are presented such as size, landscape features, thermal activity, flora, fauna and ecological environment. Each of these subjects is presented as a single element of a composite picture, the sum total of which produce the Yellowstone wilderness.

The second section explains the reasons for the features depicted in the first series of exhibits. The central idea is why Yellowstone is still a wilderness area and what the factors are which led to preservation of park features. Such subjects as the park's geographical setting, its isolation, its plateau nature, the mountain barriers surrounding it, and its prolonged and severe winters, provide a means to give basic interpretation of the park's natural features as well as to illustrate the preserving factors

The next section touches on the historical discovery of the park and its establishment as the first National Park.

The final section discusses the Yellowstone wilderness today, its many uses and the values it provides to visitors.

4. Canyon: Yellowstone, A Product of Geologic Processes (Revision of existing presentation) The Yellowstone scene, from a geological perspective, will be considered. The construction of Yellowstone's present landscape will be the unifying theme. Of the long geologic record displayed in the park, one of the latest records into that entry is the most conspicuous: the volcanic period. This period will be stressed most strongly in the museum. Much of Yellowstone's

astonishing characteristics are attributable to volcanism. Its chief related factors in the total landscape are the Rocky Mountains and the sculpturing agents of ice and streams. These geological processes have provided the platform on which reside the living things of the park. Thus the geology can be linked to another of the park's major elements, its biology.

One has a sense of immediacy with geologic processes in Yellowstone. Processes can be seen operating practically before one's own eyes. Examples are earthquakes, deposition and fossilization by hot springs, and erosive action.

The possible return of volcanism within our time makes geology and distributed uniformly about the park. These will be drawn upon to "map" the park for the visitor.

5. Madison Junction: History of the National Park Movement  
(New visitor center proposed) The Director, by a field decision on September 4, 1962, established the theme of this visitor center. The theme will be unfolded in roughly four "chapters:"

1. The evolution of the National Park idea from earlier antecedents and philosophies
2. The creation of Yellowstone National Park
3. Learning how to run a National Park
4. After Yellowstone's success, the expansion of the National Park idea throughout the world

Historical examples of man in the Yellowstone region and his impressions of its phenomena will indirectly acquaint the visitor with the park.

6. Mammoth: General Orientation

There is no central theme for Mammoth such as those which dominate the other visitor center locations, yet Mammoth is a major park entrance destined to receive increased travel after construction of Interstate Routes to the north. Mammoth will also be the first visitor center (and

perhaps only one) to receive year-round use. It will offer general orientation to the park biota, history, and scenery and will include winter use. Changing presentations may be proposed to meet different needs of winter and summer visitors

7. Resume:

Interpretation proposed here will not dwell upon a subject that is better treated elsewhere, on site. For example, the difficult geomorphology story now presented in the Canyon Visitor Center can and will be done more lucidly on the Canyon rim. The Canyon visitor center will be redone to tell a broader and simpler story of the general geological history of the park. It would then fit the purpose of a visitor center as described above.

(1) The Movie is chronological in approach and seeks to emphasize three things: First, it focuses on the reasons why people came to Fort Laramie; second, it traces the generalized participation of Fort Laramie in broad historic movements such as the fur trade and the Indian Wars; and, third, it describes the physical growth of Fort Laramie from small trading post to large military installation. No attempt is made to treat important historic events in detail; for example, the provisions of the complex and extremely significant Fort Laramie Treaty of 1851 are covered in a sentence. The intent of the movie is shown in detail by the suggested script, appended. Examination of the script will also show the differences between the movie and the exhibits proposed. The script is intended as a working "fact-sheet" rather than a finished product.

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Release No.

THE AUDIO VISUAL PROGRAM

Its purpose is to review the historical story and stimulate the visitor to tour the battlefield. The program is conceived as a filmstrip or motion picture with sound. The following outline of subject matter is suggested:

<u>Subjects for the Narrative</u>	<u>Picture Subjects</u>
Identification of the park and its purpose	Title, credits, printed statement
Relation to near NPS areas	Map, modern views
European contacts with southeastern Indians to 1763	Exploration and situation maps showing Spanish, French, English spheres of influence, and the 1763 frontier; prints, sketches; portraits; trade articles
White emigrations westward 1763-1810	Prints, sketches, portraits

etc.

Audiovisual Presentation

This program is envisioned as a high quality color film and will be the park's primary interpretive medium. Its function will be to arouse keen interest in the area's colorful past; to develop visitors' empathy with historic events reviewed; to establish a receptive mood; and, to interpret the somewhat complex series of events which occurred here. Only with such understandings can the visitor have the rich experience potentially available to him. With a cleverly developed script, evocative music and sound effects, and ingenious use of visuals this initial contact can be both pleasurable, inspirational and educational to the visitor. Its cost would be little greater than that required for sequential museum exhibit panels, which would be poorly suited to the performance of the functions stated above.

Central theme of this film will be the story of the great movement of furs and merchandise back and forth across the continent during the heyday of the northwest fur trade. This will illustrate the colorful action of the pioneer trade that grew to encompass the Grand Portage. The story would be designed to tell of the tremendous scope of the enterprise--its romance, its dangers, its men--and would be built around scenes of:

- (1) 18th-century Montreal, the capitol of the Canadian trade;
- (2) warehouses at the pioneer settlement of Lachine where the canoe brigades were formed and loaded with trade goods each spring prior to embarking on the 1000-mile journey to Grand Portage;
- (3) the quarry of the trade--beaver, marten, mink, otter, fisher, etc;
- (4) the method of trade--the interior posts, the goods, the exchange;
- (5) brigades on the waterway enroute to the Grand Portage;
- (6) the French-Canadian voyageur--his character, his dress, his task;
- (7) the brigades arriving at the Grand Portage--landing, preparation for the 9-mile portage to Fort Charlotte, rendezvous;
- (8) the Grand Portage--the route and its obstacles;
- (9) Fort Charlotte-brigades leaving for interior posts; and,
- (10) inland lakes and streams leading to distant fur trade posts.

Such a film could well include modern scenery shots along the fur trade route, with scenes of wave action, lake fog and related natural phenomena. Its major content, however, would be from historic paintings and specimens, with appropriate panning and zooming to give the illusion of motion. Animation techniques to cover travel routes on maps, etc., would be essential.

A stand-by slide program, of similar orientation, should be developed for emergency use and possibly as a stopgap program before the motion picture film becomes available. Such a slide program would be adaptable for use in extension programs outside the park.

The audiovisual facility should be designed to provide comfortable seating for 80 persons. Equipment should include quality remote control and automatic projection equipment, both 2" x 2" slides and 16mm films, built-in sound equipment, and projection screen adaptable for wide-screen presentations with consideration for slide projection utilizing two projectors with lap-dissolve.

The outline which follows traces generally the story to be told and the graphic materials to be used in the recommended audiovisual program.

Audiovisual Program

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Story Line	Visuals
<hr/>	
Welcoming statement.	37mm slide with caption "The Grand Portage" and National Park Service symbol. This material might be superimposed on a view of the North West Company post.
Just a short distance from where you are now seated lies the entrance to a narrow, worn path which winds its way for nearly 9 miles to the navigable waters of the Pigeon River. This path was carved from the wilderness by the prehistoric Indian, and for centuries it was used by these first inhabitants of North America in their journeys inland from the "Big Lake". It was from the Indian that the White man--the explorer and the fur trader--learned of this stepping stone from Lake Superior to a chain of small lakes and streams leading to the very heart of the continent and beyond to the shores of the Arctic and the Pacific Oceans. It was this trail, with its rock ledges, its steep slopes, and its stretches knee-deep with mud, that the French so aptly name the "Grand Portage".	Series of 35mm slides showing representative sections of the Grand Portage--include scenes of rock ledges, steep slopes, muddy stretches, and the simple solitude of a wilderness path. Some slides of this type available in Monument slide file (code CNGe and GDT).
If one is to understand the importance of the Grand Portage in the histories of this nation and neighboring Canada, one must recognize the role played by this "great carrying	



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Audiovisual Program

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Story Line

Visuals

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place" in the fur trade of 18th-century North America. To tell the centuries-Old drama in its entirety would require hours--perhaps days, but to summarize, to scan the story one could begin by saying:

## Museum Exhibits

### Topic

### Possible Display

Furs harvested by Indians and the merchandise for which these furs were traded. Tremendous profit enjoyed by the white trader in his bargaining with the Indian.

Selected pelts and hides of the beaver, otter, muskrat, martin, fisher, mink, fox, buffalo and bear. Some stretched on frame, others draped or folded.

Selected merchandise of the trade including axes, chisels, spears, beads, tobacco, musket balls, kettles, flints, firearm components, etc.

These specimens can be exhibited to show the relative worth of furs in merchandise. A quote from an old fur trader's diary regarding the profit made in the fur trade exchange would be appropriate. (Most fur, hide and trade good specimens available to park).

Raw furs were shipped to European and Asiatic markets where they were used in a variety of ways to embellish "civilized" society.

Goods manufactured from furs including beaver felt hats, castoreum, etc. (Such objects are not now a part of the park collection. If originals cannot be acquired, facsimiles or enlarged color photographs might be obtained). Methods of manufacturing a given item might be briefly outlined and, too, the cost of items produced from furs would be interesting.

The French-Canadian voyageur was the lowest ranking member of the fur trade organization. Directed and supervised by bourgeois, clerks, interpreters

An original painting of a voyageur heavily laden and stooped with lead. (This painting a part of existing "interim exhibit" at

and guides, these sturdy, stocky laborers paddled and portaged the tons of trade goods and furs over the multi-thousand mile "Voyageurs Highway". The voyageur, a hard worker to be sure, was also colorful in manner, spirit, and dress. He was also gullible and as a result was taken advantage of by his employer. Working 16-18 hours a day, living on a diet of dried corn, peas, lard and pemmican, and sleeping on a bed of boughs or rocks this voyageur often ended the season owing his employer twice his wage.

The Ojibwa (Chippewa) Indian has played a continuing role in the Grand Portage story. His aboriginal living habits and social customs were altered with the coming of the fur trader.

Ancient arts and crafts were altered or abandoned and social customs were disrupted.

When efforts were first made to recreate the exciting Grand Portage story during the late 1930's no structural evidence remained of the old fur trade posts that once stood along the beach. Continuing efforts of the Minnesota Historical Society and the National Park Service in archeological and historical investigation have helped to uncover many elements of the exciting post that have been hidden beneath the soil cover for a century and a half.

Grand Portage). With this painting will be placed selected items used by the voyageur in work and moments of enjoyment. These items would include tumpine, sash, pipe, firesteel, flint, etc. (All named items in park collection).

A few well chosen excerpts from diaries pointing up the labor, the gullibility and gaiety of the voyageur could be used in conjunction with the specimens and graphic illustrations.

Selected objects representative of early Ojibwa arts and crafts (birch-bark work, porcupine quill design and leather craft--good examples in park collection).

Selected objects showing alterations to crafts and arts (bead work, broadcloth clothing, silver ornaments, etc.--good examples in park collection).

Simple diagram of past archeological excavations pointing to outstanding "finds".

Selected specimens exhibiting fur trade structures (hinges, door handles, locks, keys, original timbers, nails, saw blades, plane bits, window glass, froes) would be an essential part of this exhibit.

Field Exhibits

1. Whale Lookout (see map)

This will be a wayside exhibit shelter designed principally as a place to watch the passing whales. It will contain exhibits on the gray whale, coast chapparal, and the small animal life to be found in the tidepools. Suggested contents and illustrations are as follows:

# ROADSIDE EXHIBITS IN THE GRANT VILLAGE AREA

<u>Number (see maps 5 &amp; 6)</u>	<u>Status of Exhibit</u>	<u>Title or Central Idea</u>	<u>Description of Content (special remarks, etc.)</u>
1.	to be installed Spring, 1963	Fishing Cone	Describes the unusual feature of Fishing Cone.
2.	to be installed Spring, 1963	West Thumb Paint Pots	Interprets the develop- ment of Paint Pots at West Thumb.
3.	to be installed Spring, 1963	"Trappers & Geysers"	Describes the early trappers activities in the geyser and hot spring regions of Yellowstone.
4.	to be installed Spring, 1963	Carrington Island	Explains the origin of the name of Carrington Is. (which can be seen from this point).
5.	to be installed Spring, 1963	"A Hard Road to Travel"	Describes use of sand bar as old road bed during stagecoach days in the park.
6.	to be installed Spring, 1963	"Moods of the Lake"	Depicts photographically various moods of Yellowstone Lake as seen from Pumice Pt.

(Note: More detail would be desirable in this column.)

THE BATTLEFIELD TOUR

Battlefield Vista. Atop Cottonpatch Hill an overlook interpretive shelter will provide a vista of the battlefield. The purpose of this installation is to point out and identify park features, including the Indian barricade and U. S. Troop positions, and to narrate briefly the battle action related to these features. It should be equipped with an audio station and an orientation map.

Troop Position Markers are to establish the relationship of the U. S. troops to the Indian barricade, so that the relationship can be seen from the observatory at the visitor center, from the tour road, and from the interpretive shelter near the Indian barricade. In addition, the markers identify the troop units and explain their role in the battle.

The devices used for making are of three kinds: 1) Native, low shrub planting, to cover rectangular areas representing troop units on the open part of the battlefield; 2) Interpretive markers alongside the tour road, at suitable locations to identify the troop unit plantings; and 3) Flags of the three military outfits, at suitable locations to aid in their identification and add color to the scene.

The markers identify:

The Rear Guard  
The West (Middle) Tennessee Militia  
The East Tennessee Militia  
The 39th U. S. Infantry  
The Front Guard

Since the position of the East Tennessee Militia lies in a forested area, only the marker and flag beside the tour road are used.

The Indian Barricade Marker is the basic site marker of the battlefield. Reconstruction cannot be justified, but the approximate site should be marked by some conspicuous means.

First Interpretive Shelter (sheltered Roadside Interpretive Exhibit near the Indian barricade. Its purpose is to explain the Indian barricade and the attack upon it by U. S. forces. A good view of the battlefield, extending from the Indian barricade

on the right, to the cannon at left on Gun Hill, is essential from this shelter. (However, the shelter should not be visible in the view from the Overlook shelter on Cotton Patch Hill. The facility consists of several exhibits covering the following subjects, with a recorded talk tying the information together and relating it to the scene.

Subject for Exhibits and Audio

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Reason for Indian withdrawal to and fortification of Horseshoe Bend; description of the 1814 scene with reference to existing view

etc.

The History Walk. This is a circle trip (primarily self-guiding). It begins at the visitor center and takes the visitor to the following features in this order:

1. Village site
2. Reconstructed fort
3. Waterside Theater
4. Harlot Trail

The existing loop road will be partly realigned, used as a path, and provide the means of reaching these features.



The Historical Trail (self-guiding Roadside Trail) leads from the interpretive shelter to the river, thence through part of the village site, and returns. The objective of the trail is to give access to important sites, but it can also function as an ethnobotanical trail with markers to carry out this latter function. Primary markers include the following items:  
. . . etc.

Evening Programs: Evening naturalist talk programs have become a traditional activity in the National Parks. For the visitor looking for something to do in the evening, they can be a satisfying "nightcap" and inspiring outlook for the next day. Born of people's desire to chat around the evening campfire, they have lost some of the intimacy of former days in this electronics age. Voice amplifiers and sophisticated audio-visual aids have necessarily been employed to reach larger audiences. Yet a spirit of the original campfire talks prevails; this outdoor activity is particularly fitting in Yellowstone National Park.

In contrast to an amphitheater talk is the indoor interpretive program offered in the concessioner lodges. All but lost amid distractive mercenary activities, and fitted into a general entertainment program that one might find in any commercial recreational setting, these evening programs are given poor staging in these locations. Programs should be given only in locations conducive to dignity and where the identity of the National Park Service is unmistakable.

The content of the evening program should be more specific than the themes offered in visitor center museums but less detailed than the wayside exhibits and publications series. In this way repetition is avoided and the visitor will find the program an interesting stepping stone to greater knowledge of the park. It must be recognized that a visitor may not follow the sequence of interpretive media planned for him. Those arriving late in the day may well make an evening program their first venture into the interpretive program. Therefore, without detracting from the main subject of the talk, it should be parkwide in scope. Other significant elements of the park story should be ingeniously woven into the talk. It must present a balanced view of the park.

Past experience at Yellowstone has shown that it is best to schedule the same general topic on the same night throughout the park at each amphitheater. For one thing, general knowledge by all employees of this schedule make it easy for them to inform visitors of what the program topic will be without searching through multiple schedules. Too, it assures that the visitor who stays for more than one night may enjoy, without duplication, a variety of topics no matter where he stops. The following is an idea of a general schedule:

TOPICS FOR EVENING PROGRAMS

<u>Day of Week</u>	<u>Subject Matter to be Discussed</u>
Sunday	Native Mammals, Birds and Fishes
Monday	Yellowstone's History of White Man and Indians
Tuesday	Geology of Yellowstone
Wednesday	Flowers, Shrubs and Trees of Yellowstone
Thursday	The Beauties of Yellowstone
Friday	Yellowstone and the Park Ranger
Saturday	Yellowstone, a unit of our National Park System

There are somewhat isolated campgrounds in the park where the simple campfire talk, unembellished by audio-visual aids, would be in keeping with the campground atmosphere. The Norris Campground is one such example: Indian Creek and Lewis Lake campgrounds are others. These programs would not be as parkwide in scope as an amphitheater talk. They require a different style of presentation and generally must be limited to immediately surrounding features fresh in the visitor's memory.

The interpretive media above are designed for mass use and require little of the visitor's time. For those visitors who have more time to study the park, increasingly specific subjects are treated by the following interpretive media:

**Conducted Trips:** Conducted trips, through the personal touch of the leader, can bring people to an intimate experience with their surroundings. The impact of a "good" trip, in terms of visitor enjoyment, exceeds all other forms of interpretation. To be effective the size of the group should be less than 40 persons. Therefore, the rate of contacts per interpreter may be lower than through other media. But such trips are splendid interpretation and the quality and lasting effect makes them worth the while.

Conducted trips should be offered only where the optimum number can be politely maintained. If walks grow in attendance to unwieldy numbers (i.e., greater than 40), some means of restoring the proper number should be exercised or the walks should be discontinued. The purpose of the walk is not attained when attempting to serve larger numbers. When voice amplifiers are resorted to in the effort of reaching large parties, the essential ingredient, personal rapport, is lost.

The leader of a conducted trip must do more than merely inventory things. Each feature singled out should be an "interpretive vignette." These, in turn, should hang together to form a basic theme for the trip. (Several typical themes should be listed here, perhaps "Effects of the Earthquake" "Wildlife and the Land" etc.) The naturalist must ever be ready to set the visitor up in the proper frame of mind to behold and appreciate some aesthetic view to which the naturalist leads him. Trails should be carefully selected for nature walks to make sure they incorporate features for the evolution of a theme and whenever possible have a superb example of the theme for a climax.

(Subjects or features and locations interpreted by roving naturalists and on-site interpreters might also be listed.)

CONDUCTED WALKS POSSIBLE IN THE GRANT VILLAGE  
AREA

<u>No.</u>	<u>Origin of Walk</u>	<u>Length of Walk</u>	<u>Description</u>
1.	West Thumb parking area	15 minutes	A brief orientation walk through the West Thumb Geyser Basin point - out its salient features, and using the features at hand to introduce the subject of hot springs and geysers to the visitor.
2.	West Thumb parking area	30 minutes	A more detailed introduction to the features of the West Thumb Geyser Basin and their relation to the hot springs and geysers of the park.
3.	Grant Village Visitor Center	1 hour	A walk along the Lakeshore trail on the south side of West Thumb (the trail to Delusion Lake) which emphasizes the story of the Lake, its geology, flora, fauna, and ecology.
4.	Grant Village Visitor Center	2-3 hours	A more detailed introduction to the Lake, its flora, fauna, and ecology.
5.	Grant Village Visitor Center	3-4 hours	A walk along the Lakeshore to the West Thumb Geyser Basin. Combines opportunity to interpret Lake features and hot spring activity. Variety can be added by returning in part over a different route through Lodgepole forest.

PUBLICATIONS

The complete complement of publications handled by the Yellowstone Library and Museum Association should be available for sale at the Grant Village Visitor Center. There are, however, several publicational needs specific to the Grant Village area which at the present time remain unfulfilled. With the completion of the Grant Village development there will be a decided need for these materials which are described below:

**"Yellowstone Lake"**

This booklet will treat Yellowstone Lake, its geology, limnological characteristics, flora and fauna, and ecology--all in very general terms. The booklet will serve as a general introduction to the lake, and should be simple in style and format. It will be well illustrated, and attractively designed, and should sell for a maximum of 50¢ to 75¢ "Yellowstone Lake" will be one of the series of area booklets scheduled for production by the Yellowstone Library and Museum Association. Others in the series will include "Old Faithful" and "The Grand Canyon of the Yellowstone."

**"The Yellowstone Wilderness"**

This publication will tell a story essentially similar to that presented in the Grant Village Visitor Center. It will be highly pictorial in design. This booklet will be one of a series of publications of uniform format treating the major interpretive themes of the park. Others in the series will include discussions of geothermal activity in Yellowstone, the National Park Idea, the geology of Yellowstone, and the park's flora and fauna from an ecological point of view. Publications in this series will be available at about \$1 each. They could also be made available in boxed or set form.

**"A guide to the Water-Wilderness Country of Yellowstone"**

This booklet will be designed to serve those people utilizing the water-wilderness trail system in the Grant Village area. It will provide maps, hiking, camping, and fishing information, as well as interpretation of the primary points of interest to be found in the area. The publication should be available for the near completion of the proposed trail system. The booklet will sell for 50¢ to \$1.

A booklet dealing with Yellowstone fishes is presently available and should be in considerable demand in the Grant Village area.

**Sample:**

"While basic historical research on the campaign and the battle has produced reliable information as the basis for most interpretive services, the following special studies should be completed to permit development of popular publications:

- t. Outdoor cookery at Valley Forge and Morristown: Washington's Favorite Recipes
2. Etc.

**Another Sample:**

"Much of the interpretive program is based on research conducted before the development of modern techniques of ecological investigation. Particularly needed to support existing and planned interpretive programs are studies on:

1. Personality expression of lactating grizzly bears
2. Etc.

**And Another:**

"The proposal to present in some visual form the climax of the battle will require a research report that not only describes the action in detail but also specifies in detail all the elements of the setting -- the time, weather, terrain, vegetation, structures, participants, clothing, equipment, etc."

EXISTING

PROPOSED

Title	No.	M.Y.	Title	No.	M.Y.
<b>Permanent</b>			<b>Permanent</b>		
Chief Park Naturalist GS-11	1	1	Chief Park Naturalist GS-11	1	1
Park Naturalist GS-9	1	1	Park Naturalist GS-9	2	2
Information Recpt. GS-5	1	1	Information Recpt. GS-5	2	2
Clerk-Steno. GS-3	1	1	Clerk-Steno. GS-3	1	1
<b>Seasonal</b>			<b>Seasonal</b>		
Ranger Naturalist GS-5 (3 month)	2	.5	Ranger Naturalist GS-5 (3 month)	2	.5
			Ranger Historian GS-5	1	.25
<b>WAE</b>			<b>WAE</b>		
Information Recpt. GS-3	2	.25	Information Recpt. GS-3	2	.5
<b>Total</b>		<b>4.75</b>	<b>Total</b>		<b>7.25</b>

Release No. \_\_\_\_\_



### STAFF FOR THE GRANT VILLAGE AREA

1963 season

(Shading indicates that position is to be filled)

[illegible]

Operation of West Thumb Amphitheater and conducted activities at West Thumb prior to installation of interpretive facilities at Grant Village

West Thumb Amphitheater after  
Grant Village Visitor Center and  
Amphitheater

Stage #2 of water-wilderness trail system opened. (Type I walks) informal campfire talks at smaller campgrounds begun

Stage #3 of water-wilderness trail system opened (Type II walks offered)

Water wilderness trail system  
complete  
Boat excursions begun

**STAFF REQUIREMENTS (IN MAN-HOURS)  
FOR FULL OPERATION OF INTERPRETIVE  
PROGRAM IN THE GRANT VILLAGE AREA**

	Mon	Tues	Wed	Thurs	Fri	Sat	Sun	Weekly Total
OPERATION OF VISITOR CENTER (assuming 12-hours of open-to-the-public operation.)	12	12	12	12	12	12	12	84
OPERATION OF AMPHITHEATER (assuming one-man operation)	2	2	2	2	2	2	2	14
CONDUCTED WALKS* and informal campfire talks	18	18	18	18	18	18	18	126
BOAT TRIPS AND BOAT-HIKE TRIPS	10	10	10	10	10	10	10	70
ACTUAL MAN-HOURS OF INTERPRETIVE SERVICE (public contact)	42	42	42	42	42	42	42	294
MAN-HOURS DEVOTED TO NONPUBLIC CONTACT DUTY (Administrative & planning duties, etc.)	14	6	6	6	14	6	14	66
TOTAL HOURS WORKED BY INTERPRETIVE STAFF	56	48	48	48	56	48	56	360

\*Includes general public contact

Cost Estimates

## Visitor Center

## Lobby

3 Orientation exhibits @ \_\_\_\_\_

1 Silent cabinet projector (and program) \_\_\_\_\_

## AV Room

Installed Sound and projection equipment  
including standby units \_\_\_\_\_

Portable tape recorder \_\_\_\_\_

Portable 2x2 slide projector \_\_\_\_\_

Sound slide program including script, visuals  
and other production costs \_\_\_\_\_

Annual Maintenance and replacement cost \_\_\_\_\_

## Exhibit Room

6 exhibits @ \_\_\_\_\_

1 audio message repeater installation \_\_\_\_\_

## Self-Guiding Auto Tour

10 Wayside exhibits \_\_\_\_\_

5 markers \_\_\_\_\_

2 Interpretive signs \_\_\_\_\_

1 Field audio installation \_\_\_\_\_

## Publications

Production and initial printing of 100,000  
copies of free leaflet on Colonial buttons. \_\_\_\_\_

Specimen storage \_\_\_\_\_

3 Cabinets \_\_\_\_\_

